

RECORD WORLD

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A Special Section
The Fifth Dimension

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "I WRITE THE SONGS" (prod. by Ron Dante & Barry Manilow) (Arista/Sunbury, ASCAP). Barry follows "Could It Be Magic" with perhaps his strongest offering since "Mandy." Beach Boy Bruce Johnston wrote it, and this cover, the strongest of several, is an uplifting production number; the kind the AM airwaves thrive on. Arista AS 0157.

PAUL ANKA, "TIMES OF YOUR LIFE" (prod. by Bob Skaff) (Three Eagles, ASCAP). Commercial success is a double entendre here as Mr. A tackles the Kodak themesong for 1975. Instamatic recognition makes for an automatic hook on this clearly focused tune. Shutterbugs will snap to it, and radiofolk all across the country will cue it. UA XW737 Y.

OHIO PLAYERS, "LOVE ROLLERCOASTER" (prod. by Ohio Players) (Ohio Players/Unichappell, BMI). The Players' easily recognizable vocals flow all over this track while the bottom is secured by a tight rhythmic give and take between horns and guitars. The group shows they haven't lost the spirit or the funk that earned them back to back hits. Mercury 436.

AL GREEN, "FULL OF FIRE" (prod. by Willie Mitchell) (Jec/Al Green, BMI). Al's vocal burns and seethes with emotion as he has recorded one of his most powerful and convincing singles in some time. After one listen, you'll know that this song should be one of his biggest r&b, crossover pop hits in some time. Hi 5N 2300 (London).

SLEEPERS

ELECTRIC LIGHT ORCHESTRA, "EVIL WOMAN" (prod. by Jeff Lynne) (Unart/Jet, BMI). "Can't Get It Out Of My Head" paved the way for the pioneering ELO to AM inroads. This track again puts rock within a classical frame and shows one of the few bands capable of a viable combination of experimentation with commerciality. UA XW729 Y.

MINNIE RIPERTON, "SIMPLE THINGS" (prod. by Stewart Levine/Minnie Riperton/Richard Rudolph) (DickieBird, BMI). It's the "simple things" as Minnie sings, and having mastered that elusive simplicity to her extraordinary voice and music, Minnie should enjoy the success of another "Loving You" with her latest from "Adventures In Paradise." Epic 8 50166.

CAROL CHASE, "ONE WOMAN BAND" (prod. by John Lombardo & Ed De Joy) (Finger Songs/Heavy, BMI). A song reminiscent of Tom Jones' "Delilah" carries this lady's urgent plea. With a fiery voice that sounds like Kiki Dee, Janus' first single since their recent reformation under label manager/producer Ed De Joy should be a big hit! Janus J 256.

PATTI DAHLSTROM, "WITHOUT LOVE" (prod. by Larry Knechtel) (Esperadora, BMI; Camp, ASCAP). A finger snapping arrangement that covers the whole spectrum of vocal moods. Patti sings that it don't mean a thing without love, a truth that bears repeating again and again. A satisfying musical proclamation! 20th Century TC 2249.

ALBUMS

GROVER WASHINGTON, JR., "FEELS SO GOOD." Mr. Magic's no illusionist. A superior reedman and an excellent composer, "Feels So Good" will convince any remaining skeptics of Washington's not so hidden powers. Bob James arrangements add flair to "The Sea Lion," "Knucklehead" and the title track. And the feelin's still growing. Kudu KU-24S1 (Motown) (6.98).

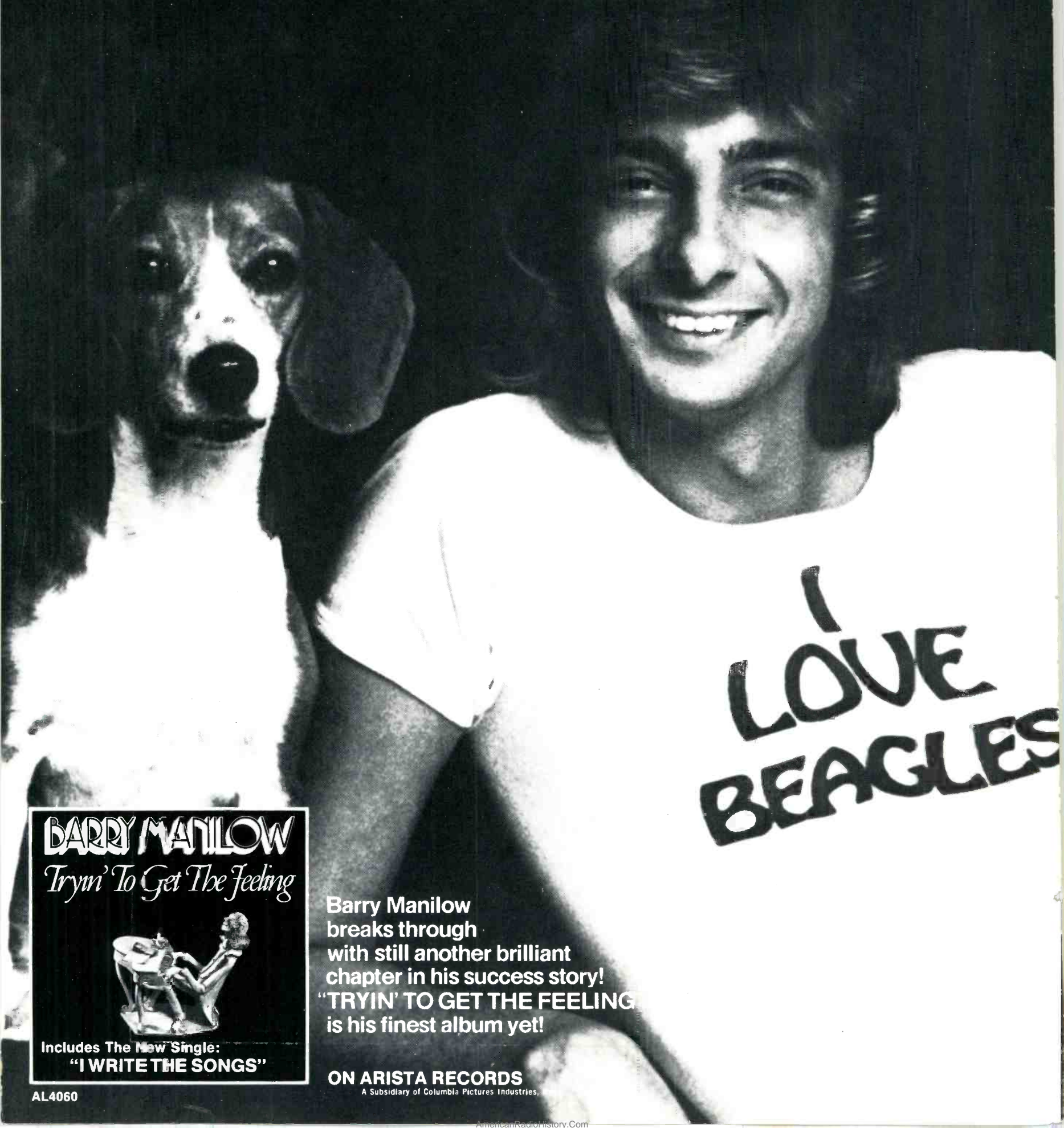
LITTLE FEAT, "THE LAST RECORD ALBUM." This Lowell George-headed group has been the inspiration for any number of California (country and otherwise) bands. The favorites among fellow musicians, Little Feat reach out with "Down Below the Borderline," "One Love Stand," "Day Or Night" and "Long Distance Love" for the broader audience. WB BS 2884 (6.98).

"ERIC CARMEN." As much producer Jimmy Ienner's album as Carmen's, the former Raspberry turns in a glistening performance in a spectacular Spector-ish mold. AM and FM possibilities are limitless with "My Girl," "Never Gonna Fall In Love Again" and "Last Night." A challenge to his own abilities, "Eric Carmen" will surface at the top. Arista AL 4057 (6.98).

ROBERT PALMER, "PRESSURE DROP." "Sneakin' Sally Through the Alley" marked the end of a cult, for Palmer's headed for full recognition now. Quirky originality as a songwriter with first-rate musicianship and production combine for a crisp, bright album. The reggae title track, "Back In My Arms" and "Here With You Tonight" are but samples. Island ILPS 9372 (6.98).



First "MANDY"... Then "IT'S A
MIRACLE"... "COULD IT BE MAGIC"...
And Now Manilow's Dazzling
New Album!



BARRY MANILOW

Tryin' To Get The Feeling



Includes The New Single:
"I WRITE THE SONGS"

Barry Manilow
breaks through
with still another brilliant
chapter in his success story!
"TRYIN' TO GET THE FEELING"
is his finest album yet!

ON ARISTA RECORDS

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AL4060

RECORD WORLD

WCI Announces Strong 3rd Quarter; Record Group Marks Best Period Yet

■ NEW YORK — Warner Communications Inc. has announced that the WCI Record Group has just completed the most successful quarter in its history, and a September that was the best month ever for the company. The Warner Records Music Group consists of Warner Bros./Reprise, Elektra/Asylum and Atlantic/Atco Records, WEA, WEA International and WB Music. Consolidated revenues for the third quarter jumped to \$82,253,000 from \$78,644,000 in the third quarter of 1974. Profits for the third quarter

(Continued on page 23)

Diversity of Product Keeps Hits Coming For Atlantic Records

■ NEW YORK—Atlantic Records has reported brisk profits and a consistent round of hit records over the past 10 months including 10 gold albums. Atlantic's album business yielded RIAA gold records for the Average White Band ("AWB" and "Cut The Cake"), Led Zeppelin ("Physical Graffiti" on Swan Song Records), Bad Company ("Straight Shooter" on Swan Song), Alice Cooper (his "Welcome To My Nightmare" soundtrack album), the Rolling Stones ("Made In The Shade" on Rolling Stones Records) and the Spinners ("Pick Of The Litter").

Singles

Atlantic singles followed suit during the same 10 month period, yielding RIAA gold records for the Average White Band ("Pick Up The Pieces"), Major Harris ("Love Won't Let

(Continued on page 23)

WB Label Reports Strong Sales Month

■ LOS ANGELES — Spurred by gold albums from James Taylor, Richard Pryor and Seals and Crofts, Warner Bros./Reprise has reported a record-setting month of sales in September. As the tail end of the third quarter, the period measured favorably against 1974, Warners' best year to date, according to the label.

(Continued on page 23)

■ NEW YORK — Warner Communications had record net income and earnings per share in the third quarter of 1975. Net income of \$12,512,000 was above the \$12,344,000 earned in 1974's third period, despite a decline in revenues to \$165,839,000 from last year's record total of \$192,273,000. Fully diluted earnings per share rose to \$.73, against \$.61 a year ago. Earnings per share showed a greater percentage increase than net income as a result of the continuing reduction in shares outstanding. The average number of fully diluted shares outstanding during the third quarter of 1975 was 17,243,000 compared to 20,544,000 in 1974.

For the first nine months of 1975, revenues were \$491,807,000 against \$545,137,000 in 1974. Net income of \$40,084,000 compares to \$41,392,000 in the first nine months of 1974. Fully diluted earnings per share rose to \$2.24 from \$2.04.

Hopes for Performers Fee Fades As Labor Support Fails to Gel

By MICHAEL SHAIN

■ WASHINGTON, D.C. — There are two questions the members of the House Copyright Subcommittee are going to ask themselves when it comes time to vote on the controversial performers royalty. First, each will decide if the new royalty has merit. That decision, for all intents and purposes, is a legal one. But then, the members will have to determine whether the inclusion of the performers royalty in the comprehensive revision legislation will threaten passage of the entire package. That choice is nothing less than a political one.

Possible Supporters

There are some signs that perhaps even a majority of the subcommittee does believe the idea of copyrighting a performers rendition of a song has merit. A close aide to subcommittee chairman Robert Kastenmeier (D-Wis.) said recently that he feels the congressman thinks the concept worthy. Other subcommittee members such as Reps. Tom Railsback (R-Ill.), Herman Badillo (D-N.Y.) and

NARM Indie Distributors Meet; Keynoter Regan Stresses Creativity

By DAVID McGEE

■ CHICAGO — In his keynote address to the first annual NARM Independent Distributors Conference here on October 29, 20th Century Records president Russ Regan told the attendees that "Independent distributors must not only function the same as branches, they must outperform them" if they are to bolster confidence in their operations and capture a greater share of the volume in the marketplace. Pursuing the multiple themes of "faith, hope, confidence and togetherness in independent distribution," Regan, in essence, called for the distributors to assume a more decisive role in determining their own fates.

'Creativity'

"Practice total merchandising, marketing and promotion," Regan said. "You must put creativity back into distribution

(Continued on page 96)

■ CHICAGO — Promotion, market penetration, profit margins and the image of the independent distributor were the prime topics of discussion at the general meeting of the First Annual NARM Independent Distributors Conference on October 30. Approximately 50 independent distributors and 45 independent manufacturers convened on October 29 for a series of meetings, joint and separate, capped by the keynote speech delivered by 20th Century Records president Russ Regan at the evening dinner meeting.

General Meeting

Topics for the general meeting grew out of discussions at two separate breakfast meetings preceding it. A panel moderated by Sid Davis led the discussion and heard comments from the other manufacturers and distributors present. The panel consisted of: Herb Goldfarb, general manager, London Records; Milt Salstone, president, MS Distributing Company; Bob Fead, vice president, sales and marketing, A&M Records; Joe Simone, president, Progress Rec-

(Continued on page 96)

Arista Registers Healthy Quarter

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records, has announced that for the first quarter of the fiscal year (the three-month period ending September 30), Arista's sales and profits were up more than 700 percent over the same period the previous year.

Product Movement

Goldman attributed this first-quarter success to the consistently heavy movement on product by the Outlaws, whose debut album has now reportedly sold 350,000 units, and the Bay City Rollers, whose first visit and television appearances in this country have them scoring with an album and single, "Saturday Night."

(Continued on page 25)

UA Reports Spree In October Sales

■ LOS ANGELES—Al Teller, president, United Artists Records, has announced that October was the most successful sales month in the history of United Artists.

Teller reported that the sales explosion was an across-the-board trend, with strong sales coming in pop and country, and from Blue Note, United Artists' progressive soul and jazz label.

(Continued on page 25)

Cane Named Pres. Of Famous Music

■ NEW YORK—Marvin Cane has been named president and chief operating officer of Famous Music Publishing Companies, a subsidiary of Paramount Pictures Corporation, it was announced by Barry Diller, chairman and chief executive officer of Paramount.



Marvin Cane

Cane joined Famous Music five years ago as vice president and general manager, later becoming chief operating officer.

Previously, Cane was senior vice president of The Richmond Organization. Prior to that he had been senior vice president of Screen Gems-Columbia Music, Inc.

'Business as Usual' At Southland Distributors

■ ATLANTA, GA.—David Kaye, president of Southland Record Distributing Company, has announced that the Atlanta-based distributorship will not be affected by recently announced plans for the GRC record label to be acquired and relocate outside Atlanta.

Diverse Activities

Kaye indicated that it would be "business as usual" for Southland, which distributes several labels, including 20th Century, T.K. and GRC. Southland's diverse business activities include the operation of its own large one-stop, eleven retail outlets, and the rack servicing of naval bases in the Southeast.

Buddah Names Cossie Vice President

■ NEW YORK—Art Kass, president of The Buddah Group, has announced that Tom Cossie has joined the company in the capacity of vice president and director of pop promotion.

Cossie attended California State Teachers College, where he majored in special education. He then returned to his home town of Pittsburgh and took his first job in the music industry, going to work for Fenway Distributors. From there he moved on to Arc Jay Kay, where he handled promotion.

In 1970, Cossie joined RCA Records, first working as their local promotion man in the Pittsburgh area. Two years later, the company brought him to New York, giving him responsibilities on a national level for both lp and singles promotion. Shortly thereafter he was named division vice president of promotion for RCA, which is the post he held until his departure from that company in December, 1974.

E/A Names Plotkin Vice President, A&R

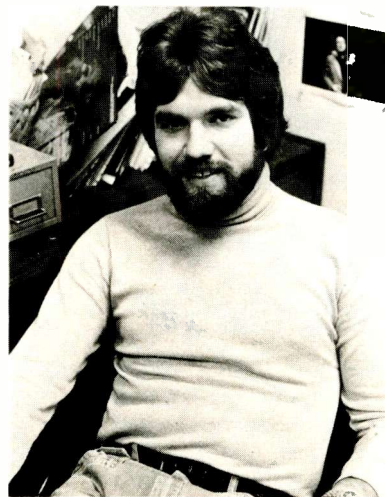
■ LOS ANGELES—David Geffen, chairman, Elektra/Asylum/None-such Records, has announced the appointment of Charles Plotkin to the post of vice president, artists and repertoire. In his new position, Plotkin will continue to direct Elektra/Asylum's a&r operations and to produce selected projects for the company.

(Continued on page 30)

The 5th Dimension Names New Members

■ LOS ANGELES—Marc Gordon, president of Marc Gordon Productions and the manager of The 5th Dimension, has announced that group members Marilyn McCoo and Billy Davis, Jr. will be departing The 5th Dimension at the end of the Riviera Hotel engagement in Las Vegas. Replacing McCoo and Davis, who have been with the group since its inception, will be Eloise Laws and Danny Beard.

(Continued on page 30)



Tom Cossie

For the past 10 months, Cossie has been running his own management and independent promotion company, known as River Records, which he operated out of Pittsburgh. His decision to join Buddah Records brings him back to headquarters in New York City.

In his new position, Cossie will be reporting directly to Kass.

MCA Distributing Names George Lee VP

■ LOS ANGELES—George Lee has been appointed vice president and director of eastern operations for MCA Distributing Corporation in New York, it was announced by J. K. Maitland, president of the label. Lee begins working in this capacity as of November.



George Lee

George Lee started in the record industry as director of eastern operations for Warner Brothers Records and he later headed the Warner Brothers Music Publishing division. He left Warner Brothers to become vice president/international for Chappell Music and also served on the board of directors of ASCAP and NMPA. Early in 1974, George Lee joined the New York staff of MCA Records as vice president and director of eastern operations. One year later, Lee went to the west coast to head Capitol's music publishing operation.



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Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Bay City Rollers (Arista) "Saturday Night."

Exploded nationally in the past two weeks, gaining top-level airplay and taking off sales-wise as well. A number one phone item to boot.



Patti Dahlstrom
"Without Love"
TC-2249

Produced by
Larry Knechtel

20TH
CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FCX FILM
CORPORATION

Motown Sales & Promotion Staffs Reorganized at 4th Quarter Meet

■ HOLLYWOOD, CAL.—Motown Records' "4th Quarter" sales and promotion meetings, held recently in Los Angeles, evolved into the biggest and most extensive national conclave the label has put together in several years.

Organized by executive vice president Barney Ales, vice president of promotion Paul L. Johnson and vice president of sales Mike Lushka, the week-long meetings resulted in the reorganization of Motown's sales and promotional staffs into regional teams, effectively linking them with the label's national distributors. Structured into four competitive programs geared toward a total marketing penetration of all Motown album and single product.

After a keynote address by Ales, who stressed Motown's increasing penetration of the cross-over pop/r&b market, label vice president and artist Smokey Robinson gave the audience (many of whom were recently added to the field force) a retrospective look at the philosophy behind Motown Records.

Overall meetings were chaired

by Ales, Lushka, Johnson, Bunky Sheppard, national director of promotion-r&b; Ron Saul, national director of promotion-pop; Miller London, national director of single sales; and Pete Senoff, national director of advertising and merchandising.

Motown's newly-initiated pop field force, under the leadership of Ron Saul, gathered together for the first time during these meetings and plotted strategy on current and upcoming pop-oriented product. Regionally structured, the team consists of: Stan Lewerke (west coast); William Beamish (east coast); Timothy Kehr (midwest) and Dave Mueller and Wayne Fogle (south).

Additional Meetings

Later meetings included a preview of upcoming album product conducted by vice president of creative services Suzanne de Passe and vice president of creative operations Herb Belkin; a discussion on the state of racks today chaired by Ira Heilicher; several trade magazine chart orientation seminars; and a collective screening of the new Motown film, "Mahogany."

Elton and Friends



Photo: Terry O'Neill

Elton naturally sold out his two shows at Dodger Stadium in Los Angeles on October 25 and 26, playing before over 100,000 people in two concerts that also featured Joe Walsh and Emmy Lou Harris. Shown above is Elton, in his sequined Dodger uniform, and friends.

Kris And Rita Gold

■ LOS ANGELES—The first album released by Rita Coolidge and Kris Kristofferson together entitled, "Full Moon" has been certified gold by the RIAA. The A&M album is the first gold album for Rita Collidge.

Elton's 'Westies' Certified Gold

■ LOS ANGELES—Elton John's newest MCA album, "Rock Of The Westies" has been certified gold. The lp, which was released on October 20, was certified gold by the RIAA the day of its release.

Produced by Gus Dudgeon, "Rock Of The Westies" is the first album featuring Elton John's new band. It is also Elton's tenth platinum lp, according to MCA.

Epic To Distribute Virgin in U.S.

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, and Richard Branson, president and founder of Virgin Records, have announced the signing of a distribution arrangement whereby Epic will distribute all Virgin product in the United States.

Oldfield Signed

The first artist signed to the Epic roster under the Virgin banner is Mike Oldfield, whose "Tubular Bells" album achieved gold status last year. Oldfield's new album, entitled "Ommadawn," will be the first album with the Virgin logo to be distributed in the U.S. by Epic.

Alexenburg Statement

In making the announcement, Alexenburg stated that, "Virgin Records has, in a very short span of time, established itself as one of the foremost progressive music labels in Great Britain. Richard Branson has built up Virgin from a small retail opera-

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Pictured at the Motown meetings are, top row, from left: Motown executive vice president Barney Ales and artist Smokey Robinson; the Motown sales and marketing staffs with Suzanne de Passe, Herb Belkin and Robinson. Bottom row, from left: RW director of marketing Lenny Beer, RW r&b editor Dede Dabney, RW VP and west coast manager Spence Berland and Motown promotion VP Paul Johnson after the Record World chart presentation; and Motown's Mike Lushka, Johnson, de Passe and Belkin.

Mitchell and Browne Re-Sign with Asylum

■ LOS ANGELES—Joni Mitchell and Jackson Browne have resigned with the Asylum label, according to David Geffen, chairman of Elektra/Asylum/Nonesuch Records. Both contracts have been extended for an additional five years.

Forlenza Resigns

■ LOS ANGELES—Tom Cat Records has announced the resignation of its vice president of marketing, Sal Forlenza.

Mr. Forlenza intends to pursue various other personal interests and develop a west coast base for his advertising checking service, D.A.F. Control Services.

He can be reached at 454-1365.

Carpenters Cancel European Tour

■ LOS ANGELES—The Carpenters have announced that their European concert tour has been cancelled due to Karen Carpenter's ill health. In addition, the Carpenters will not be able to perform on the Royal Variety Performance television show.

Nemperor Records proudly announces the release of two new albums.



Jan Hammer and Raices.
On Nemperor Records and Tapes

Distributed by Atlantic Records



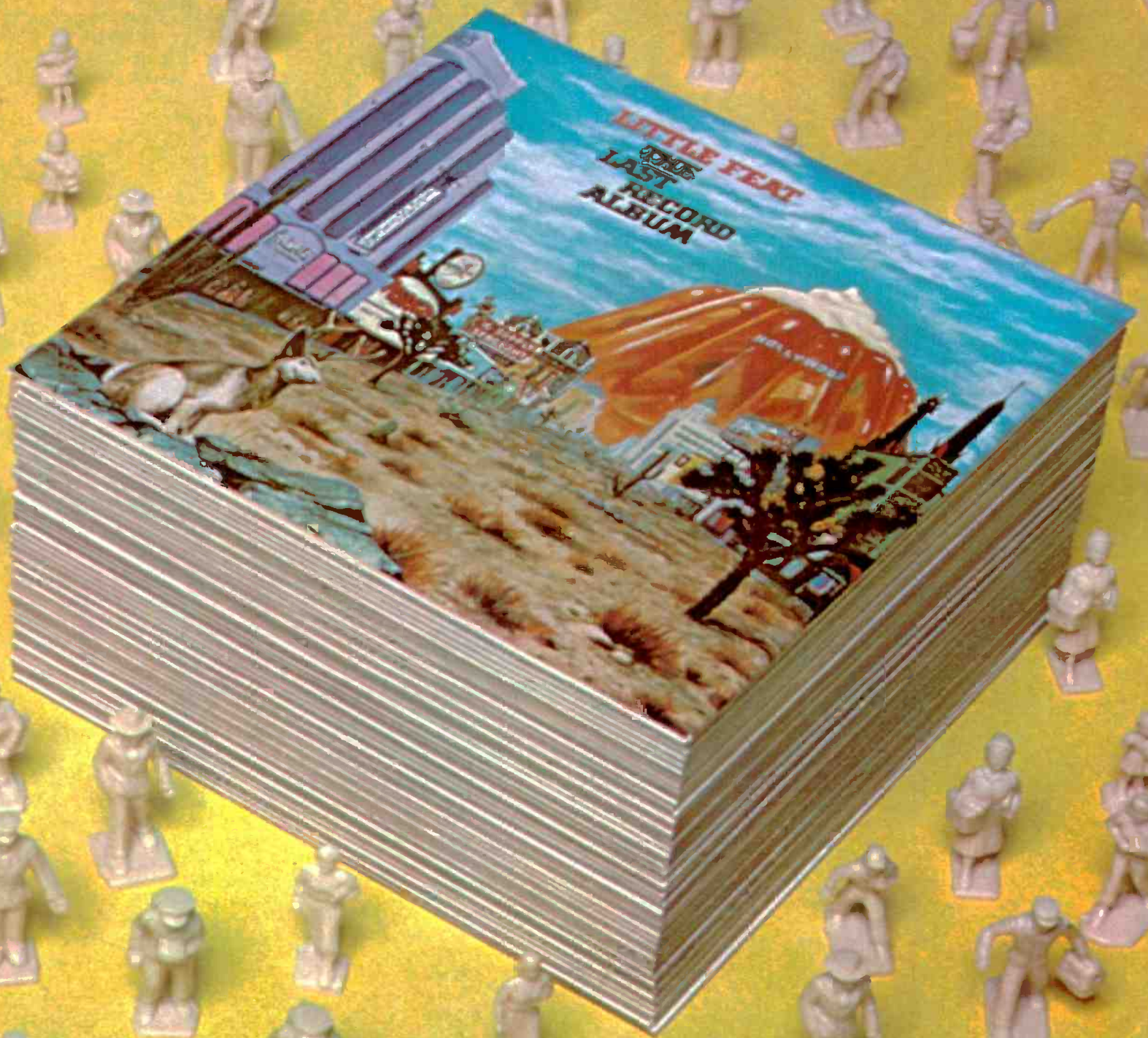
Raices Produced by Bruce Botnick
Jan Hammer Produced by Jan Hammer

Get It While



Little Feat The Last Record Album

It's Last.



"the real name of this record is the first record album so let no paranoia ensue"--Lowell George

On Warner Bros.  records and tapes.

BS 2884

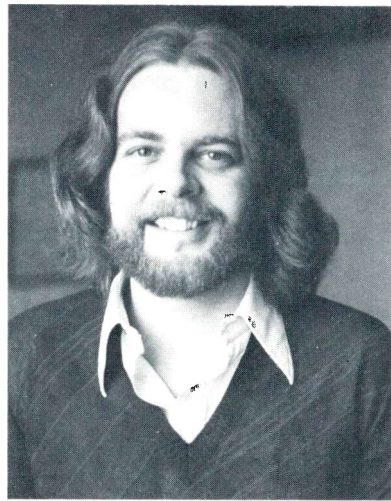
Ruppert Takes On New Duties In Buddah Group Restructuring

■ NEW YORK — As part of an overall restructuring within The Buddah Group, company president Art Kass has announced an expanded role for Fred Ruppert. Officially, Ruppert has been named as director of FM promotion. But, in addition, he will now be involved in a&r activities for the company, as well as working closely with the label's artists on special projects and career development.

Ruppert joined Buddah in October, 1974, shortly after the closedown of Famous Music, where he had been national promotion director. For the past year he has been handling both pop and FM promotion for Buddah.

"When Fred came here, he expressed an interest in getting into the a&r artist development fields," said Kass, "but at that time we needed all of his efforts concentrated in the promotion department. Although I was sure he could do an excellent job in these other areas, we just didn't have sufficient manpower to allow Fred to move in these directions.

"Now, however, we have been able to expand our promotional



Fred Ruppert

staff. This makes it possible for Fred to take on these additional duties, working on artist development and a&r. He has already demonstrated great talents in these areas, and I am certain this realignment will be a most satisfactory one for everyone concerned."

In his new capacities, Ruppert will report directly to Lewis Merenstein, vice president and general manager of the company.

Alter, Meyers Join 20th



Tom Rodden, VP/general manager, 20th Century Records, and Paul Lovelace, VP/promotion, have named Linda Alter to the newly-created position of national marketing coordinator. In her new capacity, Ms. Alter, who was most recently national promotion director for Shelter Records, will follow through at retail, one stop and rack levels and will coordinate advertising programs in all markets. Additionally, Leanne Meyers, also formerly with Shelter Records, has joined 20th and will serve as Ms. Alter's assistant. Both report directly to Rodden and Lovelace. Pictured from left are: Paul Lovelace, Leanne Meyer, Tom Rodden and Linda Alter.

AGAC Sets 'Pop Shop'

■ NEW YORK—In line with the American Guild of Authors and Composers' new policy of reaching out to help young, inexperienced writers to get a headstart on their careers, the Guild initiates its pilot Pop Shop on November 4.

This course for songwriters was so heavily oversubscribed, that AGAC has already accepted applicants for a second course early in December.

Polydor Releases Two

■ NEW YORK—New albums by Randy Pie and Barclay James Harvest will be released here this week by Polydor Records.

Titles

"Kitsch," by Randy Pie, is the German/French band's second lp to be made available in the U.S. Barclay James Harvest is now represented here with "Time Honoured Ghosts," an album consisting of nine new tracks.

De-Lite Re-Signs Kool & The Gang

■ NEW YORK—Fred Fioto, president of De-Lite Records, which is distributed by PIP Records, a division of Pickwick International, Inc., has announced that Kool & The Gang has signed an exclusive, long-term worldwide recording contract with the label that substantially extends their current agreement.

The deal, which according to Fioto involves "seven figures," guarantees the extension and continuity of an association that started with the first recordings by Kool & The Gang on De-Lite more than five years ago. Since that time, Kool & The Gang has scored two gold albums and two gold singles and has hit the charts with virtually every record released. Their current single is "Caribbean Festival."

The success of Kool & The Gang has included gold lps for "Wild & Peaceful" and "Light of The Worlds," million-selling singles for "Jungle Boogie" and "Hollywood Swinging," and over a dozen consecutive chart singles.

"We originally signed Kool & The Gang because they had something we heard and liked so much we were willing to make the investment of putting them on our label and supporting their recordings," said Fioto. "It took us four years before Kool & The Gang finally caught on with the public in a big way, but during all that time we never made them compromise their sound and we never stopped working on them for one moment. The success and the gold records they've achieved since then has been a source of immense satisfaction to us and we're 'de-lited' that we are continuing our association."

ICM Pact

Kool & The Gang have just signed with ICM for personal representation. International tours have taken them to Europe and Japan, they performed at the Gala of this year's MIDEM conference in Cannes, France and they've been featured guests on leading television shows throughout the world.



Seen above surrounding De-Lite Records president Fred Fioto (center left) are Kool & The Gang members Ronald Bell, tenor saxophonist, (left); lead vocalist and bass player Robert "Kool" Bell (center right); and Dennis "Dee Tee" Thomas (right) who plays tenor, alto sax and flute.

Paragon Names Reeves Public Relations Dir.

■ MACON, GA.—Alex Hodges, president of The Paragon Agency, has announced the appointment of Lynda Reeves as director of public relations. Ms. Reeves will coordinate her activities at the agency offices in Macon.

Ms. Reeves' experience includes assistant public relations director and news director of radio station WDEC in Americus, Ga. In other areas of PR work, Ms. Reeves served as chairperson of various community projects and major campaigns including the 1974 and 1975 Heart Fund Drive and served three years on the board of directors of the American Cancer Society. She spearheaded an intensive campaign through the mass media and personal appeals for the Heart Fund Drive and received State honors and was named "Girl of the Year" in 1974.

Splinter Promotion Set by Dark Horse

■ LOS ANGELES—To help promote their recently released album, "Harder to Live," Dark Horse recording artists Splinter have embarked on a national tour visiting press and radio stations in major markets around the country. Bill Elliott and Bobby Purvis of Splinter will be performing live acoustic radio concerts in major cities. These performances will be edited into one in-depth interview and concert tape to be distributed nationally to all FM and college stations.

Coordination

The promotion tour was coordinated by Dark Horse national promotion director Louis Newman, and his assistant, Janet Planet.

**ALL THAT GLITTERS
IS DEFINITELY GOLD**



T-493

**BARRY WHITE'S GREATEST HITS ALBUM
EVERY CUT IS A SMASH!**

**20TH
CENTURY
RECORDS**
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

THE COAST

By BEN EDMONDS



■ YOU MIGHT AS WELL SMILE: Though the **Bruce Springsteens** and **Elton Johns** have been the headline-hogging news this year, a more quiet development has been 1975 as an unusually good year for comedy. The are had been defined in recent years by the likes of **George Carlin** and **Cheech & Chong**, purveying what can only be termed specialty humor (dope, sex and other countercultural concerns) to a decent-sized but narrowly defined audience. As that audience's lifestyle has been

sucked into the mainstream, it was perfectly natural that '60s topical humor should follow it. Comedians can no longer gain attention just by relating pot anecdotes; for the most part, dope jokes have become the equivalent of mother-in-law stories in the new comedians' arsenal. The emphasis is off subject matter and back onto execution. The current champion is **Richard Pryor**. He's probably the least mainstream of anyone currently operating; to get more radical (read: blunt) you'd have to have Argentinian filmmakers decide to get into snuff comedies. He's also probably the most specialized; by design his humor appeals to a predominantly black audience. He's the champ simply because he's the funniest thing available on vinyl. His considerable white cult combined with the extensive black audience proved enough to push his latest album, "Is It Something I Said?," quickly over the gold line. Thusfar, Pryor's albums have just been live recordings from his various club dates; it'd be nice to see him eventually attempt a record within the discipline of the studio. Ditto for **Woody Allen**, who could very likely be the funniest man on record (he is the funniest man in the world, **Mel Brooks** fanatics notwithstanding) if he'd only make one. UA released a minimally-promoted package of old material, "The Niteclub Years," awhile back, and that'll have to do for the time being. A big part of the reason that **Albert Brooks'** "A Star Is Bought" was so delightful was that it was a successful *studio* comedy album. A record about making a record, he made full use of the studio in helping to develop his comedic situations. Certain bits (and we've no intention of spoiling any of them by attempting a recreation) rivaled Pryor's highs on the yuk barometer, and there's every reason to expect even greater things to come from the only man alive who can reduce **Ringo Starr** to laughing jelly. As the **Turtles**, **Mark Volman** and **Howard Kaylan** were known more for their hits than for the satiric flair that's become so much of their presentation as **Flo & Eddie**. Their "Illegal, Immoral & Fattening" album contains so many effective slashes and note-perfect takeoffs on a variety of musical superstars that it's almost like reading a good dishy rock magazine; the music ain't bad, either. This is the year that **Monty Python** finally began to achieve some of the recognition which their longtime Stateside followers have very vocally insisted was due them. Though the question as to whether their off-the-wall Britishness is capable of reaching the American masses has yet to be fully answered, it's great that at least they're finally able to propose the question in person. When she avoids recycling of her most famous TV characters, **Lily Tomlin's** "Modern Scream" has more than a few genuinely hilarious moments. When people say that there are no worthwhile comedians like in the old days (whenever those were), what they really mean is that there's no more **Lenny Bruce**. Just like there'll never be another **Beatles**, there will never be another Lenny, and all the second-rate imitators in the world won't bring him back, and certainly haven't added anything to the vocabulary he pioneered. After years of having the field dominated by his ghost, it's a welcome relief to be able to point to artists who are creatively investigating ways to make us laugh.

ONE MAN'S CHUMPCHANGE IS ANOTHER MAN'S MEALTICKET: Capricorn last week feted the visiting **Allman Brothers Band** at the superb Moroccan restaurant Dar Maghreb, hosting a 45-person party which included the band and their entire road contingent, **Cher**, **Chuck Negron**, **Don Witemore**, **Thom O'Hare** of **KMET** and **David Perry** of **K-WEST**. When the Capricorn people went to pay the bill, which totaled over \$1100, they discovered that the restaurant wouldn't accept any of the credit cards they were offering. **Sepp Donahower** of Pacific Presentations, another of the guests, wandered over to find out what the commotion was all about and, when informed, reached into his pocket and pulled out the necessary amount in cold cash. And it's a good thing he did; otherwise, Gregg and Cher would be washing dishes there 'til Christmas . . . **Barbara Birdfeather** called from some ungodly midwestern location on the **Sensational Alex Harvey Band's** tour to relay the following tasty bit of info. While the band was re-

(Continued on page 69)

Two-Step Makes an Impression



Aztec Two-Step's opening at the Other End was such a success last week that club owner Paul Colby congratulated the group on breaking ". . . the long-standing Bitter End/Other End house attendance record." Rex Fowler and Neal Shulman (Aztec Two-Step) are seen here being congratulated after their opening by (from left): Steve Harris of their management firm; Rex; Mike Berniker, RCA Records division vice president, pop a&R; Ken Glancy, president, RCA Records; Neal; and Ted Feigin of their management firm.

Leslie West Band Promo Planned

■ NEW YORK — Leslie West's second solo album, "The Leslie West Band," will be released this week on Phantom Records, distributed by RCA Records.

The announcement was made by RCA's director of custom labels, Mort Weiner, who indicated there would be a strong nationwide merchandising campaign mounted for the album.

Highlighting the marketing effort will be a two-pronged sales program that covers the east and west coasts, whereby the entire chain of Warehouse Stores in California will include "The Leslie West Band" lp in a promotion backed with a radio time buy, while Sam Goody's will spotlight the album as part of a television package, starting November 29, for a week. The Goody's package will cover New York and Philadelphia, and will feature a total of 90 TV and

radio spot commercials.

For maximum radio station programming, a special EP has been prepared containing four selections from "The Leslie West Band" that will also be made available to dealers nationwide, for in-store play. Four-color posters, along with easel-back lp covers, will be shipped directly to accounts, for display purposes.

Sutton-Miller Pacts RKM Prod.

■ LOS ANGELES — Joe Sutton, president of Sutton-Miller Ltd., has concluded negotiations with Roland Kluger of RKM Productions in Brussels, for Sutton-Miller to distribute RKM's S.S.O. Orchestra on Sutton-Miller's Shadybrook label. A single titled "Tonight's The Night" has been released.

Dark Horse Welcomes McCullough



With the release of his new Dark Horse album, "Mind Your Own Business," Henry McCullough, newly signed to Dark Horse Records, is welcomed to Los Angeles by George Harrison and friends. McCullough left shortly afterwards to join the Frankie Miller band on their national concert tour. He will be helping to promote his new Dark Horse album in each city on the tour. Pictured from left are: (top) Jeremy Salmon, Dino Airali, Linda Arias, Terry Doran; (bottom) George Harrison, Henry McCullough, Janet Planet, Kumar Shankar.

IN 1940 BMI WAS THE MUSIC LICENSING ORGANIZATION THAT WAS PROUD TO LICENSE COUNTRY MUSIC.

Thirty-six years ago there were
no Country charts,
no award-winning Country songs,
no royalties for Country writers and publishers,
no Music City U.S.A.,
and no BMI building on Music Row.

Congratulations to the 109 writers of the top BMI Country songs most performed from April 1, 1974 to March 31, 1975. 80% of the Country songs on the trade paper charts in that period were licensed by BMI.

Peter Allen
Bill Anderson
Renee Armand
Hoyt Axton 2 Awards
Jeff Barry 2 Awards
Carl Belew
Chuck Berry
Rory Bourke
Don Bowman
Bobby Braddock 2 Awards
L. Russell Brown
Ed Bruce
Felice Bryant
Mickey Buckins
Jimmy Buffett
Larry Butler
Wayne Carson 2 Awards
Tommy Cash
Jerry Chesnut
Johnny Christopher
David Allan Coe
Jerry Crutchfield
Mac Davis
Harold Dorman
Don Earl
Donna Fargo 2 Awards
John Clifford Farrar (PRS)
Dick Feller
Jerry Foster
Wiley Gann
Larry Gatlin
Don Gibson 2 Awards
Gerry Goffin
Peter Gosling (PRS)
Earl Green
Merle Haggard 2 Awards

Tom T. Hall 2 Awards
Tim Hardin
Don Harris
George Harrison (PRS)
Freddie Hart
John Hartford
Alan Hawkshaw (PRS)
Ronald Hellard
Jerry House
Harlan Howard 2 Awards
Bob Jennings
Waylon Jennings
Vivian Keith
Carole King
Pee Wee King
Kris Kristofferson 4 Awards
Dickey Lee
Jerry Leiber
Irwin Levine
Sammy Lyons
Barry Mann
Layng Martine Jr. 2 Awards
Ronald E. McCown
Warner McPherson 2 Awards
Aileen Mnich
Chips Moman
Kenny O'Dell 2 Awards
Buck Owens
Dolly Parton 4 Awards
Gary S. Paxton
Ray Pennington
Jimmy Peppers
Ben Peters
Anita Pointer
Bonnie Pointer
Curly Putman 2 Awards

Eddie Rabbitt
Jerry Reed
Allen Reynolds
Bill Rice
Denzil Rice
George Richey 2 Awards
Betty Jean Robinson
John Rostill (PRS) 2 Awards
Troy Seals
James B. Shaw
Billy Sherrill 5 Awards
Shel Silverstein 3 Awards
Joe South
Joe Stampley
Ray Stevens
W.S. Stevenson
Redd Stewart
Mike Stoller
Glenn Sutton 2 Awards
Billy Swan
Baxter Taylor III
Carmol Taylor 2 Awards
Chip Taylor
Dewey Terry
Mel Tillis
Conway Twitty 2 Awards
Porter Wagoner
Daniel T. Walls
Don Wayne
Jim Webb
Cynthia Weil
Bobby (Red) West
Kent Westberry
Jerry Wexler
Marijohn Wilkin
Hank Williams
Norro Wilson 6 Awards



BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.

Quality Pacts Private Stock

■ TORONTO — George Struth, president of Quality Records of Canada, and Larry Uttal, president of Private Stock Records, have announced that Quality will establish its own label in the United States.

Based in New York, Quality Records (U.S.) will distribute through Private Stock Records, becoming the first outside line to be marketed by Uttal's yearling company.

Based in the New York offices of Quality Records, which Struth hopes to open by Nov. 1, will be national promotion coordinator Drew Nugent, and his assistant Ettie Biegel.

Nugent started his career in the music business at Capitol Records in 1969, leaving that company after five years in sales and promotion to become east coast

regional promotion director of Capricorn Records prior to making this move with Quality. Nugent will travel extensively throughout the United States, looking for talent as well as handling promotion chores. He will report directly to Bob Morten, director of a&r and international relations for Quality in Canada.

Ettie Biegel

Ettie Biegel comes to Quality Records (U.S.) from London Records where she was administrative assistant for promotion and single sales, reporting to Sy Warner. Mrs. Biegel's first job in the music business was at Bell Records, where she was office administrator and worked closely with the late Ralph Gleason prior to returning to New York and London Records.

The first product to be released via the new arrangement is a Stampeders re-make of "Hit the Road Jack," scheduled for mid-November.

Quality's New York offices will be located at 810 Seventh Avenue.

Col Rush-Releases New Dylan Single

■ NEW YORK — Columbia Records has rush-released a new single by Bob Dylan entitled "Hurricane." Recorded last week, the ballad was inspired by the plight of Rubin "Hurricane" Carter, the former middleweight boxing contender who has served several years in jail for a murder he claims he didn't commit. Carter, who says he was convicted on perjured testimony, is currently in Trenton State Prison and has been the subject of several protest rallies in recent months.

The "Hurricane" single was written by Bob Dylan and Jacques Levy and will most likely appear on Dylan's upcoming Columbia album. Backing up Dylan on the song are Rob Stoner (bass), Leon Luther (congas), Scarlet Rivera (violin), John Steven Coles (rhythm guitar), Howard Wyeth (drums) and Ronee Blakely (background vocals). Because of the length of the cut (more than eight minutes), the song has been recorded in two parts. The single was produced by Don DeVito, director, merchandising and product management, Columbia Records.

Pointers Tour Previews New LP

■ LOS ANGELES — The Pointer Sisters have embarked on a concert and club tour that will feature material from their recently completed ABC LP tentatively planned for a February release.

Highlights of the tour include a one-nighter at the Lyric Theatre in Baltimore, dates at New York's Bottom Line, five nights at San Francisco's Bimbo's, and a week at the Roxy in Los Angeles.

Sparks Tour Set

■ LOS ANGELES — A preliminary itinerary for the first major Sparks concert tour of the U.S. has been developed, with current plans calling for the series to begin Tuesday, November 18, in Philadelphia.

N.Y., L.A. Dates

The British band's schedule also calls for an appearance the following night at New York's Avery Fisher Hall. Sparks will return to Los Angeles for a Santa Monica Civic Auditorium concert on Wednesday, December 3.

Sparks label, Island Records, has a new album scheduled for November 1 release, titled "Indiscreet."

Claridge Inks Kirkland & Davis



Claridge Records has signed Bo Kirkland and Ruth Davis to exclusive long term recording contracts with the label, announced Vic Catala, national a&r director of the label. Miss Davis was formerly a member of the r&b group Five Easy Pieces. She is currently in the studio recording her first solo single and a duet with Kirkland. Kirkland's first release for Claridge is titled "Grandfather Clock." Bob Kirkland is producing both sessions. Pictured from left are: Bo Kirkland; Ruth Davis (seated); Frank Slay, president of Claridge Records; and Bob Kirkland, Claridge national a&r director of r&b.

Doughman Named Windsong Promo Dir.

■ LOS ANGELES — Jerry Doughman has been named national promotion director of Windsong Records, it was announced by Harold Thau, president.

Doughman comes to Windsong from GRC Records, where he was west coast marketing manager. During his career, Doughman has been associated with Paramount Records as assistant operations branch manager in 1969, and was west coast-based sales assistant for Decca Records in 1970, was involved with local promotion in Los Angeles for Buddah Records in 1971, and was Buddah's regional promotion manager in 1973.

Windsong Records is manufactured and distributed by RCA Records. Jerry Weintraub is chair-



Larry Douglas (left), Jerry Doughman

man of the board of the newly-formed label, with John Denver and record producer Milt Okun as permanent board members. Other key Windsong positions are Sal Bonafede, executive vice president, and Larry Douglas, vice president of promotion.

Windsong has released one album, "Liberty," by the group of the same name. The group, discovered by Denver and Weintraub, received exposure as the featured opening act on Denver's sell-out spring tour.

Upcoming releases from Windsong include albums from the quartet Starwood, and a group consisting of Bill and Taffy Danoff, Margo Chapman and Johnathan Carroll.

Miracles Tour Japan

■ LOS ANGELES — Motown recording artists the Miracles have been set to make their first tour of Japan. The two-week tour, which marks only the third time the group has performed abroad, begins November 19.

Under The Doctor's Care



Everybody had a good time backstage after United Artists' Dr. John debuted his Rizzum and Blues Revue at the Roxy where he performed tunes from his forthcoming debut UA album "Hollywood Be Thy Name." Shown gettin' it on with the good Doctor are, from left: Lorraine (Mrs. Dr. John) Rebennack; Dr. John; Al Teller, president, United Artists Records; Roy Silver, Dr. John's manager; Record World's Eliot Sekuler; and Dita Sullivan of the Fields Company.

Peaches Immortalizes Minnie



Epic recording artist Minnie Riperton is the first to be immortalized by Hollywood's Peaches Records & Tapes store as the sidewalk cement dried around her handprints, footprints, name, and gold album, "Perfect Angel." Pictured below are (in front from left) Ira Reisman, national operations director of Peaches R&T; Clyde Jackson, CBS salesman; Minnie Riperton; president of Peaches chain, Bob Rothstein; owner of Peaches chain and president of Nehi, Tom Heiman; Hollywood Peaches manager, Richard Jorgenson. Behind them, from left are: Dan Walker, Epic local promotion man; Gerry Griffith, regional dir. of CBS Special Markets; and CBS field sales manager, Jack Chase.

De Nave Phasing Out IMA PR Functions

■ NEW YORK—Connie De Nave, president of International Media Associates, Inc., has announced plans to phase out her company's public relations operation in order to concentrate more fully on creative projects already in progress in records, films and publishing, and to be open to new offers in these and other areas. A target date of January, 1976, has been set for the completion of all publicity obligations to her present clients.

Ad & Promo Campaign Set by Audio Fidelity

■ NEW YORK — In an effort to promote all of its record and tape product, Audiofidelity Enterprises has embarked on the most extensive advertising and promotion campaign in the company's history. An allocation of \$200 thousand has been made to be used for the duration of this program. The announcement comes from Harold Drayson, Audiofidelity Enterprises executive vice president. The campaign is now in effect and will run through March 31, 1976.

The advertising and promotion campaign will include retail window and in-store displays, radio station time buys and printed advertising. It will be handled strictly on the local distributor level and will be coordinated through the Audiofidelity Enterprises New York office under the supervision of Roy Rosenberg, national promotion director.

The labels included in the advertising and promotion campaign include Audio Fidelity Records, BASF, Thimble Records, Black Lion Records, Chiaroscuro, Enja and Audio Rarities.

During the past six months, Ms. De Nave has gradually cut down her PR operations in preparation for the change, and will wrap up all current contracts at the end of this year. In the interim, she and the IMA staff will continue their work on the albums and tours of her current clients. "At the request of my clients," she added, "I am currently researching a number of publicity houses in order to find the right people to take over these accounts. All recommendations will be considered."

Ms. De Nave also emphasized that, regardless of her coming change in career orientation, she will continue to fulfill her obligations in the recording industry as a trustee of the National Academy of Recording Arts & Sciences and as president of the National Association of Women in Music.

D.J. Delights L.A.



D. J. Rogers, RCA Records' newest soulman, made his debut last week at the Troubadour in L.A. Pictured from left: D. J.'s attorney, Joe Porter, D. J.; Frank Mancini, RCA's division vice president, artist relations, and Al Golden, D. J.'s manager are seen backstage; and Marty Mack, RCA's west coast regional r&b promotion man, and Don Burkheimer, RCA's west coast division vice president, visit D. J.

Recording Academy Holding Grammy Screening Sessions

■ LOS ANGELES—Several dozen Recording Academy members from various chapters, plus specially selected volunteers from the press, radio and recording companies, will be meeting here this coming Friday and Saturday (7 & 8) to screen recommendations for this year's Grammy Awards. The purpose of the conclave is to verify the correct categories, release dates and other eligibility requirements of the thousands of entries submitted by members and record companies.

Pre-Nominations

Earlier in the week, special committees are meeting in New York to screen and pre-screen classical music, jazz, soul gospel, Latin, children's, educational and documentary recommendations, and in Nashville to pre-screen all entries in the country, gospel and religious categories.

Following the two-day meeting here, during which emphasis will be placed on the pop, rock and folk, the rhythm and blues, and the Best New Artist and Song of the Year categories, rough drafts of the pre-nominations list will be forwarded to each of the

ZZ Top Tour Scheduled

■ NEW YORK—London Records' ZZ Top is embarking on a 12-concert one-month "Fandango" tour highlighted by two major events: the group's first return to indoor venues in their homestate—Texas—in over three years; and a New York concert co-promoted by Bill Graham.

'72 Event

ZZ's only previous Texas appearance since 1972 was at last year's "ZZ Top Barndance and Barbecue"—an outdoor event in Austin which attracted 80,000 people.

Academy's seven chapters for perusal and final approval by their governors and trustees. All entries thereon then become eligible for nominations.

First round ballots, along with the approved pre-nominations lists, will be mailed to all of the Academy's voting members early next month. Their selections will comprise this year's final nominations. A second round of voting in January will determine the winners, which will be revealed on the Academy's 18th annual Grammy Awards Show, to be telecast live on Saturday, February 28th, over the entire CBS network.

Five New 'Twofers' Released by Fantasy

■ BERKELEY, CAL.—Ralph Kaffel, president of Fantasy / Prestige / Milestone, has announced the release of five new Prestige two-fers, including work by John Coltrane, Miles Davis, Eric Dolphy and Ron Carter, Illinois Jacquet, and Mose Allison. The release brings to 105 the total number of two-record sets that have been released in the twofer series. The release is being supported by a new, four-color poster for distributors and stores.

"Magic" is a reissue of "Where?," Ron Carter's first album as a leader, and "Far Cry," a 1960 Dolphy lp. "Dig" is Miles Davis's fifth twofer, and contains his very earliest recordings for the label.

"The Stardust Session" by John Coltrane was recorded in a single day and was previously available only on three separate lps. "How High the Moon" by Illinois Jacquet is also included, as is Mose Allison's third twofer, "Creek Bank."

ROBERT PALMER—Island 042
WHICH OF US IS THE FOOL (prod. by Steve Smith)
 (Ackee, ASCAP)

Palmer has soul-ified his music with Gene Page strings and background vocalists, but his own distinct style remains in the fore. A great record!

GRAHAM CENTRAL STATION—
 Warner Bros. 8148

IT'S ALRIGHT (prod. by Larry Graham)
 (Nineteen Eighty Foe, BMI)

Under the guidance of Larry Graham, the group have established an identity through its music. A good, fresh helping of progressive soul.

EDDIE HARRIS—Atlantic 3288

GET ON UP AND DANCE (prod. by Eddie Harris)
 (Wardo, BMI)

Saxman Harris tries some unusual sound devices and a straight forward appeal to get up and dance! Discos should acquaint themselves with it.

SPARKS—Island 043

LOOKS, LOOKS, LOOKS (prod. by Tony Visconti)
 (Ackee, ASCAP)

The first single from the "Indiscreet" lp is a cross between the Andrew Sisters and the Mael Brothers. A '30s sound and lyrical twists in typical Sparks style.

ANDREW GOLD—Asylum 45286
 (Elektra)

THAT'S WHY I LOVE YOU (prod. by Charles Plotkin)
 (Luckyu, BMI; Horse Diaper, ASCAP)

All instruments here are played by Gold, the talented guitarman in Linda Ronstadt's band. Easy, country feeling sounds like laid back Eagles. A fine debut.

LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman JB 10392

SUNSET (prod. by Bob Thiele & Lonnie Liston Smith)
 (Cosmic Echoes, BMI)

Smith continues to show the possibilities of a vocal jazz sound. Here, the point is in the form of a melodic ballad.

MIKE BATT—Epic 8 50164

SUMMERTIME CITY (prod. by Mike Batt)
 (Batt Songs Ltd./April, ASCAP)

The man behind the Wombles does a cheerful pop tune with a perky beat and bubbling harmonies. Summer's gone, but the sound is still here.

DE BLANC—Arista AS 0161

OH NO, NOT MY BABY (prod. by Rick Chertoff)
 (Screen Gems-Columbia, BMI)

Disco version of the Gerry Goffin-Carole King song by this European singer is aimed for the feet. Look what they've done to my song!

JUDY COLLINS—Elektra 45289

ANGEL, SPREAD YOUR WINGS (prod. by
 Arif Mardin) (Cotillion/Canyon, BMI)

A Danny O'Keefe song, Judy's vocal interpretation, and Arif's production is a winning gathering of talents however you look at it.

CROWN HEIGHTS AFFAIR—De-Lite
 DEP 1575

EVERY BEAT OF MY HEART (prod. by
 Nerangis-Britton) (Delightful, BMI)

The group's disco following should be broadened with this elegant ballad highlighted by heavenly harmonies and an excellent, throbbing arrangement.

MERRY CLAYTON—Ode 66116 (A&M)

ONE MORE RIDE (prod. by Eugene McDaniels)
 (Django, ASCAP)

The songstress is willing to be taken for one more ride, she sings. "Keep Your Eye On The Sparrow" track has a good pop shot.

BOBBY WOMACK—UA XW735 Y

WHERE THERE'S A WILL, THERE'S A WAY (prod. by
 David Rubinson) (Unart/Bobby Womack, BMI)

In one of his most aggressive performances in some time, Bobby ties it all together and comes up with a cohesive, full-blooded sound.

MICHAEL KENNY—Tom Cat JH 10427
 (RCA)

YOU ARE THE SONG (THAT I CAN'T STOP SINGING)
 (prod. by Edward Germano) (Colgems, ASCAP)

Kenny sings with an exuberance that complements the arrangement; a catchy and memorable record with an appeal that should touch many markets.

GINO VANNELLI—A&M 1760

MAMA COCO (prod. by Gino Vannelli &
 Joe Vannelli) (Almo/Giva, ASCAP)

An extraordinary array of sounds emanate from various keyboards and punctuating vocals. Tune is extracted from the vibrant "Storm At Sun Up" lp.

EXUMA—Inagua INA 1

SHAKE IT UP (1-2-3) (prod. by Exuma)
 (Inague, ASCAP)

Bells, drums, whistles and haunting vocals pervade Exuma's first outing on his own label. Needless to say, he will shake things up with this one.

KELLER & WEBB—Columbia 3 10241

DON'T WORRY BABY (prod. by Toxey French)
 (Irving, BMI)

The Beach Boys' 1964 chestnut has been covered by many different artists this year, but this version is unique without losing the original flavor.

MARTHA REEVES—Arista 0160

HIGHER AND HIGHER (prod. by Tony Camillo)
 (Warner-Tamerlane, BMI)

Jackie Wilson's 1967 hit is taken to new heights with a searing vocal and a redoubtable Tony Camillo arrangement. A superb outing.

HARRY CHAPIN—Elektra 45285

TANGLED UP PUPPET "A SONG FOR MY DAUGHTER" (prod. by Paul Leka)
 (Sandy Songs, ASCAP)

An introspective "Portrait Gallery" ballad/tale from Harry and his wife, Sandy, shows the lyricist at his incisive best. Harry's best follow-up to "Cat's In The Cradle."

THE FATBACK BAND—Event EV 227

(Polydor)
(ARE YOU READY) DO THE BUS STOP (prod. by
 The Fatback Band) (Clita, BMI)

The group's distinct sound of inter-twining chanting vocals and electric rhythms set this churning number into motion.

RONEE BLAKLEY—Warner Bros 8155

PLEASE (prod. by Jerry Wexler)
 (Blakley, ASCAP)

One of the stars of the "Nashville" movie, Ms. Blakley turns her talents to singing on an up-tempo, self-penned tune that defies pop-country categorization.

BILLY PROCTOR AND LOVE SYSTEM—
 Epic 8 50160

(I'M GONNA) CHOP DOWN THAT OAK TREE
 (prod. by G. Knight & G. Allan) (Kirshner Songs,
 ASCAP; Don Kirshner, BMI)

The song that picks up where "Tie A Yellow Ribbon" left off. This one could hit big and go across the board.

RUBINOOS—Beserkley 5738 (Playboy)

GORILLA (prod. by King Phillip & Glen Kolotkin)
 (Cumberland, ASCAP)

This "Beserkley Chartbuster" is a strong harmony offering by the West Coast group that claims to be able to give the love of a gorilla.

RODENA PRESTON & VOICES OF

DELIVERANCE—Bee Gee BGS 118

WHERE PEACEFUL WATERS FLOW (prod. by
 Byron Spears, Jr.) (MAM, BMI)

Gospel group does a stunning interpretation of the Gilbert O' Sullivan composition. Give this one a close listen.

MAC & KATIE KISSOON—MCA 40482

A BEAUTIFUL DAY (A Bickerton/Waddington Prod.)
 (State/Kissoon, ASCAP)

English folk duo have a vibrant, unpretentious sound and generate an appeal that should go over well with AM programmers.

Salsoul Orch. Album Released by Caytronics

■ NEW YORK—Cayre Industries, which recently entered the disco music market with two singles germinated to introduce both their new Salsoul label and The Salsoul Orchestra, has scheduled the first album of The Salsoul Orchestra for national release this week.

The album, which contains the original single, "The Salsoul Hustle," was designed for disco dancing and was recorded at Sigma Sound Studios in Philadelphia. The executive producers for the lp were Joe Cayre and Ken Cayre.

The album is being supported by extensive sales, merchandising and promotional campaigns, with special emphasis on the disco aspects of the music. Advance copies have already been shipped to discos across the country, and deejay copies are being sent to program directors for airplay. Publicity copies are being forwarded to reviewers and editors for print exposure, and trade ads are being scheduled. Supportive merchandising for the album will include in-store display materials, with radio and print advertising to be tied in when needed. In addition, disco dance contests are being arranged in major market areas to generate sales.

Reggae In New York

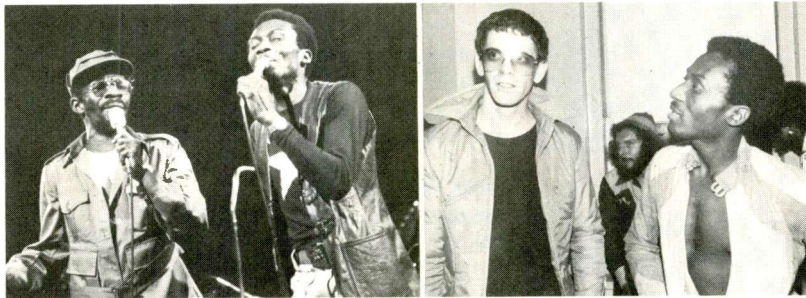


Photo: Chuck Pulin

Reggae was brought to the big apple recently, via the appearance of Warner Bros. recording artists Jimmy Cliff and his band at the Beacon Theatre on October 17. Pictured above, from left, is Joe Higgs onstage with Cliff and Lou Reed talking with Cliff backstage after the performance.

MCA Sets 2 LPs

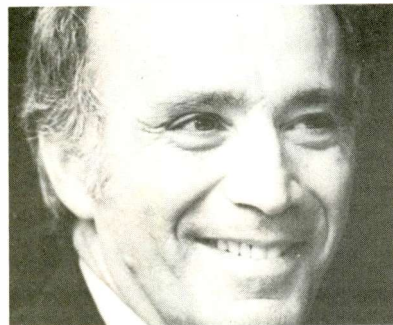
■ LOS ANGELES—Rick Frio, MCA vice president of marketing, has announced two albums scheduled for release in November. The Hudson Brothers' second album on the Rocket Record label (distributed by MCA) is set for shipping. Titled, "Ba-Fa," all the songs were written by Bill, Mark and Brett Hudson with the exception of two cuts co-written with others.

Lenny Dee

Lenny Dee's album, "Lenny Dee," is also set for November release. He has been recording for MCA for no fewer than 25 years and during this time has released almost 50 albums. The album was arranged and conducted by Cam Mullins. Producer is Owen Bradley.

De Filippo Joins RCA

■ NEW YORK—The appointment of Mario De Filippo as director, national commercial sales, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.



Mario De Filippo

De Filippo joins RCA Records after having spent the past two years heading up sales and advertising for the Handleman Company in the southeast, headquartered in Atlanta.

Prior to joining Handleman, he served as western division manager for Decca/MCA Records, responsible for sales, promotion and distribution for the 11 western states, headquartered in Los Angeles. He was also associated with London Records of California, the distributing wing of London Records in the west.

De Filippo will headquarter in the New York office.

CONCERT REVIEW

Jefferson Starship Shines On

■ NEW YORK — The Jefferson Starship (Grunt) journeyed into Radio City Music Hall (24) to teach their listeners a lesson in musical relativity. Only by flying faster than the speed of light can we experience the past as reality, not an illusion, and the Starship accelerates far past the required velocity to take us backwards in time to 1967 and then effortlessly zooms back to the present, offering glimpses of what lies in the future.

The Starship took off with "Ride the Tiger," immediately letting everyone know that this trip wouldn't be a casual ride in the countryside. Suddenly we were transported eight years back in time and there was Grace Slick singing "Somebody To Love." Could it really have been eight years ago? The song is as dynamic as ever. Next came "Miracles" featuring Marty Balin's soaring voice. Balin, dressed entirely in black, stands bowlegged as he sings; gesticulating with an eerie economy of motion, he is a cowboy of the cosmos. Balin has grown stronger with time, both vocally and as a songwriter.

Grace and Paul Kantner did a remarkably wistful version of "Wooden Ships," harkening us back to a time of more peaceful vision and hopes. Grace, although she doesn't quite have the same voice that kept her at the helm of the Jefferson Airplane, compensates by working so hard. She develops an incredible energy level jamming with band members Craig Chaquico, guitar, Pete Sears, bass, and guitarist David Freiberg on "Fast Buck Freddy" and "Play On Love" from "Red Octopus." Drummer John Barbata was featured on the last sched-

uled number, "Sweeter Than Honey." Of course there was an encore (the Starship played for two and a half hours). They launched into "Volunteers" from the days when political revolution brought on by Kent State was a seriously considered subject. Somehow they managed to create that excitement again; real excitement, people out of their seats singing along, believing once again in the miracle that being young and committed is the most important thing in the world. The Starship, despite the loss of key group members Jorma Kaukonen and Jack Casady, still generates total audience involvement. Whatever was the "Woodstock spirit" is there somewhere between the notes and the lyrics of the Jefferson Starship's music.

The show is enhanced immensely by one of the most sophisticated lighting and staging set-ups in rock history. The Starship played against a backdrop of three-dimensional Aztec pyramids, rising twenty feet in the air. This totally reinforces the concept of being transported back in time through the music. During "White Rabbit" the lighting created shooting flames making Radio City's stage look like Nero's Rome as the Starship played on. Another extremely visual effect was a sky backdrop over the pyramids' horizon that depicted either dawn, dusk or a deep blue night complete with flickering stars; except for one constant North Star, that being the steadfast light of the Jefferson Starship.

Howard Newman

Chieftans Tour States

■ NEW YORK — The Chieftans, traditional Irish instrumental group, have arrived in the United States for their first major performing and promotional tour of this country, set to coincide with the release of their most recent album, "Chieftans 5." Although this is the seven-piece group's fifth lp, it is the first to be distributed in the United States, released through Island Records.

'Barry Lyndon'

The Chieftans' tour comes on the heels of the completion of the group's work on the soundtrack to "Barry Lyndon," Stanley Kubrick's new film. The Chieftans performed the main theme of the movie and contributed more than 40 minutes of music to the movie as well as over 10 minutes of music to the soundtrack, which will be released by Warner Brothers. A single of the main theme, entitled "Women of Ireland," will be released by Island after the film premieres in Los Angeles on December 19.

Damone Disc To Aid Save Our City Group

■ NEW YORK—As a kick-off for a drive to promote pledges by New Yorkers to buy "Little MAC" bonds in denominations of \$50 and \$100, the Save Our City Committee has enlisted the help of Brooklyn-born Vic Damone to sing and record "Buy New York War Bonds." The tune was written by Hal Davis of Grey & Davis Inc., and is set to the music of "Yankee Doodle Dandy."

The Save Our City Committee is headed by Assemblyman Joseph F. Lisa, of Queens, with Mrs. Louis Armstrong as honorary chairperson. Pledges are not legally binding and should not be accompanied by money.

Gold 'Diamonds'



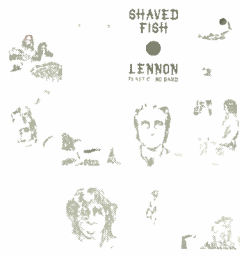
Photo: Bernie Block

While in New York recently rehearsing with Bob Dylan for their "Rolling Thunder Review," Joan Baez was presented with a gold record for her A&M album "Diamonds and Rust." Ms. Baez is pictured with Gil Friesen, executive vice president of A&M, discussing her role in the forthcoming tour. During the next month, Joan will be playing a series of twenty-five concerts in the New England area.

SHAVED FISH

JOHN LENNON—Apple SW-3421 (6.98)

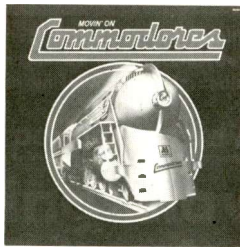
"Imagine" and "Mind Games" lead the list of Lennon's solo accomplishments in this eleven song package tracing the Lennon/Ono career from 1972 to the present. Produced alternately by John and Yoko and Phil Spector, sound is the key to all that Lennon has done. Others: "Woman Is the Nigger of the World" and "Mother."



MOVIN' ON

COMMODORES—Motown M6-84851 (6.98)

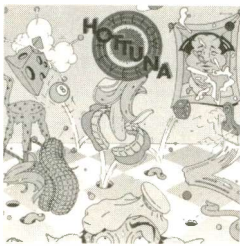
Travelling full speed ahead as the engine on the front cover indicates, the Commodores have no trouble with energy or musical pressure cooking. "Hold On" and "Gimme My Mule" will keep 'em dancing all night long. "Sweet Love" is a gentle ballad complemented nicely by the slightly less (rhythmically) subtle "Time."



YELLOW FEVER

HOT TUNA—Grunt BFL1-1238 (RCA) (6.98)

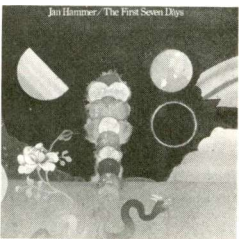
Jorma Kaukonen, Jack Casady and Bob Steeler are on top of some rip-roaring licks ala the stomp-and-sweat school of rock and roll. "Baby What You Want Me To Do" and "Half/Time Situation" are hard rockers through and through; "Hot Jelly Roll Blues" in a far mellow vein. As always, good FM playpiece.



THE FIRST SEVEN DAYS

JAN HAMMER—Nemperor NE 432 (Atlantic) (6.98)

A self-contained recordist—Hammer does all but some violin and percussion tracks—"The First Seven Days" is an interesting montage of keyboard and synthesizer impressions of the story of creation. "Fourth Day—Plants and Trees" is particularly accessible, the extended "Sixth Day—The People" a cross-view of the entire work.



BLOSSOM DEARIE 1975, VOL. II

Daffodil BMD 102 (4.98)

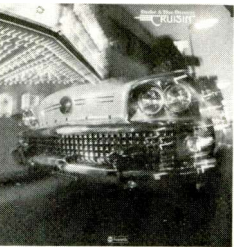
Her late-afternoon concert series at Reno Sweeney in New York proved just who the real believers are. A living example that sensitivity in lyric coloring is still an honorable art, this is an album for closed eyes, a fireplace and some hot grog. Perfect for the uninitiated or the familiar from her big band days.



CRUISIN'

DUKE & THE DRIVERS—ABC ABCD-911 (6.98)

Boston breeds another hard-rocking band, this one very much in tune with traditionally-styled rock and roll melodies. "Rock 'N' Roll High," "Dr. Rock and Roll," "Lovebones" and "Too Much Woman for a Henpecked Man" show Duke & the Drivers to be steering in the right direction. Hitch along!



THE LESLIE WEST BAND

Phantom BPL1-1258 (RCA) (6.98)

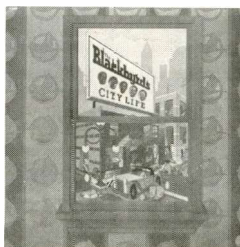
Moving heavy metal mountains is what Leslie West and friends have been doing for years. With Corky Laing and Mick Jones still by his side, Leslie's blasting the way for new fourlane highways with every cut. "Dear Prudence" and "We Gotta Get Out of This Place" are delivered with a power their authors never suspected.



HISTORY OF BRITISH ROCK, VOL. III

Various Artists—Sire SASH 3712-2 (ABC) (7.98)

The Beatles, the Kinks, David Bowie, Elton John, Cream, the Dave Clark Five . . . more than two dozen of the mid-'60s British groups who proved to the world that they, too, knew what rock 'n' roll is all about. Some previously unreleased takes and some of the most popular are combined in a two-record piece-de-resistance.



CITY LIFE

THE BLACKBYRDS—Fantasy F-9490 (6.98)

Striving for a matured "Do It Fluid" hit sound, Donald Byrd's proteges mix soulful funk with technical expertise. Byrd (who produces the group) provides one of the more disco-based compositions, "Happy Music." And drummer Keith Killgo propels the Blackbyrds to new heights with the air-bound "Flying High."



SAFETY ZONE

BOBBY WOMACK—UA LA544-G (6.98)

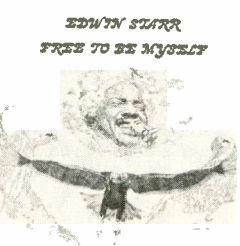
"Everything's Gonna Be Alright" gets Womack off to a disco start with an emphasis on synthetic sounds superimposed over strong rhythm bases. Herbie Hancock guest solos on "I Feel A Groove Comin' On" with "Trust In Me" and "Where There's A Will, There's A Way" coming off well in a straight r&b mix.



RICH MAN'S WOMAN

ELKIE BROOKS—A&M SP 4554 (6.98)

Former Vinegar Joe lead singer goes it solo in a set produced by Kenny Kerner and Richie Wise. "Roll Me Over," a bluesy rocker, leaves Ms. Brooks' voice in a relatively natural state; "He's A Rebel," the Gene Pitney song done by the Crystals, gets a Phil Spector-like production with full echoes and updated synthesizers.



FREE TO BE MYSELF

EDWIN STARR—Granite GS-1005 (6.98)

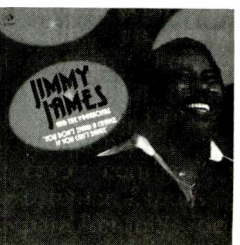
Starr's last major chart success was the single "War" in the summer of 1970, and though there were recordings subsequent to that hit, this is his statement for 1975. "Best of My Past" brings us up-to-date while "Pain," "Toys" and "Rainbow" blend meaningful lyrics with danceable rhythms. A significant return effort.



I'M THE FIDDLE MAN

PAPA JOHN CREACH—Buddah BDS 5649 (6.98)

Extensive recording and touring with the Jefferson Starship has earned Papa John a following all his own. Leading his own band now, the Midnight Sun, Papa John's fiddle has a distinctive edge that cuts through such standards as "Stardust" with breathtaking ease. "Fiddlin' Around" and "The Rocker" also highlight.



YOU DON'T STAND A CHANCE IF YOU CAN'T DANCE

JIMMY JAMES AND THE VAGABONDS—Pye 12111 (ATV) (6.98)

The title cut and "I Am Somebody" are garnering some disco and radio play in selected markets around the country. A group that's been around for years, entry into a new field should help revive interest in James and the Vagabonds' talents. Dance to the music!

"RUNDGREN LEAVES YOU BREATHLESS"

"A performance which must rank as one of the very best I have been privileged to witness."

—Niall Cluley, *Sounds* 10-11-75

"Not since the winter of 1966, when the late Jimi Hendrix arrived in Britain, has an American made quite such an explosively entertaining debut as that of Todd Rundgren when he played his first London concert at the Odeon, Hammersmith."

—*Daily Telegraph* 10-10-75

"Why Todd Rundgren is not as big as say, Alice Cooper, is one of those mysteries because he has an equal amount of presence and an absurd amount of musical ability."

—David Hancock,
Disc & Record Mirror 10-10-75

"During his two and a half hour show Todd Rundgren scales peaks of both the sublime and the ridiculous with the kind of endearing goofiness that makes you want to rush up and give him a great big reassuring hug."

—Pete Erskine,
New Musical Express 10-18-75

TODD RUNDGREN'S UTOPIA ANOTHER LIVE



ON TOUR NOVEMBER AND DECEMBER

NOV. 4	Bloomington, Ind.	NOV. 14	Lawrence, Kansas	DEC. 9	Syracuse, N.Y.
5	Peoria, Ill.	15	Tulsa, Okla.	10	Westchester Premier Thea. Westchester, N.Y.
6	Milwaukee, Wis.	16	Oklahoma City, Okla.	12 & 13	The Beacon Thea. New York, N.Y.
8	Fargo, N.D.	18	San Antonio, Texas	14	The Boston Music Hall Boston, Mass.
9	Minneapolis, Minn.	19	Houston, Texas		
11	Chicago, Ill.	21	Austin, Texas		
13	Fayetteville, Ark.	22	Arlington, Texas		

...AND MORE TO COME

TODD RUNDGREN'S UTOPIA NEW ALBUM TITLED "ANOTHER LIVE"
ON BEARSVILLE RECORDS AND TAPES.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Quincy Jones: 30 Years of Musical Changes

By ROBERTA SKOPP



Quincy Jones

■ Quincy Jones has immersed himself in music since childhood. As a teenager, he and Ray Charles virtually monopolized the local band scene in Seattle. Later years saw Jones' musical sense steeped with the jazz wave, studying with Nadia Boulanger in Paris and working with jazz greats Dizzy Gillespie, Lionel Hampton, Art Farmer and Billy Eckstine. He's arranged for Frank Sinatra, Andy Williams, Sarah Vaughan and Aretha Franklin, among many others. His long-spanning era career has exhibited continuous

growth, with time spent—in addition to arranging and performing—scoring films, involving himself in the business aspect of the industry as a vice president at Mercury, producing, composing, and expanding musical horizons for all of us. In the following Dialogue Jones discusses his feelings about the days gone by and his hopes of what is yet to come.

Record World: Did you start your musical career with jazz?

Quincy Jones: Not really. I started in a gospel quartet, at 11 or 12 years old. And then I got into playing with high school bands and stuff—marching and everything—concert bands, and dance bands.

RW: So you started singing first and then you got into playing?

Jones: Right. And the first band that I got together with that was really our own group was—well, we played jazz and r&b. California blues bands came around all the time so that's all we ever saw. It was really a mixing, because we used to do comedy; all kinds of stuff. We had to pull our ages up because we worked in a club and we were about 14.

Seattle was a place where you just ate all kinds of music. A lot of pimps were in town, and army bases and navy bases, so it was always jumping. A lot of the midwestern towns didn't get as much transient action as they did in Seattle—this was during the war and after. It was just people moving in and out all the time. So we got a chance to see what was going on and coming through. I met Ray Charles in Seattle—he was 16 then. He had just come in from Florida and between his band and our band we had about every gig in town. We used to work together a lot with big bands, and had jam sessions. It was be-bop. We used to play other things but our heart was in that. Rhythm and blues was so easy. The rhythm and blues horn parts, there's nothing to play really—it's just a couple of funky licks, and that was always easy. But at that time I heard Louis Armstrong and Eckstine and Dizzy's band come through and they were playing a lot of complicated things which was much more challenging in itself.

RW: Did you play with all these people when you were young?

Jones: No. I played with Billie Holiday and Cab Calloway and Billy Eckstine, when I was young, but we used to hang around with the cats. Basie would come through town and I would write arrangements.

RW: Was it thrilling doing all of that then?

Jones: Oh, it was Disneyland. It was the best. It still is. So I got to know all the guys before I even got to New York. And Lionel Hampton took a suite that I wrote. He started to play it and then he wanted me to join the band and I was going to run away from home, but his wife put me off the bus and said I was too young.

RW: How old were you then?

Jones: About 15. I had my little be-bop bag and I was sitting there with no baggage because I couldn't go home and say I was going to leave. I was just going to split. She put me off and made me go back to school. So later on I got a scholarship to a couple of places and I decided to take one at Berklee in Boston, because that was the farthest place away from home, and it was close to New York. I went to school there for awhile and again saw the cats coming through, and then Oscar Peterson asked me to come to New York and write two tunes for a record date down there and I got the chance to finally

hit it and meet Tatum and Byrd and everybody. It was like a fairy tale. And I stayed there about three or four days and went back to Boston. And Lionel Hampton said, "Okay you're of age now, you can make it." So I left school and said I'd be back in a couple of months—I lied—I thought I would at the time but I got stuck out there. The best kind of school in the world is to put the academic thing together with what's really out there. I got to meet an incredible bunch of musicians with Hampton. I stayed with him three years and we went to Europe the last year, 1953, and it really opened my head up—we got exposed to all this incredible music. We recorded with the Swedes; the Swedes really played jazz better than anybody in Europe. And we traveled in France and after that we came back to New York and we could never leave the band because we got 11 guys who were so closely attached as friends and musicians into each other's music, we couldn't get out. Finally, back in '53, everybody got scattered and went their own ways and I stayed in New York. That's when I really started in record studios. I recorded before that—arrangements and such—but it was really early and the fender bass had just come out and Hampton's band was the first time they had ever used the fender bass. I mention that instrument because that and the electric guitar had so much to do with what's happening now.

At that time nobody knew what to expect. They influenced rock, today's scene so much. And I stayed in New York from '53 on and wrote for everybody. Everything from Ray Anthony to Tommy Dorsey and Chuck Willis, and Big Maybelle, Clovers, everybody.

RW: Were you doing original tunes for them?

Jones: I was mainly an arranger. On the jazz dates, I wrote original things. The pop singers weren't cutting original stuff like that. I was really into be-bop, but I did a lot of r&b dates too.

On Dorsey's show, I remember one summer that was the first time anybody ever saw Presley. The guys in the band just wanted to die when he came up the first time, because he couldn't sing in tempo. And the band couldn't play with him. He was shaking his butt all over the place and they had to send to Nashville to get some dudes to play with him because he couldn't stand time. And Tommy said, "Don't worry, we'll just get this over with, get it out of the way, and next week we won't have to worry about it." But he was wrong; we got 4000 letters. I don't have to tell you the rest. He never did get him off the show.

... in revolutionary music like that they forgot all about show business and audiences; they couldn't care less; they were really playing for themselves, to develop and give birth to a brand new music.

At the time there was a strong conflict because I was coming out of the swing era and the last part of the be-bop era, the modern jazz era—and there was a strong resistance to that stuff that was going on then.

RW: Was the resistance on the part of the musicians or the public?

Jones: The musicians resisted be-bop so fast it was ridiculous. They couldn't get into it at all, the life style. Billy Eckstine had Charlie Parker, Miles Davis, J.J. Johnson, Art Blakely—you name it—Gene Ammons, Leo Parker, Sarah Vaughn. That was like the spawning ground of most of the predominant influences of modern jazz throughout the world. That was really the beginning.

RW: What year was this?

Jones: Well, I'm back to '53 now. Because the musicians were still holding on to this and trying to get over. But in revolutionary music like that they forgot all about show business and audiences; they couldn't care less; they were really playing for themselves, to develop and give birth to brand new music. But the public let them off; the public couldn't handle it. And so I think that's one of the reasons that we reverted, in the early '50s, probably to the worst era of music

(Continued on page 29)



EDGAR WINTER
KEYBOARDS, VOCALS
SAX, PERCUSSION



DAN HARTMAN
BASS, VOCALS
RHYTHM GUITAR,
STRINGS, PERCUSSION



CHUCK RUFF
DRUMS, VOCALS,
PERCUSSION



RICK DERRINGER
LEAD & RHYTHM GUITAR,
VOCALS, BASS, PERCUSSION

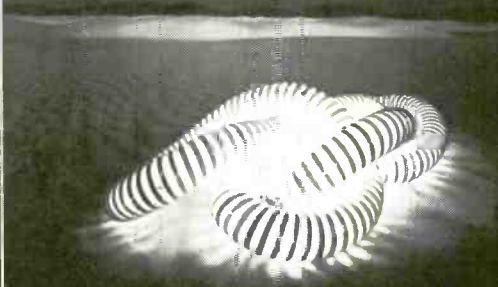
**"THE EDGAR WINTER GROUP WITH RICK DERRINGER."
INCLUDING "PEOPLE MUSIC!"**

A FOUR-STAR ALBUM WITH ^{ZS8 2762}
THE FIRST EDGAR WINTER GROUP SINGLE IN OVER A YEAR
ON BLUE SKY RECORDS AND TAPES.

DISTRIBUTED BY CBS RECORDS.

PZ 33798

THE EDGAR WINTER GROUP
WITH RICK DERRINGER.



PRODUCED BY RICK DERRINGER

THE EDGAR WINTER GROUP WITH RICK DERRINGER TOUR CONTINUES:

NOVEMBER

- 4. ATLANTA, GA.
- 5. JOHNSON CITY, TENN.
- 7. INDIANAPOLIS, IND.
- 8. ST. LOUIS, MO.
- 9. MEMPHIS, TENN.
- 11. MILWAUKEE, WISC.

- 12. CHICAGO, ILL.
- 14. ST. PAUL, MINN.
- 15. OMAHA, NEB.
- 16. DULUTH, MINN.
- 19. NEW YORK CITY, N.Y.
- 20. PITTSBURGH, PA.
- 22. BOSTON, MASS.

- 23. BALTIMORE, MD.
 - 25. SPRINGFIELD, MASS.
 - 29. PHILADELPHIA, PA.
 - 30. CINCINNATI, OHIO
- DECEMBER
- 2. CLEVELAND, OHIO
 - 4. KNOXVILLE, TENN.

- 5. CHARLESTON, W. VA.
- 6. NASHVILLE, TENN.
- 7. LOUISVILLE, KY.
- 10. TORONTO, ONT.
- 11. MONTREAL, Q.
- 12. OTTAWA, ONT.
- 13. DETROIT, MICH.

RADIO WORLD

Radio Short Takes

By LENNY BEER

■ A live tape of the Grateful Dead concert in San Francisco will be aired in the next month on progressive stations around the country from WPCR (Plymouth, New Hampshire) to KREM (Spokane, Washington). It should be quite a radio event, and we would love to hear how your audience responds.

* * *

Speaking of progressive radio, "The Progressive Radio Network" has announced that stations KDKB, WKNH, WROK and WNOE have joined the list of rock stations currently airing the network's news blimp service.

* * *

We received a call this week from Boston, home of the last trade/radio seminar, from Jason Janulis, former program director of WAAF-FM and most recently a jock at WVBF, who is now seeking employment in either of the two areas mentioned. Janulis can be reached at (617) 235-7717.

* * *

Also in the mail this week was a release from radio XEG broadcasting out of Mexico announcing that the new "Sonny Craver Show" is now heard Friday, Saturday and Sunday. The XEG night signal, broadcasting at 100,000 watt clear channel, reaches 80 percent of the United States plus parts of Canada and Mexico. It seems like a great buy for advertising, the only question being: "What is the 'Sonny Craver Show,' new or old?"

* * *

A lot of things seem to be happening at San Francisco's KSAN-FM. Jeffrey Nemerovski has been named sales manager for the station by Jerry Graham, vice president and general manager of the Metro-media station. Further, KSAN will broadcast a special audience participation quiz show, the KSAN "Kollege of Knowledge," on Wednesday, November 12. The show will be a satirical revival of the old-fashioned radio quiz shows. The line-up for the show includes disc jockey Bob McClay, PD/disc jockey Bonnie Simmons, disc jockeys Richard Gossett and Phil Buchanan, and news reporters David McQueen and Danice Bordett. Jerry Graham will authenticate answers and disc jockey Norman Davis will be the studio announcer.

* * *

Radio KGW (Portland, Oregon) has been running a very interesting promotion with local newspapers The Oregonian and The Oregon Journal. The concept is a T-shirt iron-on transfer in the newspapers. The process uses a new plastic ink which is printed in regular press runs on standard newspaper. The process puts a potential KGW T-Shirt in the hands of over 300,000 Oregonians in the station's coverage area. All other stations interested in this concept should call Keith Lollis, KGW's station manager.

Gettin' Together



Getting together for the first time recently, in Los Angeles, were Jerry Goldstein and Steve Gold of Far-Out Productions, who are en route there again with the latest War single, "Low Rider," and country music artist Johnny Rodriguez, also on his way top-side with a new single, "Love Put a Song in My Heart." From left are Goldstein; Linda Grey and Bob Levinson of Levinson Associates PR (who represent War and Rodriguez among other artists); Rodriguez; and Gold.

AM ACTION

(Compiled by the Record World research department)

■ Staple Singers (Curtom). Another great week on this one. Enormous sales reported in areas which as yet only have black play, to say nothing of the markets where it has top 40 exposure! New adds include KHJ, KILT, Y100 (24) and WCOL. The action: 6-5 CKLW, 30-12 WHBQ, 11-7 WDRQ and HB-24 KFRC.

■ Bee Gees (RSO). Continues to fill in the few open areas as the record enters the ranks of top 20 in the country. New are WABC, KFRC, KXOK and KDWB. The movement remains excellent: 22-14 WIXY, 22-15 KHJ, 26-19 WHBQ, HB-33 KILT, 24-22 WFIL, HB-23 KJR, 25-16 Y100, 26-18 WQAM, 21-16 WPGC, 15-9 WMAK, 27-17 WCOL and 16-13 WCFL. Also #13 KLIF, #13 WSAI and #11 KTLK.

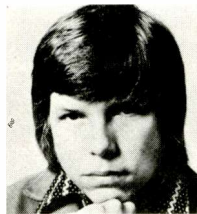


Bay City Rollers

■ Bay City Rollers (Arista). Pockets of explosive activity on this gave way this week to the added support from several of the heaviest stations in the country. #1 phones in numerous spots, among them WCOL and KXOK. Good jumps include 29-21 13Q, 12-3 WCOL, HB-28 Y100, 16-12 KXOK and 29-26 WSAI.

Among the new additions are KHJ, WRKO, WHBQ, KTLK, WTIK and WCAO. Also on WFOM, WBBQ, KEEL, WVBF, WZUU, WMAK, WHHY, WBGH, WMPG and KRLY, plus many other secondaries. (This week's Powerhouse Pick.)

■ KC and the Sunshine Band (TK). No let-up at all on this record; it remains one of the fastest moving singles in the nation. Filling in with WABC (12), WCFL and KJR. Highlights of activity include 1-1 13Q, 11-1 WPGC, 3-1 WQAM, 11-6 KHJ, 15-2 WRKO, 13-7 CKLW, 3-3 Y100, 13-9 WQXI, 21-12 WFIL, 30-19 KTLK, 21-11 KFRC, 35-23 WIXY, 29-19 KILT, 30-14 WCOL, 21-16 KXOK, extra-29 WSAI and extra-29 WMAK.



David Geddes

■ Captain & Tennille (A&M). This record is surely home free now as the remainder of the markets check in this week with WABC (23), WLS, CKLW and WSAI adding the disc. The movement continues to be dynamite: 26-15 WRKO, 23-15 KILT, 21-14 KDWB, 23-18 WOKY, 11-5 WMAK, 19-14 WCFL, 24-16 KFRC, 6-3 KHJ, 7-5 KLIF, 7-4 WQXI, 10-12 WIXY, 8-7 WCOL, 21-18 KJR, 13-11 KXOK, #3 WFIL, #13 WHBQ, 14-13 WPGC, 14-12 Y100 and 8-8 WQAM.

CROSSOVERS

■ Ohio Players (Mercury) "Love Roller Coaster." One of the most demanded cuts from the current lp, now available as a single, gets immediate r&b acceptance and it looks like the doors are open for pop activity too. Added this week to WCOL and WPGC, and having been programmed in full-time rotation from the lp at WDRQ this week, it goes 17-16.

■ O'Jays (Phila. Intl.) "I Love Music." This killer r&b record gets a major pop shot in the arm this week with the addition of WFIL (night). Pop sales in front starting in several areas.

NEW ACTION

■ David Geddes (Big Tree) "The Last Game of the Season (A Blind Man in the Bleachers)." Round 2 for

(Continued on page 69)

WCI Record Group Registers Strong Qtr.

(Continued from page 3)

of 1975, were \$14,594,000 against \$13,158,000 in 1974. Domestic sales for September, a record-breaking month for the Warner, Elektra and Atlantic labels, were over \$31,000,000.

The great surge in sales in the third quarter was directly attributable to a number of strong new releases. This included the hit album by the Eagles, "One Of These Nights;" America's "Hearts;" The Average White Band's "Cut The Cake;" The Marshall Tucker Band's "Searchin' For A Rainbow;" Linda Ronstadt's "Prisoner In Disguise;" Bad Company's "Straight Shooter;" the Spinners' "Pick Of The Litter;" Richard Pryor's "Is It Something I Said;" the Allman Brothers' "Win, Lose Or Draw;" Graham Central Station's "Ain't No 'Bout-A-Doubt It;" James Taylor's "Gorilla;" Orleans' "Let There Be Music;" Rod Stewart's "Atlantic Crossing;" Jethro Tull's "Minstral In The Gallery;" Black Sabbath's "Sabotage;" Eric Clapton's "E.C. Was Here;" the Bee Gees' "Main Course," and "Fleetwood Mac."

In addition to sales by the above-named artists, Warners, Elektra and Atlantic had a great deal of success during the summer with new artists that it had backed with strong promotional campaigns. They included Manhattan Transfer, Emmylou Harris, David Geddes, who had a number one single with "Run Joey Run," and Orleans with a hit album and the hit single "Dance With Me." The three WCI labels, as they enter the holiday season, are working to break more new artists, including Andrew Gold, Leon Redbone, Ronee Blakley, The Cate Bros., Steve Howe, Back Street Crawler, Stanley Clarke, Rory Gallagher, Tommy Bolin and Michal Polnareff.

WB's Month

(Continued from page 3)

Net sales for September 1975 showed an increase of almost 33 percent over September of 1974, due to the three gold albums and additional strong sellers by Graham Central Station ("No 'Bout-A-Doubt-It"), Rod Stewart ("Atlantic Crossing"), Fleetwood Mac ("Fleetwood Mac") and America ("Hearts").

Spellens Joins ICM

■ LOS ANGELES—Dan Spellens has left the William Morris Agency to join the contemporary music department at ICM in Los Angeles. He will work with agent Tom Ross in coordinating contemporary music activities on the west coast.

Atlantic's Year

(Continued from page 3)

Me Wait"), the Bee Gees ("Jive Talkin'" on RSO Records) and the Spinners ("They Just Can't Stop It [Games People Play]").

Atlantic's commitment to r&b and jazz is reflected in this year's chart-sales indications, as a host of artists crossed over from pop to r&b to jazz and vice versa.

Herbie Mann, long associated with the jazz scene, found across-the-board acceptance on the pop and r&b levels as well for his "Hi-Jack" single and "Discotheque" album last winter and spring; and the same reaction carried through for his "Waterbed" single and album, released during the summer. This same jazz/pop/r&b sales crossover has also affected such "strictly jazz" artists as Eddie Harris, Les McCann and Billy Cobham.

From another direction, pop/r&b artist Roberta Flack's album, "Feel Like Makin' Love," was also a jazz-charted item for some 15 weeks. The same holds true for arranger-composer Gene Page's "Hot City" album, and for bassist Stanley Clarke (of the jazz-rock fusion group Return To Forever), whose first Nemperor Records solo album was simultaneously listed on jazz, pop and r&b charts for more than four months.

Other Atlantic successes included: The emergence of Manhattan Transfer; the comeback of Ben E. King with his "Supernatural" single and album; the sales figures generated by the summertime "Sound Waves" campaign and album releases; virtually unknown artists Major Harris and David Geddes scoring top 10 singles; the breakthrough of "The Wiz" original cast recording, and the Consumer Rapport single, "Ease On Down The Road;" and strengths of Led Zeppelin, the Rolling Stones and Eric Clapton in the rock field were reconfirmed in 1975 with tours and lps from all.

The Atlantic-distributed family of custom labels released 35 albums in the first 10 months of 1975:

Big Tree Records experienced a banner year with albums and singles by their "regular" roster of artists (Lobo, Hot Chocolate, Brownsville Station), as well as introducing various new acts: Canada's April Wine, European artist Demis Roussos, Pittsburgh's Diamond REO and Seattle's The Elephant. Big Tree also scored with new singles by Charlie Ross, the Peppers, Katfish ("Dear Prudence"), Jonathan King, and David Geddes.

Producer-composer Ilhan Mimaroglu's Finnadar Records, Atlantic's 20th century classical music label, added a new dimen-

sion to the catalogue with album releases by Karen Phillips ("Viola Today"), the Negative Band ("Stockhausen") and one album from the "second Viennese school of composers," titled "Schoenberg/Berg/Webern."

Nemperor Records, headed by its president Nat Weiss in New York, more than doubled its product output this year. Three albums were released in October: pianist/composer Jan Hammer's self-produced "The First Seven Days;" bassist Stanley Clarke's "Journey To Love" (featuring Jeff Beck, Chick Corea and Mahavishnu John McLaughlin); and the debut of the group Raices, from Puerto Rico. And two more lps came out in November: Deep Purple guitarist Tommy Bolin's solo debut, "Teaser," and Return to Forever drummer Lenny White's solo debut, "Venusian Summer."

Rolling Stones Records put together a compilation of 10 hit sides from the Stones' four previous Atlantic-distributed albums and called it "Made In The Shade." Its release in late-May preceded the opening of their 10 week North American tour, and earned the Stones their sixth gold record in four years with Atlantic.

Atlantic's oldest custom label is RSO Records, headed by its chairman Robert Stigwood, and its president Bill Oakes, in New York. RSO had a year marked by a pair of new albums from Eric Clapton ("There's One In Every Crowd" and "E.C. Was Here") and his tour-mate Yvonne Elliman's debut on RSO, "Rising Sun." Blues artist Freddie King joined Clapton for some tour dates, and his second RSO album, "Larger Than Life," followed those dates.

The Bee Gees came back with their first gold single in some time, "Jive Talkin'," from their "Main Course" album, produced at Criteria Studios by Arif Mardin. Both releases were tied in with the Bee Gees' 20th anniversary North American tour (May-July), which co-starred Revelation, the N.Y. based r&b quartet whose debut lp was released on RSO in August.

Led Zeppelin's Swan Song Records, after premiering in 1974 with Bad Company's debut lp, came back in early-'75 with the debut of the Pretty Things on the label, "Silk Torpedo," coinciding with their U.S. tour. As that tour ended, into the U.S. came a tour featuring Swan Song artists Bad Co. and Maggie Bell, with new albums, respectively, "Straight Shooter" and "Suicide Sal."

Led Zeppelin's own "Physical Graffiti" double-lp (on Swan

Song) emerged in several rock awards polls as the Album of the Year. It held the number one slot in **Record World** for four consecutive weeks; and on its strength, four previous Led Zeppelin albums (on Atlantic) were re-listed, one of which, "IV," remained charted for six months hence.

Wing and A Prayer Record Co. Inc., the label headed by producers Harold Wheeler and Stephen Y. Scheaffer in New York, announced their worldwide distribution deal with Atlantic in March, and released Consumer Rapport's single version of "Ease On Down The Road," from the Broadway musical production, "The Wiz."

Concurrently, Atlantic announced the release of the original cast recording of "The Wiz," produced in New York by Jerry Wexler. Both the Consumer Rapport single and "The Wiz" stayed charted both r&b and pop.

Along with all this action from its custom labels, Atlantic maintained steady progress with its own roster. Established r&b acts, Aretha Franklin, the Jimmy Castor Bunch, Blue Magic, Ace Spectrum and Margie Joseph, were joined by Sister Sledge, Sam Dees, Barrabas, Willis Jackson, Gene Page and Major Harris.

Atlantic's jazz catalogue, featuring Charles Mingus, Herbie Mann, Eddie Harris, Les McCann, the Modern Jazz Quartet, and Yusef Lateef, was expanded and strengthened by Jean-Luc Ponty, Jan Hammer, Klaus Doldinger's Passport and pianist Phineas Newborn.

The Atlantic/Atco pop roster, including the J. Geils Band, Roxy Music, King Crimson, Yes, Genesis, Focus and ABBA, has now been expanded with Manhattan Transfer, the Sensational Alex Harvey Band, the Baker-Gurvitz Army, Mama's Pride, Back Street Crawler and Mirabai. The return of comedian George Carlin and singer-songwriter Kenny Rankin via Little David Records was announced in July; Atlantic's retention of the exclusive tape-configuration rights to all Crosby-Nash recordings was announced in September.

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GRT Consolidates Sales Forces

■ SUNNYVALE, CALIF.—According to a recent announcement by Herb Hershfield, vice president, marketing, GRT Corporation has consolidated its sales efforts on phonograph records with GRT Music Tapes to give added impetus to record and tape sales through combined marketing activities.

Jack Woodman

Jack Woodman, recently named national sales manager for GRT Music Tapes, cited the results already produced by the combined sales effort. GRT's music tapes salesmen are now giving equal emphasis to the sales of lps and singles available on the GRT, Janus, Barnaby and BTM labels.

Said Woodman: "Obviously, we are also able to initiate more meaningful advertising and merchandising programs through our distributors because we are now working with combined budgets. This is particularly helpful in the area of co-op advertising where the same dollars are used to promote both records and tapes as opposed to tapes only.

"The net effect is more promotions, better advertising and greater market penetration for both lps and tapes. Tape was an afterthought for the record salesman and records were an afterthought for the tape salesman. This no longer exists. We give equal attention to both."

Howard Silvers, formerly based in New York and recently re-

located to GRT's home office in Sunnyvale, California, heads up record sales as national sales manager for the GRT record group, including Janus, GRT Records, Barnaby and BTM.

Gleason Book Out

■ BERKELEY—Ralph J. Gleason's book, "Celebrating the Duke and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy and Other Heroes," has just been published by Atlantic Monthly Press Books, a division of Little, Brown & Co. Gleason had finished correcting the galley proofs for the book shortly before his death last June at the age of 58.

Backstage With Bland



Following the opening night performance of his recent engagement at the famed Coconut Grove in Los Angeles, ABC Records recording artist Bobby "Blue" Bland (at right) was visited by throngs of admirers backstage. Here he's congratulated on the success of his show by ABC Records vice president Otis Smith (left) and the label's r&b promotion representative, Belinda Wilson.

Carlos Album Released By Col. Masterworks

■ NEW YORK—Columbia Masterworks has announced its third Record of the Month: "Walter Carlos: By Request." This new album by Carlos will be supported by a nationwide promotion campaign aimed at today's contemporary audience. Also included with the album is a 7-inch sampler disc containing cuts from the entire Carlos catalogue.

Following the format established with "Carmina Burana," the initial Record of the Month, "By Request" will be specially priced for the first 90 days. Stereo and quadraphonic discs will have one price, and stereo and quadraphonic tapes will also have one special price. These albums will be designated by a special "X" prefix.

This release will be supported by a national promotion campaign, which will include ads in the major trade and consumer publications, special in-store displays including both posters and mobiles, as well as radio spots.

CONCERT REVIEW

Lily Leaves 'Em in Awe

■ NEW YORK — For the newcomer to the world of Lily Tomlin creations, an evening's concert at Avery Fisher Hall (24) is an adventure in discovery. Edith Ann and Ernestine had penetrated the consciousness through brief televised glimpses, but a non-stop two hours left this reviewer (and an SRO audience on its feet for 10 minutes after she had finished) in awe. More an actress who happens to be funny than a comedienne, Ms. Tomlin sets up even her one-liners so that the context of the delivery is as potent as the "joke."

Characterizations quickly emerge as her forte, but the Polydor artist also makes especially original use of a mixed-media format. A giant television screen hangs overhead, stage right, and the concert opens with scenes of Ms. Tomlin allegedly in her dressing room preparing to make her entrance. In between, cameras cut away to outside the hall and to the auditorium itself, zeroing in on people in the audience laughing as they spot themselves on camera. The screen also serves to magnify Ms. Tomlin's brilliant facial expressions and to introduce additional characters such as Deidre, an interviewer hell-bent on asking questions. A helium tank at the foot of the stage . . . well, see for yourself.

Whether playing to one of the video projected people, leading a cheer at the foot of the stage or lying on the floor delivering some astute observations on the status of the human paradox, Lily Tomlin is an entertainer of very special talents.

Ira Mayer

Performing Rights Orgs. Host Licensing Meets

■ NEW YORK—The business of music will occupy over 100 invited delegates from licensing organizations around the world in New York November 10-14 during meetings of CISAC-BIEM technical committees and working groups. The three American licensing bodies, ASCAP, BMI and SESAC, will act as co-hosts.

Five Day Session

The five-day session of the International Confederation of Societies of Authors and Composers (CISAC) and BIEM, the international organization for administering mechanical rights, will be devoted to simplifying and standardizing procedures for the international exchange of licensing and royalty data. The International Publishers Association (IPA) will also participate in a working group early in the week.

Chief attention of delegates from 48 countries will be directed to the refining of computer techniques by which copyright information is disseminated across national boundaries. The increasing international use of copyrighted music stresses the need for a rapid and accurate transfer of licensing and use data.

During the last two days of the conference a meeting will be held by the executive bureau of CISAC, which directs the business of the international organization between biannual CISAC congresses.

New Harmony Hut Opens in Richmond

■ RICHMOND, VA. — Schwartz Brothers, Inc. has opened a large Harmony Hut music supermarket in Regency Square Mall, Richmond, Va. Featuring a broad selection of records, tapes, sheet music, brand name instruments and audio equipment, it is the thirteenth Harmony Hut store, and the second in Richmond.

Cloverleaf, Too

For the past three years, Schwartz Brothers has operated a successful Harmony Hut music supermarket in Richmond's Cloverleaf Shopping Mall. In addition to the two Richmond stores, since late 1969 three Harmony Hut stores have been opened in New Jersey, five in Virginia, four in Maryland and one in Pennsylvania.

It is expected that the new Regency Square Mall, the largest shopping center in Richmond, will attract almost three quarters of a million customers a month in the first year. There are more than 90 stores planned for the enclosed shopping center, including four department stores: Thalheimer's, Miller & Rhoads, Sears and J. C. Penney.

Cate Brothers LP Set by Asylum

■ LOS ANGELES—Elektra/Asylum Records has set "The Cate Bros.," the Asylum debut album by Ernie and Earl Cate, for national release during the first week of November. Extensive promotion, advertising, sales and merchandising campaigns are slated to provide both national and regional support for the album and for the group's first national tour, set to begin shortly after the album's release.

Their itinerary, as developed jointly by their manager, Lookout Management, and booking agency, ATI, begins with dates in the South; other national dates will follow.

A broadly based sales, merchandising campaign will begin with special merchandising at the retail level. The album's cover graphics are dominated by a group logo that will be the unifying visual element in special merchandising aids that include posters, stickers and individual retail display materials.

Arista First Quarter *(Continued from page 3)*

Also making a major impact during this period were strong continued sales on albums by Barry Manilow (both his gold "Barry Manilow II" and the resurgent "Barry Manilow I," powered by the single "Could It Be Magic"), Melissa Manchester's "Melissa," the "Funny Lady" original soundtrack album, and all product in the Tony Orlando and Dawn catalogue. "Greatest Hits," "Tuneweaving," and "Ragtime Follies" are all gold and remain strong sellers.

Monty Python

Strong continued sales are also in evidence on the "Chicago" cast album, "Matching Tie & Handkerchief" and the soundtrack from the film "Monty Python and the Holy Grail," both by the British comedy troupe, Batdorf & Rodney's "Life is You," and "The Brecker Brothers."

New Reaction

Goldman further commented: "In addition to the tremendous figures from our first quarter, we have also felt an enormous reaction to the release of five new albums. Barry Manilow's third, 'Tryin' To Get The Feeling,' looks to be by far his biggest album ever with stations across the country jumping right on it and the single 'I Write The Songs.' Heralded poet and spokesman

UA Sales Spree

(Continued from page 3)

Highlighting the sales activity, according to Teller, was the continued success of War's "Why Can't We Be Friends" (from which War's chart-riding "Low Rider" is culled) and the Grateful Dead's "Blues for Allah" plus new entries from the Electric Light Orchestra, "Face The Music," the Nitty Gritty Dirt Band's "Dream," Blue Note's Donald Byrd "Places and Spaces," Bobbi Humphrey's "Fancy Dancer" and Ronnie Laws' "Pressure Sensitive." UA country's contribution features the release of Billie Jo Spears' new album, "Billie Jo," new product from Dave Dudley, whose country single "Me & Ole C.B." is culled from his "Uncommonly Good Country" opus, and new albums from Crystal Gayle and Jean Shepard.

Strong Pop

Other strong UA pop product includes the original soundtrack to "Give 'Em Hell, Harry," Tina Turner's new album, "Acid Queen," and Shirley Bassey's "Good, Bad, But Beautiful."

Blue Note entries include new product by Chico Hamilton, "Peregrinations," his first album for Blue Note, Gene Harris' "Nexus," and the salsa-influenced "Montara" by Bobby Hutcherson.

Gil Scott-Heron gets right back to the forefront with his second Arista release 'From South Africa to South Carolina' boosted by his smash single 'Johannesburg.' Huge excitement has accompanied first albums by the remarkably talented songwriter/vocalist/composer Eric Carmen and the strikingly distinctive performer Terry Garthwaite, former star of Joy of Cooking, and both are receiving immediate acclaim. 'Skybird,' by Tony Orlando and Dawn, an album of new material recorded by the television stars during the last twelve months, is off to its predictably great start. With all this and the eagerly-awaited first release still to come from Patti Smith this month, we expect to exceed our success in the current quarter and look forward to even bigger things throughout the year."

Performers Fee *(Continued from page 3)*

If the performers fee does muscle its way into the bill, the broadcasting industry has vowed to kill the whole package. And the only countervailing force on the side of the performers and record companies is organized labor, or more precisely, the professional unions. For its part, the professional unions say they'll stop the bill too if it doesn't contain the performers fee.

The broadcasters ability to hurt the revision is in little doubt. The performers fee will effect nearly all 7500 radio stations in the country. And the new fees would necessarily come from their profit margins. Threats of that type have mobilized the broadcasting industry before and may well do it again.

It is the clout of organized labor that is in doubt right now. The lobbying efforts of the professional unions have the official blessing of George Meany's man on Capitol Hill, Andrew Biemiller. Biemiller sent letters earlier this year to both House subcommittee chairman Kastenmeier and his counterpart in the Senate, copyright subcommittee chairman John McClellan (D-Ark.), outlining the AFL-CIO's "firm belief" that the royalty is "wholly justified."

The letters were a suitable show of support during the hearing phase of deliberations, but—now that the hearings are drawing to a close—recording industry representatives in Washington are asking "What's labor done for us recently?"

Without a strongly-felt labor presence on the floor of the House next year, the broadcasters will certainly be able to roll over the pro-performers-fee forces with relative ease. Their success on the Senate floor last summer in get-

Stars and Stripes Forever?



The heat is on for RW associate editor Howard Levitt as far as UA Records is concerned. When asked to lend his copy of the new Electric Light Orchestra album to a friend, Levitt said that he'd rather "face the music" than part with it. Pictured clockwise around Levitt, are RW creative services director and timekeeper Mitchell Kanner, UA's Stuart "classic" Sank, RW's Barry Taylor giving Levitt the air, UA's gloating Walter Paas, RW's Michael Schanzer, and RW's dewey-eyed Roberta Skopp, hat off in memory of her electrocuted friend.

ting the performers royalty sent back to the Commerce Committee—effectively killing the measure—is notable since the Senate would theoretically be a tougher body to convince than the House. And had it not been for the peculiarly uncomfortable position of Sen. Howard Baker (R-Tenn.)—the ranking minority member of the communications subcommittee which oversees broadcast legislation—who has both a heavy music constituency in Nashville and Memphis coupled with historically pro-broadcasting bent, the idea might have been defeated outright, instead of killed in a polite parliamentary procedure.

"The performers royalty just isn't a labor issue," one House staffer said last week."

And the evidence that the committee doesn't have the stomach to fight for the royalty is in the hearing record, another staffer points out. Actually, the proof is a conspicuous omission. After the recording companies, performers and the unions testified on behalf of the royalty one morning late last summer, there were few follow-up questions from the committee. And those questions that were asked had little pattern or method to them. When congressmen want to see something passed, they attempt in these hearings to build a case for it in

Magna-Glide Releases

■ NEW YORK — Jerry Kasenetz and Jeff Katz announced several scheduled releases for their new Magna-Glide Records organization. Included are records by Elegant Taste, J. J. Jackson, the Ohio Express, 1910 Fruitgum Company, Crazy Elephant and Graham Gouldman of 10cc.

the record of the proceedings.

At times, this record-building approach seems wearing and simplistic to observers, but in reality what they are trying to do is make sure that all points of an issue are documented so that other members of Congress can refer back to them to help them decide their own votes. Also, the courts and other agencies can use the records to clarify legislative intent.

None of the members of the House copyright subcommittee took the time that July morning to build a record for the performers royalty. Presumably, they didn't feel it was necessary because it had little chance of becoming law. Not even the sponsor of the bill, Rep. Danielson, was present at the hearings to make sure the task was done. It was a bad sign.

Even the presentation of the union lobbyists didn't appear strong enough to some members. The union witnesses brought with them to the hearings a half-dozen studio performers who had performed on hit records but did not get any money above their scale wages for their work. Each performer rose in turn as AFTRA president Sanford Wolff intoned the hits he or she had played on.

"It wasn't the way to lobby a bunch of lawyers," one aide said. "The unions put on a show that might have impressed a city council or something like that, but not the guys who went through the impeachment hearings."

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Chestnuts Well Done, A Rare Treasure

By SPEIGHT JENKINS

■ NEW YORK—In all the excitement over finding old works for the first time on disc or rare works done exceptionally well, the standard repertory must not be forgotten. And sometimes, on a rare occasion, something of which there may be a dozen other versions comes along that simply wipes the field clean. It may give a new insight to music well known and loved or a new reason for the music's popularity. Such an exceptional event has recently happened on Philips Records with Bernard Haitink leading the Concertgebouw in several Wagner preludes.

On the continent the word among viewers is that Haitink's Wagner is the most interesting and the least mannered of any current conductor on the circuit. Still, when a record came in the mail with the Act I Prelude to *Meistersinger*, *Parsifal* and *Tristan und Isolde* (plus an orchestral Liebestod) and the Act I and III preludes to *Lohengrin*, this listener put it aside to listen to

sometime in the future. As the record was occasionally reported as selling by stores, it was finally heard, and a revelation dawned.

This is fresh, clear Wagner, as unidiosyncratic as anyone could hope for. *Meistersinger* is really a study in C Major, with the fresh, overblown quality of the Masters, the love of Walter and Eva and the wisdom of Sachs all present; the *Tristan* prelude launches one on a sea of atonality; and the two *Lohengrin* selections show the descent of the grail and the happy hopes of Elsa and her knight, respectively. Haitink does not conduct them (as do so many of his colleagues) by making a "Haitink" interpretation but by reading the music straight. Not for one second is this dull. It is invigorating, exciting and makes one realize again just how wonderful this music is. Sound is magnificent; climaxes thunderously clear. In the rare area of records the very presence of a recording

(Continued on page 27)

**CLASSICAL
RETAIL REPORT**

NOVEMBER 8, 1975
CLASSIC OF THE WEEK



**MASSENET
LA NAVARRAISE**
HORNE, DOMINGO, MILNES,
LEWIS
RCA

BEST SELLERS OF THE WEEK

- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel

PEACHES/NATIONAL

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- FANSHAW: AFRICAN SANCTUS—Ambrosian Singers—Philips
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London
- PACHEBEL: KANON—Munchinger—London
- RODRIGO: CONCIERTO DE ARANJUEZ—Bream—RCA
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- SHOSTAKOVICH: SYMPHONY NO. 5—Ormandy—RCA
- STRAUSS: STRING QUARTETS—Los Angeles String Quartet—Denmar
- JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN DUETS—London
- WAGNER: ORCHESTRAL MUSIC—Szell—Columbia

KORVETTES/N.Y.

- MONTERRAT CABALLE SINGS ARIAS—London
- KORNGOLD: DI TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
- RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
- RENATA SCOTTO SINGS VERDI ARIAS—Columbia
- RENATA SCOTTO SINGS VERISMO ARIAS—Columbia
- RICHARD TUCKER IN MEMORIAM—Columbia
- WAGNER: PRELUDES—Haitink—Philips
- WEBER: EURYANTHE—Norman, Hunter, Gedda, Janowski—Angel

FRANKLIN MUSIC/ATLANTA

- BEETHOVEN: CONCERTO FOR VIOLIN—Grumiaux—Philips
- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- HANDEL: CONCERTOS FOR LUTE AND ORCHESTRA—Bream—RCA

HAYDN: SYMPHONIES NOS. 91, 92—

- Boehm—DG
- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- RACHMAINOFF: SUITES FOR TWO PIANOS—Ashkenazy, Previn—London
- RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
- SAINT-SAENS, CHAUSSON: RONDO CAPRICCIOSO, POEME—Perlman—Angel
- SHOSTAKOVICH: SYMPHONY NO. 5—Ormandy—RCA
- VILLA-LOBOS: ALMA BRASILIERA—Ortiz—Angel

**VOUGE RECORDS AND BOOKS/
LOS ANGELES**

- ASHFORTH: BYZANTIA—Bossert—Orion
- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- BERKELEY: GUITAR CONCERTO—Bream—RCA
- FOOTLIFTERS—Schuller—Columbia
- NIELSON: COMPLETE SYMPHONIES—Blomstedt—EMI (Import)
- PROKOFIEV: COMPLETE PIANO CONCERTOS—Ashkenazy—Decca (Import)
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- TCHAIKOVSKY: EUGENE ONEGIN—Kubiak, Burrows, Solti—London
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

**TOWER RECORDS/
SAN FRANCISCO**

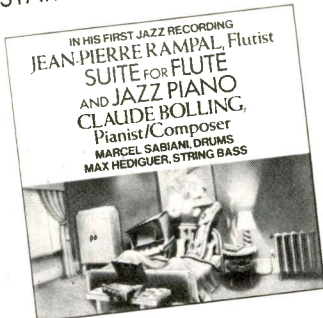
- DELIUS: NORTH COUNTRY SKETCHES—Groves—Angel
- GERSHWIN: AN AMERICAN IN PARIS, RHAPSODY IN BLUE—Davis, Maazel—London
- MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG
- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- MOZART: CLARINET QUINTET—Grumiaux—Philips
- LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
- KRYSUOF PENDERECKI CONDUCTS HIS MAGNIFICAT—Angel
- SAINT-SAENS: SYMPHONY NO. 3—Martinon—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN DUETS—London

**MUSIC ON RECORDS/
PORTLAND**

- BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
- BACH: COMPLETE FLUTE WORKS—Rampal—RCA
- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- MONTERRAT CABALLE IN OPERA ARIAS—London
- GO FOR BAROQUE—Victrola
- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- RAVEL: COMPLETE ORCHESTRAL MUSIC—Skrowdzewski—Vox
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- TCHAIKOVSKY: EUGENE ONEGIN—Kubiak, Burrows, Weikl, Solti—London
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

**MASTERWORKS TWX...
FROM COLUMBIA**

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M 33233



Greeting Gallagher



Rory Gallagher, Chrysalis Records' newest artist, was welcomed to the label and back to America recently at a gala yacht party hosted by Chrysalis president Terry Ellis. Pictured are (from left), Mo Ostin, chairman of the board of Warner/Reprise Records which distributes Chrysalis; Gallagher and Ellis.

Spectrum Going in Many Directions

By BARRY TAYLOR

■ NEW YORK—"I think that what my music has been lacking is a visual element," said keyboardman George Duke. Not one prone to the flamboyant excesses of some rock musicians, he added with a wink, "That doesn't mean I'm going to assemble an act like the Tubes.

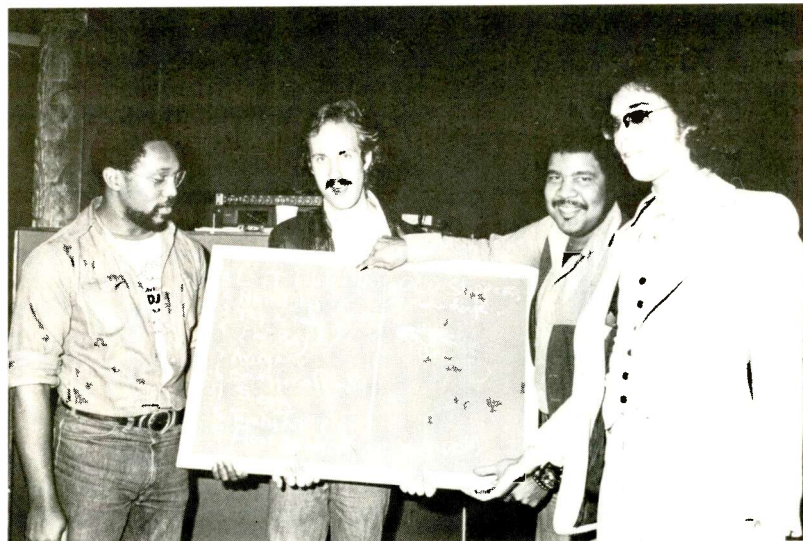
"It's just that I want to assemble a show that people will want to look at. You've got to have a visual thing going for you whether you're playing jazz, blues, jazz/rock or a Stylistics type of music.

Duke, who should have a fair idea of what legitimately constitutes theatricality in rock, or any type of music for that matter, having spent the last few years as a member of Frank Zappa's band, has also released three highly acclaimed albums under his own name for the BASF label.

Lately, Duke has been rehearsing with Billy Cobham and a group which the two musicians have recently assembled. "I've been talking about doing something like this for a long time but I didn't want to leave Zappa," Duke told *RW* recently. "Then I decided that I didn't want to be a sideman anymore."

A Co-Op Band

Duke contacted Cobham with his ideas for a co-op band while Cobham was on tour in Europe this past summer. "He asked me to join his group, but that wasn't exactly what I had in mind." Upon Cobham's return, plans were formalized for a Cobham-Duke band, to be called Spectrum, which would include former Santana bassist Doug Rauch, and guitarist John Scofield.



Shown above are the members of Spectrum, from left: Billy Cobham (drums), John Scofield (guitar), George Duke (keyboards) and Doug Rauch (bass).

Spectrum's tour began on October 21 to coincide with the release of new solo albums by Duke and Cobham. Cobham's "A Funky Thide Of Sings" was released last week, while Duke's, "I Love The Blues, She Heard My Cry" will be out shortly. Also forthcoming from Duke will be a single titled "Rokkinrow," a novelty number and a change of pace for him which he describes as "something that works on two levels. There's a lot of jive there going on underneath."

Also on the calendar for Duke after the tour is more session work (he most recently played on Stanley Clarke's "Journey To Love"), including something for Billy Cobham's next solo lp. He will be reciprocated for this with guest appearances by Cobham and Clarke when he is ready to record his next solo album, sometime early next year.

Chestnuts Well Done (Continued from page 26)

of Carl Maria von Weber's *Euryanthe* is a shock. What will a record company do next? *Koenigs-kinder*? And why never *Rienzi*? Angel has assembled an interesting cast. Jessye Norman takes the title role and sings with very much better intonation than is her wont in person in this city. Her big voice is in good shape and she adapts it well to this opera, which sits midway in the history of music between Weber's own *Der Freischuetz* and Wagner's *Lohengrin*. As her namesis, Eglantine, Rita Hunter makes a good international recording debut. Both ladies sing well, and musically; they often are not terribly committed to the words.

In reading Helminy von Chezy's libretto one can see why. A chivalric tale that is a combination of *Cosi fan tutte* (a wager that a girl will be faithful no matter how persistent a suitor is), *Rapunzel* (she is left to wander in a desert

—though not blinded—after she proves unfaithful) and simple comedy (she is restored to her boyfriend in the end) is complicated by the two villains being dead ringer ancestors of Ortrud and Telramund for exactly the same reason: they want the hero's lands. On top of the story, which has many holes in it, the language is a very stilted German, and this stilted, unlike Wagner's, was not intentional.

Nicolai Gedda is pushed as Adolar, but Tom Krause is first-class as Lysiart, the evil man. The orchestra of the Staatskapelle Dresden is rather brightly conducted by Marek Janowski.

There is good musicianship involved but no real feel for the stage until in the last record side Miss Hunter shows her Wagnerian credentials and takes off in a blazing curse.

One of the most interesting moments in *Euryanthe* is when the two evil conspirators, Lysiart and Eglantine, decide to become a team to destroy Euryanthe and Adolar. The night is stormy; they are outside a castle and their duet is followed, if anyone can believe it, by an aria of Adolar (a good guy) commenting about sweet breezes wafting his love. The similarity to *Lohengrin's* Second Act is completely dissipated however, in the music. There are some chromatics used, but the venom of the familiar Ortrud-Telramund exchange is palely expressed. Here the two simply use a lot of coloratura to manufacture excitement—which Mr. Krause and Miss Hunter have in large amounts—but the sense of omnipresent evil cannot be heard. Opera was moving slowly toward the vibrant creation of evil in music, but it was not there yet.

Whatever the reservations about individual performances, the opera buff will surely rush to add this unique recording to his shelf.

In the area of treasured historical recordings, Columbia has just reissued one that should delight many: Robert Casadesus as soloist in Mozart's "Coronation" (K.537) and the last concerto (K.595) with George Szell conducting the Columbia Symphony. There is excitement and much beauty in Casadesus's playing. Tone, in fact, is at a uniquely high level. The overall characteristic of this great record is phrasing and in the "Coronation" joy. The way the two men can turn a phrase is enough to make anyone who even likes, much less loves, Mozart, to rush to a record store to buy this record. It is the embodiment of a grand tradition that makes music a human experience, full of intensity and meaning.

Duke also alluded to a possible album and/or tour by a makeshift group comprised of himself with Cobham, Clarke and violinist Jean Luc-Ponty, who has just taken his new group, Pegasus, on the road. The meeting of the four musicians, sort of a super session for jazz aficionados, would be a one-shot thing, "sort of like a CTI tour," according to Duke. "The four of us would probably get together with the intention of recording an album. If the chemistry is right, we might get together for a couple of tours. One here, and one in Europe.

Channelling Your Energy

"Don't get me wrong," he adds with a shake of his head, "it's not that I'm not satisfied with the new band, it's just that I've learned one thing through the years. You can't channel all of your energies in one direction."

New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

■ IT DEPENDS ON WHO YOUR UNNAMED SOURCES ARE as to what you think you know about the blossoming **Bob Dylan/Joan Baez/** etc./etc. tour. (One we can name is **Marta Jones**, who provided the information reported last week on the **Mike Porco** birthday party-cum-pre-tour-public-rehearsal at Folk City.) As we go to press the tour is set to kick off officially in Plymouth, Massachusetts—remember this is America's bicentennial. Among those reportedly travelling in Frank Zappa's bus (borrowed for the occasion) are Dylan, Baez, **Allen Ginsburg**, **Joni Mitchell**, **Mick Ronson**, **Ian Hunter**, **Bobby Neuwirth**, **Rob Stoner**, **Ramblin' Jack Elliott**, **Ronee Blakley** and probably anyone else who might happen to be hitching along the side of the road. There've been some rehearsals at S.I.R. and one supposedly at a motel in New England where a group of Mah Jong-playing ladies didn't quite understand the sound of Allen Ginsburg's "Kaddish" readings down the hall. You can take your pick as to whether there will be shows in places with more than 200 or 300 seats (we've heard rumors of an Illinois date in a 12,000-seater and there's other word that says few will be less than 15,000), and whether the entourage will return to NYC for any kind of formal engagement, the Other End a likely possibility but don't bring your cars near Bleecker Street. (Madison Square Garden?) Also seems that while "spokespersons" for Dylan are insisting that Mr. D doesn't want Columbia buying any seats for press or dignitaries, an awful lot of folks at Black Rock have an inside line as to what's happening with the tour, and there have been a few unofficial invitations around town to visit the site of Columbus' landing on these shores. The tour, by the way, is being handled by former **Bill Graham** associate **Barry Imhoff**. The new Dylan single, "Hurricane Carter," cut to three minutes from eight, should be out about the same time as this column. At least one insider, though, is questioning the "social value" interest prompting release at a time "when all other business considerations" would indicate wait. The new album is due post-Christmastime.



Photo: James R. Smith

Stoner, Baez, Dylan and Eric Andersen at Folk City.

LOTS OF TRICKS BUT HARDLY ANY TREATS: Seems there's some kinda new trend in titles that just started and we hope it's finished just as quickly. In case you haven't noticed (tho it would be awfully difficult not to) there's plenty of wackbards album titles—for example "Ain't No 'Bout a Doubt It," "Funky Thide of Sings," "Rock of the Westies" and "Cunning Stunts." We're being hopeful in bidding all that adieu, 'cause, to tell you the truth, we find the whole sing thickening . . . The ladies who were in the A&M office bright 'n early on Wednesday had quite a little trick in store for them, too. Some of us have gotten a little fanatic about tee-shirts and perhaps we can all learn a lesson from this, lest out obsessions get too strong a hold on us. Seems some fellow entered the offices, asked for a stockboy who had been gone for about two years, and, when the ladies asked if they could help in any way, the fellow said he wanted a tee-shirt. When asked what tee-shirt he indeed wanted, the young man, quite appropriately unzipped his jacket and displayed an old **Nutz** tee-shirt along with a gun. They gave him a **Tubes** tee-shirt and he left. So now you know—beware of anyone wearing a Tubes tee-shirt, who's a little Nutz.

THIS AND THAT: **Maggie Bell** in town to talk with **Felix Cavaliere** about production of her next album . . . Rumors on the street of an upcoming spring tour for **Neil Diamond** and a January or February one for **Cat Stevens** . . . Forthcoming **ELP** album, out on Atlantic not Manticore (hmmm), will be double set to include both solo and group efforts. The previously mentioned **Greg Lake** Christmas single is en-

(Continued on page 69)

CLUB REVIEW

David Essex—The Main Attraction

■ NEW YORK — With calliopes piping, David Essex (Col) brought his musical fair to the Bottom Line (23). Essex, the English actor and rocker who first came to popular attention for his portrayal of Jesus in the London production of "Godspell," brings his theatrical background to this finely crafted show. He knows how to play the crowd for the dramatic moment with the well placed look and proper posture. The theme song of the show, "All The Fun of the Fair" is also the title of his latest album.

Slamming Into High Gear

Essex opens with this theme. Rrrrolling his "r's" for comic effect, he begins the performance offstage, finally appearing in a puff of smoke as the band slams into high gear. A self-admitted fan of American r&b, Essex borrows a lot from James Brown, Chuck Berry and Little Richard. His "Won't Get Burned Again" is in the style of early '60s British rock, but at the same time pays homage to the black influences on that music. Essex's specialty is a kind of Dr. Johnish witches cauldron music that evokes im-

ages of a secretive rock mystique. The best known song of this genre is "Rock On" which was performed with great effectiveness; however "Rolling Stone" and "Here It Comes Again," which has the line "See the man standing in the shadows, he looks a lot like me," conjure up similar dark visions.

Crowded Stage

The David Essex Show is a big-room affair. His large band, back-up vocal group (The Real Thing) and elaborate lighting props crowd the stage considerably but this did not phase Essex. He made the most of the limited space and turned the Bottom Line, not a small club, into the size of your living room. Using his great personal charm and acting ability, Essex made this a command performance for every individual member of the audience. His command of the stage is so complete that the teenybopperish tune, "Hold Me Close," becomes an important part of the act. The classic rockstar death trip song, "Stardust," becomes truly frightening. As the show ends with the refrain form "All the Fun of the Fair," "Roll on up, see the main attraction," it is obvious that the main attraction is David Essex.

The Real Thing

Opening the bill was The Real Thing who did a short, vocally tight set covering "Get Down Tonight" and "Cloud Nine" along with some interesting originals. They worked as an effective warm-up for Essex, but could easily step up front on their own when they enlarge their repertoire.

Howard Newman

CBS Promotes Durkin

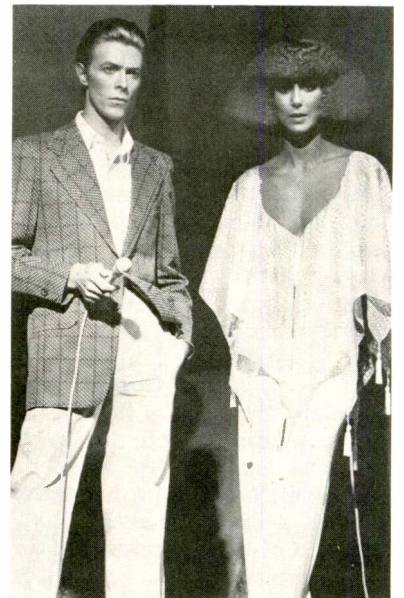
■ NEW YORK—Larry Harris, vice president, business affairs and administration, CBS Records, has announced the promotion of Jerry Durkin to the position of director, national a&r administration, CBS Records.

Responsibilities

In his new capacity, Durkin will have overall responsibility for providing administrative services to the Columbia, Epic and CBS Custom Label a&r departments. His functions will include the preparation and monitoring of all a&r overhead and recording budgets, the coordination and scheduling of all single and album product, the periodic review of the contractual and product status of each artist on the Columbia, Epic and Custom Label rosters, and the maintenance of the studio recording schedule. Durkin will also supervise and be responsible for the copyright administration department and will work closely with business affairs in selected areas related to artist contracts. Durkin will report directly to Harris.

For the past year and a half, Durkin has served as director, a&r administration, CBS Records. Prior to that, he was manager, Columbia Records' a&r administration. He has also served as manager, special projects and senior financial analyst for Columbia Records.

David & Cher



David Bowie makes his prime time American television debut as special guest star on the "Cher Show" airing November 23 on the CBS-TV network.

Dialogue (Continued from page 20)

in America's history. I'm talking now about musical quality, I'm not talking about identification, nostalgia and all that. I'm talking about music. Because that was the dumbest music. Everybody who was in the '50s music will probably kill me for this now, but it really was. It was absolutely the dumbest music that you could remember of any decade in America.

RW: Do you think that was because they couldn't deal with anything else at that time?

Jones: They didn't know anything about music and they had just come out of what was probably the most progressive and complex era. I'm not saying whether that's good or bad in terms of an audience relating to it, but it was the dumbest music.

It was too intense. It was a little bit of overkill on the intellectual side and the cats technically were some of the best musicians we ever had. But it was too far past the public's head. I'm talking about be-bop now. They couldn't handle it at all. It wasn't until the '60s where I think we got a parole from the three chords. Those same three chords were the basis of almost any hit for 10 years. And that and folk music, which is ridiculous too. And I'm not making any value judgment on this, I just couldn't handle it at all.

RW: Why couldn't you handle it musically?

Jones: Because it was too bland and it was infantile emotionally and infantile musically. A lot of record companies were making it only to sell records. I don't think anybody even pretended it had anything to do with art.

So I stayed in New York and did all those record dates and I was with the beginning, the birth of Epic Records. That's when I really started my first serious job with Marvin Holtzman.

RW: What were you doing there?

Jones: Arranger. So was Don Costa and so was Ray Ellis. And we did Johnny Ray, Chuck Willis, Big Maybelle on Epic Records. Then I started to write for Dinah Washington. I did a lot of things with her.

RW: Were you arranging for her or writing?

Jones: I was arranging. And doing some original songs too. I didn't do too much playing then. And I remember George Avakian in 1956 brought me an acetate of a track runner he had found out in San Francisco, that he said was going to be the biggest singer around—jazz singer around—and I had the acetate around for a little while. It had standards on it like "Old Black Magic," "Caravan." And then Dizzy Gillespie called me and asked me to put a band together for him for the State Department to travel in the Middle East, etc. And so I had to give that demo back to Avakian and it turned out to be Johnny Mathis. And he was a jazz singer on his first album and then Mitch Miller took him upstairs and when I came back all I could hear was "Twelfth Of Never," "It's Not For Me To Say," and all that stuff. So we went overseas in '56 for the State Department and then Dizzy—I put the band together for him—I finally met him because he was on tour, went to Turkey and Pakistan.

RW: Did you play with him on the tour?

Jones: Oh yeah. I put a band together, did the arrangements. I went with Dizzy to the Middle East and all that stuff. Came back and played the White House Correspondents Association thing, went off to South America, on the same kind of a trip. And we came back to Brazil from that same trip and Dizzy sat in with a rhythm section at the Hotel Gloria and just played straight be-bop over a Brazilian rhythm section. And in the front row Antonio Carlos Jobim, Astrud Gilberto—they were teenagers and I swear to this day that's where the Bossa Nova came from. And we came back, I left Dizzy's band and immediately got a gig to go to Paris to work for a record company.

We went for three months and stayed for years, because, as a jazz arranger in New York doing horns and everything, with just the be-bop dates I could never get string sections or anything. It was stereotyped and I wanted to write the strings so I went to Paris and I could use 89 strings. I did about 250 dates and learned how to write the strings. I did records for Sarah Vaughn over there and Charles Aznavour, the whole French scene.

I then came back from Paris and then John Hammond told a producer here that he should talk to me about doing this show, a show that Harold Arlen had previously written with Johnny Mercer called "St. Louis Woman," with Pearl Bailey and Al Nicholas, etc. And this sounded really fabulous because they wanted me to arrange the score, get my own band—I mean cream band, and I had the cream, too—go to Europe with the show which was about 70 people—and break the show in, in Holland, Belgium and France with Hal Nicholas and then meet Sammy Davis in London and work the show three weeks there and come back to Broadway and open for two

(Continued on page 36)

CONCERT REVIEW

Kottke Brings Tully Crowd to Its Feet

■ NEW YORK—Virtuoso guitarist Leo Kottke (Capitol) is becoming a regular visitor to New York City. His appearance at Alice Tully Hall on Sunday night (12) was his third here since last spring, and it was his most successful one of the three.

Several factors worked in Kottke's favor on this night: he was in fine voice (he was hoarse at Carnegie Hall last May); he was indoors (a torrential downpour put the damper, so to speak, on his August performance at the Schaefer Festival in Central Park); and he chose his material carefully (sprinkling some solid new material—"Standing on the Outside," "Chewing Pine"—in between old favorites).

It was not, however, on technical brilliance alone that Kottke succeeded. Perhaps his most endearing quality is that he is a musician of great feeling, a fact born out by his choice of material. "Pamela Brown," "Tiny Island," "San Antonio Rose" and "Sailor's Grave on the Prairie"

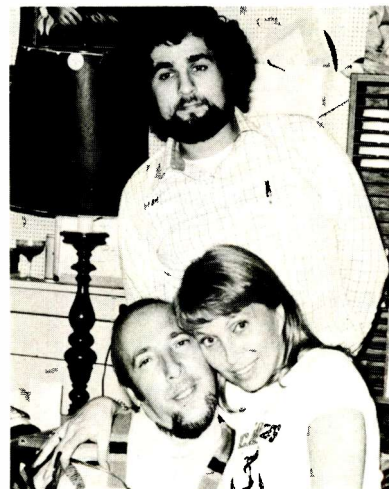
are beautiful songs and Kottke paid heed to their beauty by refusing to allow his instrumental prowess to overshadow the sensitive lyrics of the first two songs or the basic, engaging melodies of the latter two.

After "The Tennessee Toad," an instrumental opener, he segued into "Eight Miles High" (why hasn't he recorded it yet?) and worked on the lyrics, plumb-ing and heightening their mystery before breaking into fanciful excursions up and down the guitar fingerboard between verses. "Sailor's Grave," one of Kottke's lesser-known numbers from his first Takoma album, was the first of a string of increasingly complex instrumentals played mainly in standard tunings. As always, his bottleneck guitar technique was masterful.

"Hear The Wind Howl" was Kottke's encore and his performance of this beautiful and haunting song justifiably brought the house to its feet. He is onto something very good and very important to his genre as he goes beyond the traditional forms guitarists of his ilk usually work in, and he's only begun to tap his potential.

David McGee

Mann Talk



Atlantic recording artist Herbie Mann paid a late-night visit to the WNEW-FM studios in New York to talk and play with DJ Alison Steele, the "Nightbird." The object: To promote Herbie's concert later in the week with the Family of Mann and Cissy Houston and the Hi-Jackers at Avery Fisher Hall. The subjects: Herbie's two 1975 lp releases on Atlantic, "Discotheque" and "Waterbed," as well as his upcoming ventures into Japanese music, to be elaborated on his next album, "Surprises," in 1976. Herbie and Alison (both seated) are shown with Atlantic's N.Y. promo man Steve Leeds (standing).

Hayes Taps Bush

■ LOS ANGELES — Henry Bush has joined Isaac Hayes' Hot Buttered Soul Organization in Memphis. Bush will work very closely with Hayes along with Roosevelt Green, chief engineer of all Hot Buttered Soul/ABC product. Bush will also continue producing Albert King and Veda Brown. Bush received a Grammy in 1972 for his engineering of Hayes' motion picture score for "Shaft."

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DISCO FILE TOP 20

1. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
2. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)
3. **SUNNY**
YAMBU—Montuno
4. **CASANOVA BROWN/HOW HIGH THE MOON**
GLORIA GAYNOR—MGM (lp cuts)
5. **I LOVE MUSIC**
O'JAYS—Philadelphia Intl.
6. **PEANUT VENDOR**
RITCHIE FAMILY—20th Century (lp cut)
7. **NOWHERE**
HOKIS POKIS—Black Magic
8. **ANYTHING GOES**
RON CARTER—Kudu (lp cut)
9. **FRENESI**
RITCHIE FAMILY—20th Century (lp cut)
10. **FIRE/YOU SET MY HEART ON FIRE**
TINA CHARLES—Columbia
11. **CARAVAN/WATUSI STRUT**
DEODATO—MCA (lp cut)
12. **BRAZIL**
RITCHIE FAMILY—20th Century (lp cut)
13. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. (lp cut)
14. **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer
15. **CHANGE WITH THE TIMES**
VAN MCCOY—Avco
16. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—Pye (lp cut)
17. **EXODUS**
BIDDU ORCHESTRA—Epic (import lp cut)
18. **OUR DAY WILL COME**
FRANKIE VALLI—Private Stock
19. **PEACE PIPE**
B.T. EXPRESS—Scepter/Roadshow (lp cut)
20. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite

Plotkin E/A VP

(Continued from page 4)

Plotkin first joined Elektra/Asylum as director of a&r in April, 1974. Since joining the company, he has produced Asylum albums by Orleans, Karen Alexander and Andrew Gold. In addition to other projects underway, he has also signed The Cate Brothers (their soon-to-be-released album was produced by Steve Cropper) and Shandra Sinnamon, currently in the studio with Snuff Garrett producing.

Prior to his arrival at Elektra/Asylum, he operated Clover Records, the Los Angeles recording studio, and produced albums for Steve Ferguson, Rod Taylor and Wendy Waldman.

Greif's Movie Bow

■ LOS ANGELES—George Greif, personal manager for Barry White, Lamont Dozier, the Crusaders, and others, will make his acting debut in the Mark Rydell film "Harry and Walter Go To New York," currently rolling at the Burbank Studios with James Caan, Elliot Gould, and Michael Caine starring.

Greif portrays a safecracker in the Tony Bill-Don Devlin-Harry Gittes production which is being directed by Mark Rydell for Columbia release.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The new essential albums: Topping the list is the debut release by the **Salsoul Orchestra** (Salsoul Records), surely one of the year's best instrumental albums, produced by Philadelphia's **Vince Montana, Jr.** under executive producers Joe & Ken Cayre. Though this is essentially another variation on the **MFSB** theme, featuring Sigma Sound's most accomplished musicians (Norman Harris, Earl Young, Bobby Eli, et al.), the results here are altogether more exciting than MFSB's recent work under **Gamble & Huff**. The variety and depth of the cuts—changing moods from a carefree "Get Happy" to a more weighty "Tale of Three Cities," from "Tangerine," another classic pop song reworked disco-style, to the zip and high spirits of "Salsoul Rainbow" or "Chicago Bus Stop" or "You're Just the Right Size" (for what?)—is a total joy. Also included, of course, is the full-length "Salsoul Hustle" (6:41), the cut that started it all. This is the album of the moment and I suspect that nearly every track will be cropping up on top 10 lists for some time to come.

Another fine instrumental album, the **Armada Orchestra's** first (on Contempo/Scepter), is being released this week in the U.S. and in England where it was produced. As I wrote several months back when I had a chance to hear advance tapes, this is also a very strong disco record, though some of its impact may have been blunted by the familiarity of the material (two of the cuts, versions of "The Same Old Song" and "Do Me Right," were hits as import singles this past year). The album's first American single release is a striking version of **Jimmy Ruffin's** "Tell Me What You Want" backed with the lp's only original cut, an interesting number called "The Drifter;" versions of **Van McCoy's** "The Hustle," **Freda Payne's** "Band of Gold" and "Feel the Need in Me" and "You Want It You Got It"—both **Detroit Emeralds** songs—are also included.

Bobby Womack's new album—"Safety Zone" on UA—was produced
(Continued on page 76)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

REFLECTIONS/NEW YORK

- DJ: Aris Rodriguez
CASANOVA BROWN/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)
EVERY BEAT OF MY HEART—Crown Heights Affair—Delite (lp cut)
EXODUS/ARANJUEZ MON AMOUR—Biddu Orchestra—Epic (import lp cuts)
I LOVE MUSIC—O'Jays—Philadelphia Intl.
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
NOWHERE—Hokis Pokis—Black Magic
PEANUT VENDOR/FRENESI—Ritchie Family—20th Century (lp cuts)
SUNNY—Yambu—Montuno
YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cut)
THE ZIP—MFSB—Philadelphia Intl.

DIMPLES/UNION, NEW JERSEY

- DJ: Ralph Guida
EXODUS—Biddu Orchestra—Epic (import lp cut)
HOOKED FOR LIFE—Trammps—Atlantic
HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cut)
I LOVE MUSIC—O'Jays—Philadelphia Intl.
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
MUSIC OF THE BLUE—Blue Magic—Atco (lp cut)
OUR DAY WILL COME—Frankie Valli—Private Stock
SUNNY—Yambu—Montuno
UNDECIDED LOVE—Chequers—Scepter
(YOU WERE MADE) ESPECIALLY FOR ME—Jackson 5—Motown (lp cut)

RHINOCEROS/BOSTON

- DJ: John Luongo
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
CHANGE WITH THE TIMES—Van McCoy—Avco
ELUSIVE—Babe Ruth—Capitol (lp cut)
EVERY BEAT OF MY HEART/FOXY—Crown Heights Affair—Delite (lp cuts)
I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
I LOVE MUSIC—O'Jays—Philadelphia Intl.
LET'S DO THE LATIN HUSTLE—Eddie Drennon & BBS Unltd.—Friends & Co.
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
NOWHERE—Hokis Pokis—Black Magic
SUNNY—Yambu—Montuno

HIPPOPOTAMUS/NEW YORK

- DJ: Rich Pampinella
DO IT WITH FEELING—Michael Zager & the Moon Band—Bang
EVERY BEAT OF MY HEART—Crown Heights Affair—Delite (disco version 45)
FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)
I LOVE MUSIC—O'Jays—Philadelphia Intl.
IT ONLY TAKES A MINUTE—Tavares—Capitol
LET ME BE THE #1—Dooley Silverspoon—Cotton
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
(NOBODY LOVES ME) LIKE YOU DO DO—Jeanne Burton—Cotton
SALSOL RAINBOW—Salsoul Orchestra—Salsoul (lp cut)
SUNNY—Yambu—Montuno

Deep Purple Sets Worldwide Tour

■ NEW YORK—Deep Purple is set to embark on an extensive world-wide tour of six months duration, according to the group's manager, Rob Cooksey. Warner Bros. Records is releasing the band's newly recorded album "Come Taste The Band" this month in anticipation of continental U.S. dates in early 1976. The U.S. segment of the tour will be followed by a string of major engagements in Europe and the United Kingdom through spring of 1976. Dates for Deep Purple World Tour '75-'76 are being booked by Thames Talent Ltd. in New York.

New 5th Members

(Continued from page 4)

Gordon, commenting on the changes, said, "After working together for the last ten years as a closely knit group, we are sorry to lose Marilyn and Billy, but understand their desire to branch out into other areas of entertainment. With The 5th Dimension's constant schedule of touring, it would have been difficult for them to do so. We wish the very best success to them both. We are also very excited about welcoming Eloise and Danny to the group. Their dynamic talents will add a whole new exciting direction to the next ten years of The 5th Dimension."

McCoo, Davis Statement

Marilyn McCoo and Billy Davis, Jr. jointly stated, "You can't leave a group that you've been a part of for ten years, without careful thought. But a group as powerful and popular as The 5th Dimension needs a full time commitment, and we wanted the opportunity to grow in other areas. We wish the group and the new members all the continued success that The 5th Dimension has always enjoyed."

Laws, Beard Backgrounds

The new distaff member, Eloise Laws, has been a popular club performer all over the United States and Great Britain, as well as a frequent guest on such television shows as The Merv Griffin Show, The Mike Douglas Show, and The Tonight Show. Danny Beard has appeared on Broadway in "The Whiz," "Pippin," "The Sign in Sidney Brustein's Window," "The Me Nobody Knows" and most recently toured in "Bubbling Brown Sugar." He has also toured clubs in the U.S. with Alexis Smith, and performed throughout Europe with the Free Street Theatre of Chicago, and the New York Theatre Festival of Rome.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

NOVEMBER 8, 1975

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101	101	LOVE HURTS NAZARETH—A&M 1671 (House of Bryant, BMI)
102	108	FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND— Capricorn CPS 0224 (WB) (No Exit, BMI)
103	103	LET'S LIVE TOGETHER ROAD APPLES—Polydor 14285 (Landers Roberts, ASCAP)
104	114	THE MUSIC NEVER STOPPED GRATEFUL DEAD— Grateful Dead GD XW718 G (UA) (Ice Nine, ASCAP)
105	109	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS— Mercury 9368 (American Cowboy, BMI)
106	107	MANHATTAN SPIRITUAL MIKE POST—MGM M 14829 (Zodiac, ASCAP)
107	119	HEY THERE LITTLE FIRE FLY FIRE FLY—A&M 1736 (Sound of N. Ian/Chelsea, BMI)
108	117	NICE, NICE, VERY NICE AMBROSIA—20th Century TC 2244 (Breakfast/Rubicon/Epic III, BMI)
109	—	BYE BYE BABY US 1—Private Stock 045 (Cushing/Crazy Chords, BMI)
110	113	SUNDAY SUNRISE ANNE MURRAY—Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
111	116	PALOMA BLANCA GEORGE BAKER—Warner Bros. WBS 8115 (Warner Bros., ASCAP)
112	115	JUST A SMILE PILOT—EMI 4135 (Capitol) (Al Gallico, BMI)
113	—	THEME FROM SWAT RHYTHM HERITAGE—ABC 12135 (Spellgold, BMI)
114	111	WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR— RCA PB 10342 (Wren, BMI)
115	104	AS I LOOK INTO THE FIRE HEARTSFIELD—Mercury 73606 (House of Living, ASCAP)
116	—	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS— Playboy P 6054 (Spitfire, BMI)
117	126	MOONLIGHTING LEO SAYER—Warner Bros. 8153 (Longmark/Chrysalis, ASCAP)
118	—	THE MAN ON PAGE 602 ZOOT FENSTER—Antique 1RDA 106 (Georgene, BMI)
119	121	THIS IS WHAT YOU MEAN TO ME ENGELBERT HUMPERDINCK— Parrot 5N 40085 (London) (Oceans Blue/Friday's Child, BMI)
120	—	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhinelander/Cabbage Alley, BMI)
121	105	SALSOUL HUSTLE SALSOUL ORCHESTRA—Salsoul SZ 2002 (Little Jack/Anatom, BMI)
122	123	MACHINES JOHN LIVIGNI—Rain Tree 2204 (Minta/Triple, ASCAP)
123	124	BE TRUE TO YOUR SCHOOL PAPA DOO RUN RUN—RCA JH 10404 (Irving, BMI)
124	125	FANCY LADY BILLY PRESTON—A&M 1735 (Irving/WEP, BMI; Jobete, ASCAP)
125	—	I'M STILL GONNA NEED YOU OSMONDS—MGM M 14831 (Marfundi/Unichappell, BMI)
126	127	ROLLING STONE DAVID ESSEX—Columbia 3 10183 (April/Rock On, ASCAP)
127	—	I'M ON FIRE JIM GILSTRAP—Roxbury RB 2016 DJ (Pocket Full Of Tunes, BMI)
128	139	NO REBATE ON LOVE DRAMATICS—Mainstream MRJ 5571 (Fratelle/Blackwood, BMI)
129	133	MAN ON THE SILVER MOUNTAIN RITCHIE BLACKMORE'S RAINBOW— Polydor 14290 (Owl/Armchair, BMI)
130	142	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1748 (Kiddadu/Goulgris, BMI)
131	131	JUST OUT OF REACH PERRY COMO—RCA PB 10402 (Fourstar, BMI)
132	—	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col.) (Mighty Tree, BMI)
133	134	CAN I CHANGE MY MIND JOHNNY RIVERS—Epic 8 50150 (Dakar, BMI)
134	138	PARTY MUSIC PAT LUNDI—Vigor 1723 (Rumanian Fickle Wors, BMI)
135	136	LEFTOVERS MILLIE JACKSON—Spring 161 (Polydor) (Muscle Shoals, BMI)
136	137	A LOVER'S QUESTION LOGGINS & MESSINA—Columbia 3 10222 (Eden, NY Times/Hill & Range, BMI)
137	—	USING THE POWER CLIMAX BLUES BAND—Sire SAA 721 (ABC) (Bleu Disque, ASCAP)
138	110	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
139	144	WE CAN'T HIDE IT LARRY SANTOS—Casablanca NB 844 (Razzle Dazzle, BMI)
140	112	HOLD TO LOVE PETER SKELLERN—Private Stock 028 (Warner Bros., ASCAP)
141	—	SOMETHING LACKING IN ME NIGEL OLSSON—Rocket PIG 40455 (MCA) (Dick James/Nozy, BMI)
142	146	ONE NIGHT LOVERS TOM MIDDLETON—Columbia 3 10231 (Web IV, BMI)
143	128	MORE AND MORE CARLY SIMON—Elektra 278 (Cotillion/Rizzun, BMI)
144	130	SOMEWHERE IN THE NIGHT RICHARD KERR—Epic ZS8 50153 (Irving, BMI)
145	122	STUCK IN A HOLE CARAVAN—BTM 800 (BTM, BMI)
146	129	I ALWAYS WANTED YOU EDGAR WINTER—Blue Sky ZS8 2761 (Col.) (Hierphant, BMI)
147	135	I DON'T LOVE BUT I THINK I LIKE YOU GILBERT O'SULLIVAN— MAM 3644 (London) (MAM, ASCAP)
148	140	NO ROLLIN' BOOGIE ERIC QUINCY TATE—GRC 6R 2067 (No Exit, BMI)
149	141	LOVE ME NOW GINO VANNELLI—A&M (Almo/9VA, ASCAP)
150	143	(IF YOU WANT IT) DO IT YOURSELF GLORIA GAYNOR—MGM 14823 (Robin Song/Tomeja, ASCAP)

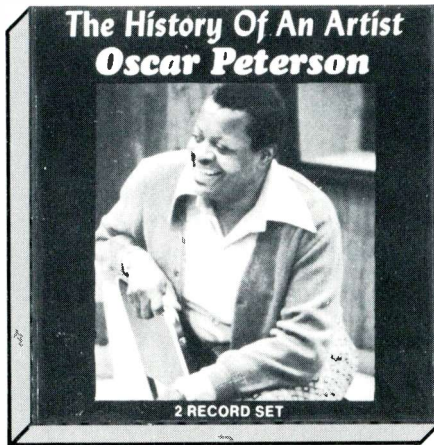
A FRIEND OF MINE IS GOING BLIND Guy Fletcher (Big Secret, ASCAP)	95	LOVE POWER Willie Hutch (Getra, BMI) ..	77
AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP) ..	43	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP) ..	11
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP) ..	7	LYIN' EYES Bill Szymczyk (Long Run, ASCAP) ..	2
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI) ..	30	MEXICO Lenny Waronker & Russ Titelman (Country Road, BMI) ..	74
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP) ..	97	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI) ..	3
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP) ..	22	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI) ..	21
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI) ..	25	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI) ..	24
BRAZIL J. Morali (Peer International, BMI) ..	44	NEVER BEEN ANY REASON Roger Boyd (Zuckschank/Irving, BMI) ..	89
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI) ..	38	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI) ..	17
CHANGE WITH THE TIMES Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI) ..	46	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI) ..	33
COME AND GET YOUR LOVE Russ Ballard (Achee, ASCAP) ..	64	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP) ..	41
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI) ..	83	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP) ..	92
DANCE WITH ME Charles (Plotkin Hall/ Mojohanna, BMI) ..	28	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahulu, ASCAP) ..	71
DEAR PRUDENCE Bob Herne (Maclen, BMI) ..	63	PEACE PIPE Jeff Lane (Triple O/Jeff-Mar, BMI) ..	60
DIAMONDS & RUST David Kershenbaum & Joan Baez: JCB Prod./Bernard Gelb (Chandos, ASCAP) ..	51	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) ..	59
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Tree, BMI) ..	29	ROCK AND ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP) ..	86
DREAMING A DREAM Nerangis-Britton Delightful, BMI) ..	57	ROCKIN' ALL OVER THE WORLD John Fogerty (Greasy King, ASCAP) ..	32
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP) ..	26	ROCKY Bob Montgomery (Strawberry Hill, ASCAP) ..	40
EVERYTHING'S THE SAME (AIN'T NOTHIN' CHANGED) Chip Young & Billy Swan (Combine, BMI) ..	94	ROLLER COASTER Ohio Players (Ohio Players/Unichappell, BMI) ..	87
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP) ..	23	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP) ..	37
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP) ..	68	SAILING Tow Dowd (Ackee, BMI) ..	65
FEELINGS M. Albert (Fermata Intl., ASCAP) ..	5	SAME THING IT TOOK Ed Townsend (Jay's Ent./Chappell, ASCAP) ..	93
FLY ROBIN FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP) ..	15	SATURDAY NIGHT Bill Martine & Phil Coulter (Welback, ASCAP) ..	36
FOX ON THE RUN Sweet (Sweet Pub. Ltd.) ..	88	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP) ..	61
GET DOWN TONIGHT H. W. Casey, R. Fincht Sherlyn, BMI) ..	52	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI) ..	100
GONE AT LAST Paul Simon & Phil Ramone (Paul Simon, BMI) ..	67	SKY HIGH Chas. Peate (Duchess, BMI) ..	19
HEAT WAVE Peter Asher (Jobete, ASCAP)	8	SOMETHING BETTER TO DO Don Farrar (ATV, BMI) ..	31
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends Polo Grounds, BMI/Ebbets Field, ASCAP) ..	58	SOS B. Uuvaeus & B Anderson (Countless, BMI) ..	12
(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I Lou Adler (India, ASCAP) ..	54	SUMMER OF '42 Biddu (Warner Bros., ASCAP) ..	56
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI) ..	66	SWEET STICKY THING Ohio Players (Ohio Players/Unichappell, BMI) ..	85
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI) ..	81	THAT'S THE WAY (I LIKE IT) Harry Wayne (Casey & Richard Finch Sherlyn, BMI) ..	18
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP) ..	20	THE AGONY AND THE ECSTASY Smokey Robinson (Bertram, ASCAP) ..	53
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP) ..	80	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI) ..	75
(I'M GOING BY) THE STARS IN YOUR EYES Don Davis (Groovesville, BMI) ..	96	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI) ..	9
I'M ON FIRE Tony Eyers (P.R.S., ASCAP) ..	45	THEME FROM MAHOGANY Michael Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI) ..	78
I'M SORRY Milt Okun (Cherry Lane ASCAP) ..	14	THERE GOES ANOTHER LOVE SONG Paul Rothchild (Hustler's, BMI) ..	47
ISLAND GIRL Gus Dudgeon (Big Pig/ Leeds, ASCAP) ..	1	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI) ..	4
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind BMI) ..	16	THIS IS YOUR LIFE James Charmichael & The Commodores (Jobete, ASCAP) ..	90
I WANT A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld., BMI) ..	27	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	13
JUST TOO MANY PEOPLE Vini Poncia Richard Perry (Braitree/Roumanian Picklerworks, BMI) ..	39	TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI) ..	62
KEEP ON TRYIN' Poco & Mark Harmon (Fool's Gold, ASCAP) ..	49	VENUS AND MARS ROCKSHOW Paul McCartney (McCartney/ATV, BMI)	50
KING KONG—PART I Castor-Pruitt Productions (Jimpire, BMI) ..	99	VOLARE Mike Curb (Robbins/SDRM, ASCAP) ..	84
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI) ..	10	WAKE UP Ron & Howard Albert/Fat Albert Prod. (Act One, BMI) ..	91
LETTING GO Paul McCartney, (McCartney/ATV, BMI) ..	70	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI) ..	79
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI) ..	34	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) ..	55
LOVELY SCHOOL YEAR Bernie Taupin (Lornhole/Big Pig, BMI)/ASCAP) ..	76	WE ALL GOTTA STICK TOGETHER Steve Barri, Lawrence Payton, Jr. (ABC- Dunhill/Rail, BMI) ..	73
LOUISIANA LOU AND THREE CARD MONTY Johnny Sandlin and The Allman Bros. Band for Capricorn Records, Inc. (Richard Betts/No Exit, BMI)	82	WELCOME TO MY NIGHTMARE Bob Ezrin (Ezra, Early Frost, BMI) ..	48
LOVE DON'T COME NO STRONGER (YOURS AND MINE) Jeffrey L. Perry/ J.L.P. Prod. (J.L.P., ASCAP) ..	98	WHAT A DIFFERENCE A DAY MADE Creed Taylor (E. B. Marks, BMI)/Stanley Adams, ASCAP) ..	35
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI) ..	8	WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP) ..	6
		YOU George Harrison (Ganga Pub. B.V., BMI) ..	42
		YOU SEXY THING Mickie Most (Finchley, ASCAP) ..	72
		YOUR LOVE Larry Graham (Nineteen Eighty, BMI) ..	69

And may your Christmas be longer-playing.

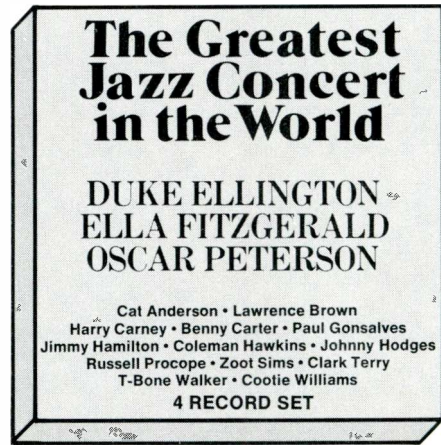
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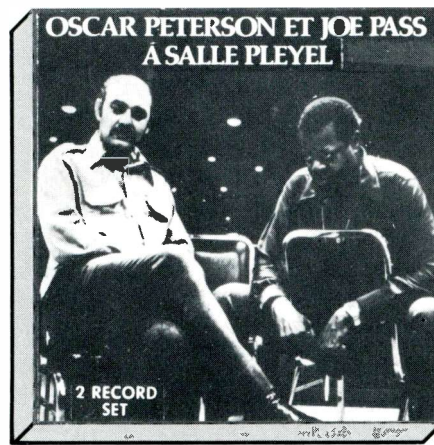
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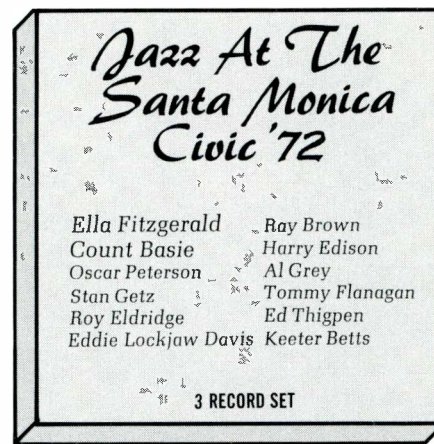
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Manufactured and Distributed by RCA Records and Tapes



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	NOV. 8	NOV. 1	WKS. ON CHART
1 9 ISLAND GIRL ELTON JOHN MCA 40461			5
2 3 LYIN' EYES EAGLES/Asylum E 45279			9
3 4 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)			12
4 1 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 1284			13
5 6 FEELINGS MORRIS ALBERT/RCA PB 10279			17
6 7 WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122			12
7 2 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)			9
8 10 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 282			10
9 17 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725			8
10 11 LADY BLUE LEON RUSSELL/Shelter 40379 (MCA)			14
11 14 LOW RIDER WAR/United Artists XW706 Y			7
12 12 S O S ABBA/Atlantic 4265			13
13 16 THIS WILL BE NATALIE COLE/Capitol 4111			14
14 5 I'M SORRY/CALYPSO JOHN DENVER/RCA 10353			14
15 20 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. JH 10339 (RCA)			5
16 8 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111			15
17 21 NIGHTS ON BROADWAY BEE GEES/RSO 515 (Atlantic)			6
18 25 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015			4
19 24 SKY HIGH JIGSAW/Chelsea 3022			11
20 23 I ONLY HAVE EYES FOR YOU ART GARFUNKEL Columbia 1 10190			12
21 13 MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)			11
22 22 BORN TO RUN BRUCE SPRINGSTEEN/Columbia 3 10209			9
23 18 FAME DAVID BOWIE/RCA PB 10320			19
24 35 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 10230			4
25 27 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176			11
26 30 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 0261			10
27 31 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228			9
28 15 DANCE WITH ME ORLEANS/Asylum 45261			17
29 19 DO IT ANY WAY YOU WANNA PEOPLES CHOICE/ TSOP ZS8 4759 (Col)			13
30 28 BALLROOM BLITZ SWEET/Capitol 4055			21
31 33 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40429			8
32 32 ROCKIN' ALL OVER THE WORLD JOHN FOGERTY/ Asylum 45274			10
33 41 OPERATOR MANHATTAN TRANSFER/Atlantic 3292			6
34 56 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)			4
35 29 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/ Kudu 925F (Motown)			13
36 48 SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149			4
37 34 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)			16
38 36 CAROLINA IN THE PINES MICHAEL MURPHEY/Epic 8 20121			12
39 42 JUST TOO MANY PEOPLE MELISSA MANCHESTER/ Arista 0146			8
40 37 ROCKY AUSTIN ROBERTS/Private Stock 020			16
41 49 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043			4
42 39 YOO GEORGE HARRISON/Apple 1884			8
43 26 AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol 4128			14
44 40 BRAZIL RITCHIE FAMILY/20th Century 2218			12
45 55 I'M ON FIRE 5000 VOLTS/Mercury 40801			4
46 47 CHANGE WITH THE TIMES VAN McCOY/Avco 4660			6
47 38 THERE GOES ANOTHER LOVE SONG OUTLAWS/Arista 0150			10
48 64 WELCOME TO MY NIGHTMARE ALICE COOPER/ Atlantic 3298			3
49 50 KEEP ON TRYIN' POCO/ABC 12126			7
50 70 VENUS AND MARS ROCK SHOW WINGS/Capitol 4175			2
51 52 DIAMONDS AND RUST JOAN BAEZ/A&M 1717			6
52 46 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 1009			21
53 53 THE AGONY AND THE ECSTASY SMOKEY ROBINSON/ Tamla T 54251 (Motown)			7



54 54 (HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I CHEECH & CHONG/Ode 66115S (A&M)			4
55 45 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558			20
56 56 SUMMER OF '42 BIDDU ORCHESTRA/Epic 8 50139			9
57 44 DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 1570 (PIP)			15
58 43 HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265			17
59 51 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095			22
60 65 PEACE PIPE B.T. EXPRESS/Roadshow 7003 (Scepter)			10
61 75 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585			2
62 63 TO EACH HIS OWN FAITH, HOPE & CHARITY/ RCA PB 10343			14
63 57 DEAR PRUDENCE KATFISH/Big Tree BT 16045 (Atlantic)			8
64 72 COME AND GET YOUR LOVE ROGER DALTRY/MCA 40453			4
65 67 SAILING ROD STEWART/Warner Bros. 8146			5
66 60 (I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA with ODIA COATES/United Artists XW685 Y			16
67 66 GONE AT LAST PAUL SIMON, PHOEBE SNOW & THE JESSY DIXON SINGERS/Columbia 3 10196			13
68 61 FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)			19
69 58 YOUR LOVE GRAHAM CENTRAL STATION/ Warner Bros. 8105			13
70 62 LETTING GO WINGS/Capitol 4145			5
71 81 PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513			2
72 85 YOU SEXY THING HOT CHOCOLATE/Big Tree 16047 (Atlantic)			3
73 82 WE ALL GOTTA STICK TOGETHER FOUR TOPS/ABC 12123			3
74 77 MEXICO JAMES TAYLOR/Warner Bros. 8137			5

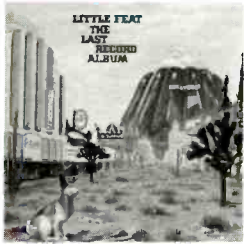
CHARTMAKER OF THE WEEK

75 — THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) DAVID GEDDES Big Tree BT 16052 (Atlantic)			1
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76 86 LONELY SCHOOL YEAR HUDSON BROS./Rocket PIG 40484 (MCA)			3
77 87 LOVE POWER WILLIE HUTCH/Motown 13601			5
78 89 THEME FROM MAHOGANY DIANA ROSS/ Motown M 1377 F			2
79 — WALK AWAY FROM LOVE DAVID RUFFIN/Motown 1376			1
80 — I WRITE THE SONGS BARRY MANILOW/Arista 157			1
81 — I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)			1
82 88 LOUISIANA LOU AND THREE CARD MONTY JOHN ALLMAN BROTHERS/Capricorn CPS 4206 (WB)			2
83 — COUNTRY BOY (YOU GOT YOUR FEET IN LA) GLEN CAMPBELL/Capitol 4155			1
84 90 VOLARE AL MARTINO/Capitol 4134			2
85 69 SWEET STICKY THING OHIO PLAYERS/Mercury 73713			7
86 — ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850			1
87 — ROLLER COASTER OHIO PLAYERS/Mercury 436			1
88 — FOX ON THE RUN SWEET/Capitol 4157			1
89 91 NEVER BEEN ANY REASON HEAD EAST/A&M 1718			4
90 93 THIS IS YOUR LIFE COMMODORES/Motown M 1361			3
91 92 WAKE UP LAW/GRC 2072			3
92 94 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339			3
93 95 SAME THING IT TOOK IMPRESSIONS/Curtom CMS 0103 (WB)			3
94 — EVERYTHING'S THE SAME (AIN'T NOTHIN' CHANGED) BILLY SWAN/Monument ZS8 8661 (Col)			1
95 83 A FRIEND OF MINE IS GOING BLIND JOHN DAWSON/ Chrysalis 2105 (WB)			1
96 99 (I'M GOING BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS/ABC 12125			2
97 78 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/PIP 6504			20
98 98 LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY/Arista 0133			3
99 — KING KONG—PART I JIMMY CASTOR BUNCH/ Atlantic 3295			1
100 — SINCE I MET YOU BABY FREDDY FENDER/GRT 031			1

FLASHMAKER



LAST RECORD ALBUM
LITTLE FEAT
WB

MOST ACTIVE

PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WISH YOU WERE HERE—Pink Floyd—Col
FACE THE MUSIC—ELO—UA
ROCK OF THE WESTIES—Elton John—MCA
WHO BY NUMBERS—The Who—MCA

WNEW-FM/NEW YORK

ADDS:
CRUISIN'—Duke & the Drivers—ABC
ERIC CARMEN—Arista
FUNKY THING OF SINGS—Billy Cobham—Atlantic
LAST RECORD ALBUM—Little Feat—WB
LESLIE WEST BAND—Phantom
MYSTIC LINE—Phil Everly—Pye
NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
ONCE I LOVED—Esther Satterfield—A&M
PICK UP—Brian Protheroe—Chrysalis
SON OF SPIRIT—Spirit—Mercury
HEAVY ACTION (approximate airplay):
ANOTHER LIVE—Utopia—Bearsville
BORN TO RUN—Bruce Springsteen—Col
ERIC CARMEN—Arista
FACE THE MUSIC—ELO—UA
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
ROCK OF THE WESTIES—Elton John—MCA
SHAVED FISH—John Lennon—Apple
SOLID SILVER—Quicksilver Messenger Service—Capitol
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC

WBCN-FM/BOSTON

ADDS:
BAND PLAYS ON—Back Street Crawler—Atco
BELIEVE IT—Tony Williams—Col
FLYING AGAIN—Flying Burrito Bros.—Col
FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron—Arista
LUCILLE TALKS BACK—B.B. King—ABC
MOVIN' ON—Commodores—Motown
NASTY GAL—Betty Davis—Island
PRESSURE DROP—Robert Palmer—Island
SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah
SOLID SILVER—Quicksilver Messenger Service—Capitol
HEAVY ACTION (airplay, listener response):
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
CRUISIN'—Duke & the Drivers—ABC
FACE THE MUSIC—ELO—UA
FLEETWOOD MAC—Reprise
HOME PLATE—Bonnie Raitt—WB
LAST RECORD ALBUM—Little Feat—WB
ROCK OF THE WESTIES—Elton John—MCA

STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
YOU—Aretha Franklin—Atlantic

WLIR-FM/LONG ISLAND

ADDS:
ANOTHER LIVE—Utopia—Bearsville
BAND PLAYS ON—Back Street Crawler—Atco
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
CRUISIN'—Duke & the Drivers—ABC
FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron—Arista
LAST RECORD ALBUM—Little Feat—WB
PICK UP—Brian Protheroe—Chrysalis
PRESSURE DROP—Robert Palmer—Island
SOLID SILVER—Quicksilver Messenger Service—Capitol
SON OF SPIRIT—Spirit—Mercury
HEAVY ACTION (airplay—in descending order):
STILL CRAZY—Paul Simon—Col
ROCK OF THE WESTIES—Elton John—MCA
PICK UP—Brian Protheroe—Chrysalis
WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
THOUGHT TALK—Starry Eyed & Laughing—Col
LAST RECORD ALBUM—Little Feat—WB
RED OCTOPUS—Jefferson Starship—Grunt
BLUES FOR ALLAH—Grateful Dead—Grateful Dead
WIND ON THE WATER—Crosby & Nash—ABC
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic

WHFS-FM/WASH., D.C.

ADDS:
BACK HAND—Keith Jarrett—Impulse
CLANG OF THE YANKEE REAPER—Van Dyke Parks—WB
FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron—Arista
JOURNEY TO LOVE—Stanley Clarke—Nemperor
LAST RECORD ALBUM—Little Feat—WB
NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
PRESSURE DROP—Robert Palmer—Island
SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah
SOLID SILVER—Quicksilver Messenger Service—Capitol
YOU—Aretha Franklin—Atlantic
HEAVY ACTION (airplay—in descending order):
HOME PLATE—Bonnie Raitt—WB
STILL CRAZY—Paul Simon—Col
THE ROCK—Frankie Miller—Chrysalis
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RIDIN' HIGH—Jerry Jeff Walker—MCA
STACKED DECK—Amazing Rhythm Aces—ABC
TALES FROM THE OZONE—Commander Cody—WB
WHO BY NUMBERS—The Who—MCA
OH, WHAT A MIGHTY TIME—NRPS—Col
MUSIC KEEPS ME TOGETHER—Taj Mahal—Col

WINZ-FM/MIAMI

ADDS:
DREAM—Nitty Gritty Dirt Band—UA
FACE THE MUSIC—ELO—UA
FOOL FOR THE CITY—Foghat—Bearsville
HOME PLATE—Bonnie Raitt—WB
JOURNEY TO LOVE—Stanley Clarke—Nemperor
LUCILLE TALKS BACK—B.B. King—ABC

PARADISE—Country Joe McDonald—Fantasy
SOLID SILVER—Quicksilver Messenger Service—Capitol
HEAVY ACTION (sales, airplay, requests—in descending order):
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WIND ON THE WATER—Crosby & Nash—ABC
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
WISH YOU WERE HERE—Pink Floyd—Col
SPLIT COCONUT—Dave Mason—Col

WMMS-FM/CLEVELAND

ADDS:
ANOTHER LIVE—Utopia—Bearsville
INDISCREET—Sparks—Island
LAST RECORD ALBUM—Little Feat—WB
YELLOW FEVER—Hot Tuna—Grunt
HEAVY ACTION (sales, airplay):
ROCK OF THE WESTIES—Elton John—MCA
SPLIT COCONUT—Dave Mason—Col
STILL CRAZY—Paul Simon—Col
WISH YOU WERE HERE—Pink Floyd—Col

WXRT-FM/CHICAGO

ADDS:
ANGEL DUST—Gabriel Borge—Dharma
ANOTHER LIVE—Utopia—Bearsville
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
BELIEVE IT—Tony Williams—Col
FIRST SEVEN DAYS—Jan Hammer—Nemperor
FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron—Arista
MAMA'S PRIDE—Atco
PICK UP—Brian Protheroe—Chrysalis
SEA SON—Secret Oyster—Pickwick Intl.
SON OF SPIRIT—Spirit—Mercury
HEAVY ACTION (sales, phones, airplay):
ATLANTIC CROSSING—Rod Stewart—WB
BORN TO RUN—Bruce Springsteen—Col
FLEETWOOD MAC—Reprise
JOURNEY TO LOVE—Stanley Clarke—Nemperor
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
STILL CRAZY—Paul Simon—Col
WIND ON THE WATER—Crosby & Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col

W-4/DETROIT

ADDS:
ERIC CARMEN—Arista
HARDER TO LIVE—Splinter—Dark Horse
LAST RECORD ALBUM—Little Feat—WB
SUN & STEEL—Iron Butterfly—MCA
X-RATED—Black Oak Arkansas—MCA
HEAVY ACTION (airplay, sales—in descending order):
KISS ALIVE—Casablanca
RED OCTOPUS—Jefferson Starship—Grunt
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
DREAM WEAVER—Gary Wright—WB
ROCK OF THE WESTIES—Elton John—MCA
ATLANTIC CROSSING—Rod Stewart—WB
FACE THE MUSIC—ELO—UA
FLEETWOOD MAC—Reprise

WISH YOU WERE HERE—Pink Floyd—Col
BORN TO RUN—Bruce Springsteen—Col

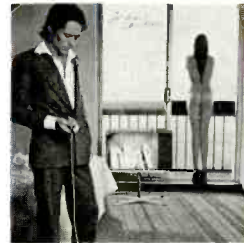
KSHE-FM/ST. LOUIS

ADDS:
ANGEL—Casablanca
ANOTHER LIVE—Utopia—Bearsville
DAN McCAFFERTY—A&M
ERIC CARMEN—Arista
LAST RECORD ALBUM—Little Feat—WB
LESLIE WEST BAND—Phantom
OH, WHAT A MIGHTY TIME—NRPS—Col
HEAVY ACTION (approximate airplay, requests):
BORN TO RUN—Bruce Springsteen—Col
DRIVE ON—Mott—Col
ENCOURAGING WORDS—Black Sheep—Capitol
FACE THE MUSIC—ELO—UA
ROCK OF THE WESTIES—Elton John—MCA
STEEL CARESS—Rush—Mercury
WARNER BROS. PRESENTS MONTROSE—WB
WHO BY NUMBERS—The Who—MCA
WISH YOU WERE HERE—Pink Floyd—Col

KBPI-FM/DENVER

ADDS:
FACES I'VE BEEN—Jim Croce—Lifesong
LAST RECORD ALBUM—Little Feat—WB
SON OF SPIRIT—Spirit—Mercury
HEAVY ACTION (sales, airplay, requests—in descending order):
ROCK OF THE WESTIES—Elton John—MCA
STILL CRAZY—Paul Simon—Col
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
FLEETWOOD MAC—Reprise

SLEEPER



PRESSURE DROP
ROBERT PALMER
Island

KMYR-FM/ALBUQUERQUE

ADDS:
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
LAST RECORD ALBUM—Little Feat—WB
NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
ROCK OF THE WESTIES—Elton John—MCA
SOLID SILVER—Quicksilver Messenger Service—Capitol
SON OF SPIRIT—Spirit—Mercury
STILL CRAZY—Paul Simon—Col
TO BE YOUNG (single)—Mirabai—Atlantic
HEAVY ACTION (sales, airplay, requests—in descending order):
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WISH YOU WERE HERE—Pink Floyd—Col
FLEETWOOD MAC—Reprise
WIND ON THE WATER—Crosby & Nash—ABC
HOME PLATE—Bonnie Raitt—WB
NOMADNESS—Strawbs—A&M
FACE THE MUSIC—ELO—UA
WHO BY NUMBERS—The Who—MCA

CHEWING PINE—Leo Kottke—Capital
FLYING AGAIN—Flying Burrito Bros.—Col

KMET-FM/LOS ANGELES

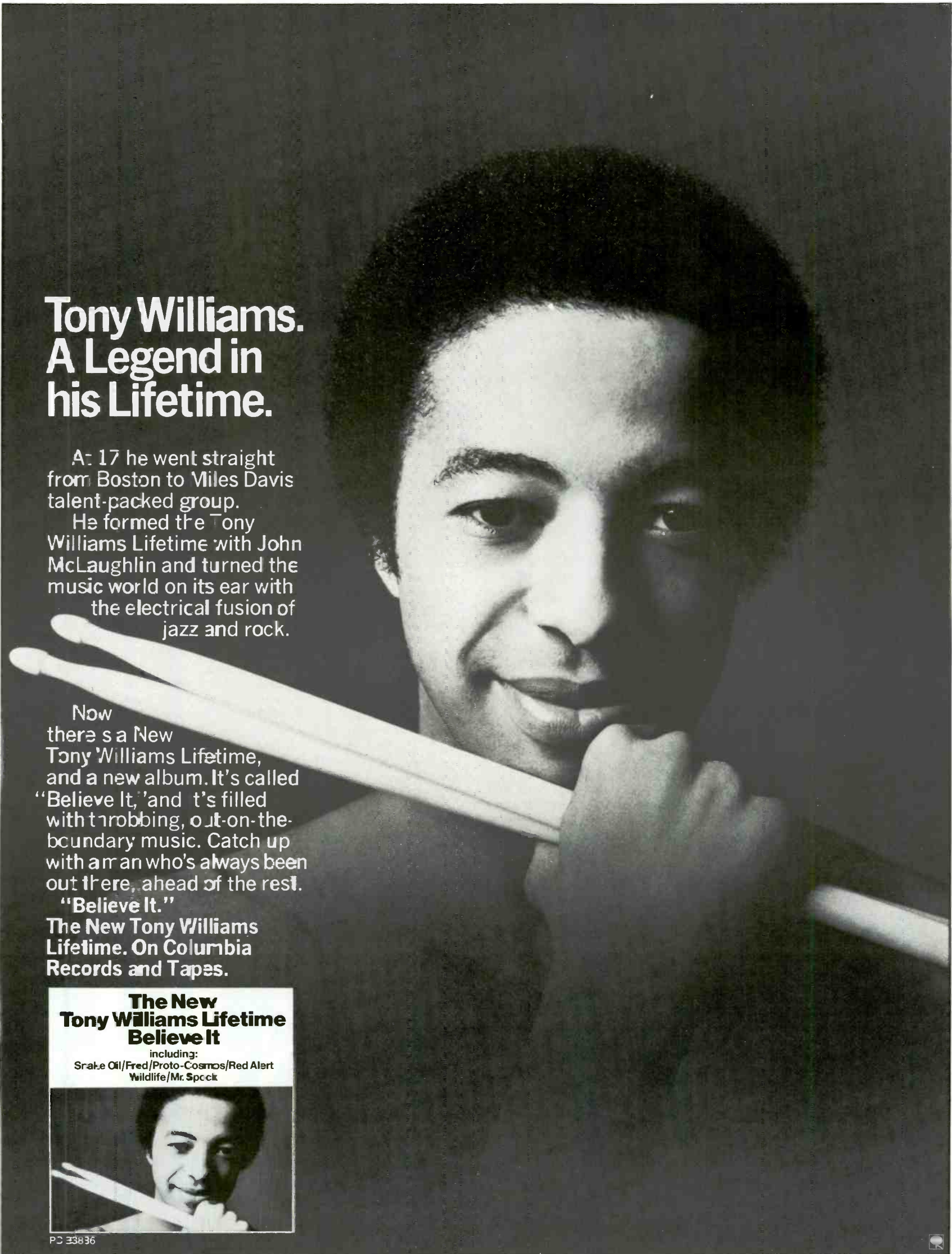
ADDS:
AN EVENING WITH WALLY LONDO—George Carlin—Little David
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
HIGH ON YOU—Sly Stone—Epic
MAKING MUSIC—Bill Withers—Col
MODERN SCREAM—Lily Tomlin—Polydor
NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
OH, WHAT A MIGHTY TIME—NRPS—Col
PRESSURE DROP—Robert Palmer—Island
ROCK OF THE WESTIES—Elton John—MCA
WIRE FIRE—Savoy Brown—London
HEAVY ACTION (airplay, sales):
BORN TO RUN—Bruce Springsteen—Col
EXTRA TEXTURE—George Harrison—Apple
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
HOME PLATE—Bonnie Raitt—WB
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
WIND ON THE WATER—Crosby & Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col

KSAN-FM/SAN FRANCISCO

ADDS:
ANOTHER LIVE—Utopia—Bearsville
BAND PLAYS ON—Back Street Crawler—Atco
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
LAST RECORD ALBUM—Little Feat—WB
MIND YOUR OWN BUSINESS—Henry McCullough—Dark Horse
PICK UP—Brian Protheroe—Chrysalis
PRESSURE DROP—Robert Palmer—Island
TERRY—Terry Garwithe—Arista
HEAVY ACTION (airplay):
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
LUCILLE TALKS BACK—B.B. King—ABC
ROCK OF THE WESTIES—Elton John—MCA
SOLID SILVER—Quicksilver Messenger Service—Capitol
WHO BY NUMBERS—The Who—MCA
WISH YOU WERE HERE—Pink Floyd—Col

CHUM-FM/TORONTO

ADDS:
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
DON'T IT FEEL GOOD—Ramsey Lewis—Col
FLYING AGAIN—Flying Burrito Bros.—Col
MAN-CHILD—Herbie Hancock—Col
READY TO GO—Downchild—GRT
HEAVY ACTION (sales, airplay):
ATLANTIC CROSSING—Rod Stewart—WB
BREAKAWAY—Art Garfunkel—Col
EXTRA TEXTURE—George Harrison—Apple
FACE THE MUSIC—ELO—UA
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
ROCK OF THE WESTIES—Elton John—MCA
SPLIT COCONUT—Dave Mason—Col
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
WISH YOU WERE HERE—Pink Floyd—Col



Tony Williams. A Legend in his Lifetime.

At 17 he went straight from Boston to Miles Davis talent-packed group.

He formed the Tony Williams Lifetime with John McLaughlin and turned the music world on its ear with the electrical fusion of jazz and rock.

Now there's a New Tony Williams Lifetime, and a new album. It's called "Believe It," and it's filled with throbbing, out-on-the-boundary music. Catch up with an man who's always been out there, ahead of the rest.

"Believe It."

The New Tony Williams Lifetime. On Columbia Records and Tapes.

**The New
Tony Williams Lifetime
Believe It**

including:
Snake Oil/Fred/Proto-Cosmos/Red Alert
Wildlife/Mr. Spock



PC 33836

Dialogue *(Continued from page 29)*

years. Now this was a perfect way for us to start the big band too, and have the band together all the time. They were paid very high salaries so I got Clarke Terry from Duke Ellington's band, and Jimmie Cleveland, and Quinton Jackson and Phil Woods and everybody.

We put that band together before the show because they had to be on the stage in costume and this was before "No Strings." No music from the pit. Just like hustlers and pimps—playing cards and everything. We got to Belgium, Holland and got to Paris and the plan was fine so far, but the Algerian crisis came up then and we never got to Sammy Davis, Jr. The show closed and they said tomorrow night the show's over and guaranteed transportation home, leaves tomorrow. And I called up my agent in New York and said, "Hey, man, they pulled the tablecloths from under us, What do we do?" He said "I'll get back to you momentarily." And that was a month later. And I'm still in Europe. And now there is no guaranteed transportation home and I'm looking at 30 people, the big band plus their wives and dogs and children and everything. What followed was probably the most beautiful experience and the largest nightmare I ever had in my life. We were in every country in Europe, no agent, no manager and just like vagabonds—no money. But I had to pay them \$4,800 every week. So it was incredible. And then these weren't guys that were working around, that had been hanging out for years, these were top musicians.

RW: Were you getting your own gigs?

Jones: Yes. I had to call everybody I knew in Europe and just any kind of thing we could get going, just to keep everything afloat, you know. And that lasted 10 months. So we leave Paris and I go up to Sweden, I know a cat up there, and he said, "I have three gigs for you" and there was a guy back from Paris who said, "I'll get some gigs together for you." So he books us on 16 one nighters. We go to Sweden and get back in town and the dude is gone with a guarantee for all our 16 one nighters, he disappeared and we have no jobs.

RW: And you didn't have enough money to get everybody back?

Jones: No.

RW: If you had enough, you would have done that?

Jones: At that time? No, I was still an idiot. I still felt that be-bop would prevail. So we go to Spain and they rob all our bags at customs; they take all the cameras and everything.

We don't have time to take a promoter that you can't even find to court when the band is starving. So you got to keep moving because in the French courts you can be there 19 years. I put them on a train, the slowest train I could get from Spain to Yugoslavia—to give me a little time. And I called Andy Wililams, who told me he wanted to record, I just said, "You want to make a record with me, just make it now." He said "When shall I be there?" And I said "Tomorrow." So I flew to Paris while they're on this slow train to Yugoslavia and Andy comes over and he's got a bag with \$15,000 in francs on him to pay the musicians and to pay me because I needed that money to keep the guys together. I flew to Paris, met him; we wrote the lp up in two days; hit the road, flying beat them to Yugoslavia.

RW: You got there first?

Jones: Yes, we got down there and I said okay now this is phase 3 of 17 or whatever it is. I'm in Yugoslavia, it's great here—but I've got twenty, twenty five thousand dollars—I can't get it out of the country. So I bought tickets to every city in Europe through the travel agency there, so if we played Germany you know that they would have to reimburse me, you know we could maybe pick it back up again. So they sent us a whole car—like a sleeper—from Switzerland.

We would scuffle around like that—you name it—Finland, Scandinavia, we would go up there and play. We played there and tore it up. And it freaked me out and I said, "That's great. We are going to add a few more dates to this. We could do it on a percentage basis," because I was cocky then. Because we had such big crowds. It rained every day and they were outdoors dates. I want my big percentage, I'm going to make my kill now, right? Nothing. You invest all your money in pumpkins and they call Halloween off. So we get out of there and we go to Finland just around the circle there, back and forth. Nat Cole was over there and his manager called us up—another savior. And says, "Man, in a month I need a band to play with Nat for three weeks." I said, "Beautiful!" And sure enough he showed up and we played.

RW: Were you recording be-bop stuff then?

Jones: We didn't make but a couple of albums—we didn't have time. We had to keep that money coming every week, you know.

(Continued on page 93)

Country Joe Promo



While visiting Los Angeles recently to promote his recently released Fantasy lp, "Paradise With An Ocean View," Country Joe McDonald stopped by at Record World. Shown above are, from left, Country Joe, RW vice president Spence Berland and Fantasy promotion man Bob Mercer.

Bloodstone Makes Moves & Movies

■ NEW YORK—Bloodstone (London) whose current single "Give Me Your Heart" is bulleting up **Record World's** r&b chart, has the archetypal American success tale to tell. Four young black men from the ghetto of Kansas City, Missouri, they ventured to England in 1971 on the recommendation of their managers, George Bronstein and Ron Hammond. The successes they scored overseas working with Al Green led to a record contract and their first smash hit in America, "Natural High," followed shortly.

Now Bloodstone — Charles Love, Harry Williams, Charles "Mack" McCormick and Willis Daffen—are making their motion picture debut in the Taylor-Laughlin distributed "Train Ride To Hollywood." This is a starring vehicle for the group, whose members wrote the music as well in this Gordon Webb production. The plot revolves around the attempts of four young entertainers to break into the movies during the depression. They are currently planning their second film, ten-

tatively called "Count Brown's In Town." Love comments that "Last Train To Hollywood" is "family entertainment which avoids black stereotypes." The whole group is enthused about this movie which premiered in Detroit on October 26.

Bloodstone's multi-media campaign will be enhanced by their next album which they're planning around "Give Me Your Heart." The single is a slow ballad, but it's receiving its share of discotheque play. As "Mack" says, "If you've been to a disco lately you know it's a relief to hear a slow tune now and then." Love describes Bloodstone's live performance as "A loose and free show, not as carefully planned as a Gladys Knight concert, but definitely well rehearsed." This would seem to parallel their career in general, which by luck fell into place, but has been carefully advanced through both recordings and motion pictures that should appeal to a wide range of the public.

Howard Newman



Pictured from left to right are: Bloodstone's Willis Daffen; Dan Joseph, director of press information, London Records; Harry Williams and Charles McCormick of the group; RW's Howard Newman; Bloodstone's Charles Love and Jack Ross, music manager of The Crystal Juke Box.

Record World Salutes
THE 5TH DIMENSION
On Their 10th Anniversary



**CONGRATULATIONS
TO THE FIFTH DIMENSION
ON THEIR TENTH.**



ICM

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Record World Salutes The Fifth Dimension

It is no accident that the album marking the Fifth Dimension's tenth anniversary, proclaiming the group's new recording affiliation with ABC Records, and reuniting it with Jimmy Webb, is titled "Earthbound." For while "Up, Up and Away" brought the Fifth Dimension international recognition ten years ago, "Earthbound" is a symbol of continued strength and lasting power.

An act that is unique for its versatility in singing, dancing, dramatic and comedic talents, the Fifth Dimension has, over the last decade, prided itself on its ability to change and to grow. Each of the members, for example, as can be seen in the pages ahead, stresses the necessity to up-date the group's show so that fans who see them frequently will never have to complain that there was nothing new.

Also very important to the people who are the Fifth Dimension is the respect to pursue individual goals. And that, perhaps, is the key to "Earthbound" and this ten-year salute. The Fifth Dimension is an on-going entity dedicated to entertainment of a high order yet allowing a freedom within the ranks to "be your own person."

Earthbound, yes, but moving all the time. Happy anniversary, Fifth Dimension.





JEROLD H. RUBINSTEIN • CHAIRMAN

Bringing The Fifth Dimension to ABC Records was, understandably, a source of great professional satisfaction to me. Because I have been happy to count the members of this group among my closest friends over a good part of the last decade, this business arrangement becomes endowed with the warmest personal significance. At first hand, I've observed for years how hard-working and dedicated the group is----and I've also been a witness to their generosity, sense of humor and kindness. Of course, my acquaintance with Danny Beard and Eloise Laws is comparatively recent, but I'm enthusiastic about their talent. I anticipate that Billy and Marilyn will find deserved success in their career apart from the group.

As cooperative and helpful as they are hugely talented, both past and present members of The Fifth Dimension present an ideal working relationship to those lucky enough to become associated with their career. I'm delighted with the opportunity of working even more closely with the group in the years ahead than I have in the past----and I congratulate them with the deepest sincerity for their well-earned status as entertainment superstars.

Warm personal regards,

A handwritten signature in cursive script that reads "Jerold H. Rubinstein".

Jerold H. Rubinstein

DAB

WADE ALEXANDER
 AMERICA
 PETER ASHER
 IRV AZOFF
 BACHMAN TURNER
 OVERDRIVE
 GATO BARBIERI
 JOHN BARUCK
 COUNT BASIE
 LOUIE BELLSON
 MARTIN BIRCH
 THE WASP
 BAKER BIGSBY
 ELVIN BISHOP
 RICHIE BLACKMORE
 JIMMY BOWEN
 BONNIE BRAMLETT
 HARVEY BRUCE
 JOHNNY BRISTOL
 BRYCE BOWMAR
 SONNY BONO
 FLYING BURRITO
 BROTHERS
 CAT STEVENS
 MALCOLM CECIL
 DAVID CASSIDY
 ALAN CHENOWSKY
 TONY CLARKE
 JOE COCKER
 COMMANDER CODY
 DON COSTA
 LARRY COX
 BOB CREWE
 JOHN D'ANDREA
 FLASH CADILLAC
 DEEP PURPLE
 RICHARD DELVY
 BOB DYLAN
 MALLORY EARL
 EARTH WIND AND FIRE
 ELF
 COKE ESCOVEDO
 FIFTH DIMENSION
 FLEETWOOD MAC
 TOM FLYE
 DAN FOGELBERG
 FORMULA IV
 ROB FRABONI
 TOXEY FRENCH
 DON ELLIS
 WES FARRELL
 JOHN FLOREZ
 MICHAEL FENNELLY
 SNUFF GARRETT
 HUMBERTO GATICA
 MARC GORDON
 LARRY GRAHAM
 PHIL GERNHARD
 GRAHAM CENTRAL
 STATION

*Best wishes Florence, Marilyn, Ron, Billy and Lamont . . .
 and thanks for the years of music!!*

AUSTIN GODSEY
 TOM GAMACHE
 JIM GILSTRAP
 JOHN GUESS
 RICK HEENAN
 STAN HARRIS
 JUSTIN HAYWARD
 HEAD EAST
 HOT TUNA
 HAMILTON, JOE FRANK
 & REYNOLDS
 BOBBY HUGHES
 PAT IERACI
 BENARD IGHNER
 ISLEY BROS.
 JEFFERSON STARSHIP
 KEITH JARRETT
 PAUL JOHNSON
 TOM JONES
 QUINCY JONES
 GARY KATZ

HARVEY MASON
 SERGIO MENDES
 MARILYN McCOO
 BILL McEUN
 ROD McKUEN
 NEIL MERRIWEATHER
 ED MICHEL
 ADAM MILLER
 ERIC MILLER
 BUDDY MILES
 AIRTO MORRERA
 MARTIN MULL
 JOHNNY MUSSO
 RANDY NAUERT
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THE 5TH DIMENSION TENTH ANNIVERSARY



The 5th Dimension: Anatomy of a Supergroup

By RICHARD OLIVER

■ In 1965, they released their first album, "Up, Up And Away." In 1975, they returned to terra firma and released their 15th lp which is also their debut on ABC Records, "Earthbound." In between have been 10 years of continuous success which defies all the "show biz" odds. That first album consisted primarily of tunes by Jimmy Webb; the same is true of their current. They were discovered by Marc Gordon who became their manager and mentor; he still is today.

The Journey

Coming from varied musical backgrounds and localities, the group was initially called The Versatiles. From that title it's obvious that the five singers were set on exploring a variety of styles and approaches. When Marc Gordon heard them, he immediately sensed this and much more. He recognized the group as a new dimension in music and requested that their name be changed accordingly. Marc brought them to Johnny Rivers who also saw the potential and decided to make them his first venture with his newly-formed label, Soul City. The result was a hit single prophetically titled "Go Where You Wanna Go."

First Album

Their first album, "Up, Up And Away," was further indication of the direction of the 5th Dimension. Co-produced by Johnny Rivers and Marc Gordon, Johnny wrote the album liner notes: "They're young, hip, talented, ambitious, they dig working and are always ready to try something new . . . it (the album) was new, exciting, different, and it was what we had gone after; it was *The 5th Dimension* . . . P.S. And it's only the beginning!" Although most album notes are in the positive, in this case truer words were never written. Those words did in fact predict the future of one of the most viable and appealing acts in the current entertainment world: An act which will no doubt celebrate another decade following additional successful exploration.

In the "Up, Up And Away" lp, the 5th Dimension created their own trip in the midst of the psychedelia which was the craze at that time. Rather than jump on the bandwagon and produce wierd effects and electronic simu-

lations, they created a freshness and regenerative spirit which has never subsided. Their basic approach has always remained the same . . . to *honestly* reach out, speak to, and aim to touch all while continuing to grow. This philosophy has resulted in five gold records and 10 gold albums during their time on the Soul City and Bell record labels.

To celebrate, and the 5th Dimension is always a celebration, their new association with ABC Records and 10th Anniversary, the 5th were reunited with their friend from the early days, Jimmy Webb. Jimmy not only supplied the group with 5 new songs; he produced, arranged and conducted the new lp. "Earthbound" is an outstanding album which not only shows that the group has no musical boundaries, but dramatically demonstrates their growth from the balloon days to their landing on earth. There's the contagious harmonies, disconcerting r&b, funky forcefulness, gently rhythmic patterns, a plaintive inspirational tone, and straight-ahead honesty. Furthermore, there's a vigorous attitude and excitement for what's ahead!

In a moving epilogue, the album stresses their continuous journey through moods, emotions and experiences. There's a quote on the album jacket which sums it up nicely: "The echo of the past is only the sound of an orchestra tuning for tomorrow's performance."

The 5th Dimension is the sum total of its parts; the parts being

five immensely talented and versatile performers each with his own distinct personality and musical background. Each is a specialist in a certain area while remaining an integral member of the group.

Billy Davis Jr. is from St. Louis, Missouri where his early desire for a music career prompted him to perform anywhere from wedding parties to nightclubs. In the group he's the r&b/pop specialist who delivers the funk and gets the feet stomping. Much of this comes from his early experience in other groups which were primarily r&b or gospel. At one time, he was also the owner of some nightclubs in St. Louis. With the 5th, he's the one with the continuous smile and happy face, both on and off stage. It's an honest happiness based on his love of music and ability to communicate that love from his heart.

"Music is as much a part of life as the air I breathe. Music is really the key to everything. Man has never been able to exist without some form of sounds and rhythm." That's what Billy delivers.

Marilyn McCoo was born in New Jersey and raised in California. Both her parents are doc-

tors which gives Marilyn a very practical outlook on life. Although her goal has always been music and acting, she first completed her education and has a degree in business administration. She is the most schooled in contemporary music within the 5th Dimension and is often the lead singer. She has worked as a job developer in Watts and is still willing to devote time to projects in that Southern California community. Setting her sights on acting, the lovely Marilyn realizes that "I could never stop singing, no matter what else I do. It must always be an important part of my life." This she projects.

Florence LaRue Gordon

Florence La Rue Gordon is both sparkle and sensitivity; two elements she demonstrates to the fullest. On stage she's the lively one who not only sings but dances. As her husband, group manager Marc Gordon, says, "She makes it all seem like a party." She has a voracious appetite for education, both for herself and others. When possible she fills her hours studying voice, acting, and dance. Moving to California from Glenside, Pennsylvania, she completed her schooling and holds a degree in elementary education. Her strong belief in learning is demonstrated by devoting time to the education of young children in the black community. Her all-encompassing interest in people is expressed in her music.

"I love what I'm doing. I like to feel that these people (the audience) are my friends while I'm performing." Florence has many friends.

Lamonte McLemore

Lamonte McLemore comes from St. Louis and admits that as far as singing is concerned, he used to hide from glee club and church choir practices, much to the chagrin of his parents. His main ambition was photography. He became very successful in that area and eventually had his own fashion magazine. But then singing came into his life and, although never abandoning his camera, he's most serious about his work as a 5th Dimension.

"A performer definitely has an obligation to his public . . . and to leave them satisfied means more to a performer than anything else." Lamonte is often referred to as the sex symbol of the

(Continued on page 18)

Record World would like to thank the following people for their help in putting together this issue: Beverly Magid, Andy McKaie, Dennis Fine, Lew Segal, Janie Alsobrook, Mike Ochs, Patti Roberts, Janie Lavaty and K. J. Provost.

The Fifth at the White House



The 5th Dimension visiting the White House for a first family performance.

Don't be fooled
by the title:
The 5th Dimension's
"EARTHBOUND"
is headed straight up, up,
and away!





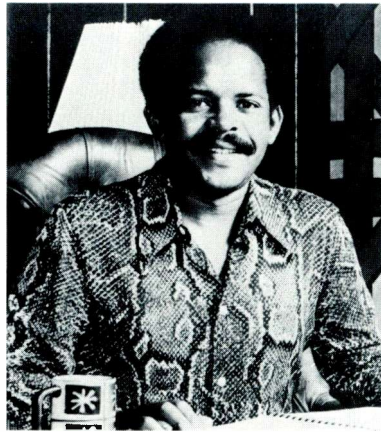
THE 5TH DIMENSION TENTH ANNIVERSARY



Marc Gordon: Ten Years of Managing The 5th

By ELIOT SEKULER

■ Marc Gordon Productions has represented The 5th Dimension since the group was formed and has been instrumental in building the foundation for its success. Gordon, also the principal of Rocky Road Records, discusses the group's development and his role as personal manager in this RW interview.



Marc Gordon

Record World: How and when did you first become involved with the 5th Dimension?

Marc Gordon: I was at Motown Records until about 1964 and had been close friends with Lamonte McLemore. After I left Motown, the members of Lamonte's group called me and said they needed a manager. I was interested—I listened to them sing and saw that they had enormous potential; they became the first act that I signed. The second was then unknown Jimmy Webb, although I signed him as a songwriter, not as a performer.

RW: How long had the 5th Dimension been together before you became involved with their careers?

Gordon: I'm not sure exactly how long they'd been together, but they were called the Versatiles at that time. My impression of them at the time was that they were into a contemporary jazz vocal sound, similar to the Four Freshmen.

RW: They were an MOR-oriented group at the time?

Gordon: Yes, and I thought they could become very commercial and contemporary and suggested, when I signed them, that the name be changed because the name "Versatiles" sounded too much like a lounge act. Johnny Rivers, who owned the Soul City label at the time, agreed with me and encouraged us to come up with something else.

RW: How was the name "5th Dimension" arrived at?

Gordon: Everybody came up with a different name—"5th Dimension" was Ron's idea—and we put all the names into a hat, pulled them out and voted. It was fortunate that the group picked 5th Dimension for their name because the label copy had already been ordered with that name on it. I just kept my fingers crossed.

RW: Were you responsible for first putting the group together with Jimmy Webb's material?

Gordon: I had Jimmy in mind when I thought of material, but they hadn't met at that time. After I had the group for about a year I brought them to Johnny Rivers for the possibility of a record contract and he subsequently started looking for material for them as well. I introduced Jimmy to Johnny and then to the 5th Dimension—which was about a year and a half after I signed the group.

RW: Had they done any recording up until that time?

Gordon: They had just had one record—"Go Where You Wanna Go," a song from the Mamas and Papas album. It was recorded and released on Soul City Records.

RW: Was Johnny Rivers very influential in shaping their sound?

Gordon: Johnny was an extremely vital influence on the direction the group took on records. He was responsible for bringing them "Go Where You Wanna Go." Now, imagine I was working with a black group and Johnny came up with a very white song; it seemed that the combination might be something different and provoking. I supported Johnny on the idea, so after convincing the group, Johnny and I went into the studio with them and a hit was born.

What the public really may not be aware of is that when we were first thinking of recording, the group was identifying with the Mo-

town sound because that was really happening at the time. So I took the group to another friend, Bob Keane, who had a company called Delphi Records. Their first record was actually on that label and they were produced under the name The Versatiles.

RW: Was the success of "Go Where You Wanna Go" responsible for establishing the group's identity?

Gordon: That gave the group a foundation and for better or worse, they were identified by the public as a white group. They were getting away with a lot of pop airplay because the stations thought they were white as well. However, it didn't take too long for them to find out that it was a black group.

RW: What effect did that have?

Gordon: Not too much. We were able to capitalize on the success of "Go Where You Wanna Go" and had a mild hit with a second record. From there we went back into the studios again to cut their first album and we had a lot of Jimmy Webb's material that time. "Up, Up and Away" came out right about then.

RW: Had you had any prior experience in management?

Gordon: My experience in personal management began when I was with Motown. I opened their west coast office for them in December 1961, and I represented the Motown acts as their west coast manager. They were all beginning then, the Supremes and Stevie Wonder.

RW: If you were to try to pinpoint one record, one appearance or tour that clinched the group's status as a major act, what would that be?

Gordon: There's really no question that it was the success of "Up, Up and Away." It established an identifying sound, a trade mark and made them recognizable to a huge audience. "Aquarius" went hand in hand with "Up, Up and Away," although the latter record was released a couple of years before. Between those two records, The 5th Dimension became established as a major performing and recording entity. However, there were chart records all the way down the line.

RW: How would you characterize their changes in musical directions over those years and up to the present?

Gordon: There have been changes of producers, but not too many. First there were Johnny Rivers and me, and then we went to Bones Howe. Jimmy Webb worked with them next, except for one single record, which was produced by Johnny Florez. That's only four producers really in ten years.

I was working with a black group and Johnny (Rivers) came up with a very white song; it seemed that the combination might be something different and provoking.

RW: Do you keep an active hand in their musical development?

Gordon: No, I play a neutral role. My responsibility is to connect them with a top producer. The producer and the group work out what material and arrangements they'll be recording and although I'll try to provide them with whatever material I can obtain, I try not to interfere with the creative flow between the group and the producer. I'll voice my opinion, and if you'd want to call it a vote, I do have a vote in what the group decides to record. But it's not heavy-handed. Their approach toward their career is very mature and very stable; they really love each other and have one goal foremost in their minds—to be as successful as possible as a group. A main reason why they've been so successful together is that their egos haven't gotten in their way. They've had disagreements—that's only normal—but they've always been able to overcome those and accomplish their goals as a unified musical group.

RW: Did you consider signing the 5th Dimension to our own label, Rocky Road?

(Continued on page 31)



THE 5TH DIMENSION TENTH ANNIVERSARY



Up, Up and Away for Lamonte McLemore

By IRA MAYER

■ NEW YORK — When did Lamonte McLemore decide to pursue a singing career? "That's kind of funny, because that's the last thing I ever wanted to do," he says with a quiet laugh. "All I ever really wanted to do is play baseball and take pictures. I accidentally stumbled into music."

That accident has turned out well, for while sports (for pleasure and relaxation) and photography (professionally) are still a part of Lamonte's frenetic life, the Fifth Dimension has become the central key to all his pursuits; this partly of necessity because of the group's heavy touring schedule and partly because the other members of the Dimension are big on sports and being photographed.

Lamonte had been the man shooting the Miss Bronze California beauty pageant several years in a row, at which time he



Lamonte McLemore

met both Marilyn McCoo and Florence LaRue. Both were models entered in the contest because they hoped to be discovered for the acting roles they sought. Both also modeled for Lamonte who, at that time, was doing much photo work for Motown shooting such people as Stevie Wonder and the Supremes, and was contributing to Jet,

Ebony and eventually Harper's Bazaar. "I think I was one of the first black photographers on the west coast to work for Harper's. And I did the first black girls in Harper's," he recalls with pride.

Each of the members of the Fifth Dimension had something to fall back on should the group not work out. But while each has pursued a variety of endeavors, full-time, non-Fifth Dimension work never became necessary.

Lamonte, having given up on the idea of a professional baseball career after a broken pitching arm—having been a part of the Los Angeles Dodgers farm system—continued to work as a photographer, though. In his spare time, before and after the group got going full steam, he started a number of magazines. Then together with a man named Steve Sanders, he helped give birth to Genesis.

"I was really into photography,

and when the Harper's thing came through, that was the same time the group started taking off," he related to **Record World**. "I was kind of caught between the devil and the deep blue sea. I figured that I could always take pictures so I thought I'd give the singing a try. I stayed a photographer, too; I still haven't gotten out of it."

Having moved to California hoping to play baseball, Lamonte teamed up with an old high school friend from St. Louis, Ron Townson. "He came up with a song that somebody wanted him to record, so he asked me to get some people to do the background for him. Some of my roommates then could sing and they got all the parts together except the bass. Ron asked me, 'Why don't you sing bass?' and I said I didn't want to. The girls sitting around said, 'Aw c'mon.'

(Continued on page 29)

Sincerest Congratulations
On Our Anniversary

Jimmy Webb



THE 5TH DIMENSION TENTH ANNIVERSARY



Praising 5th Dimension's Professionalism

By DENNIS LAVINTHAL

(Dennis Laventhal is vice president, promotion, ABC Records)

■ LOS ANGELES — The addition to the ABC Records roster of the Fifth Dimension was especially significant to me — for here was an internationally respected performing group, one which over ten years of recording and live performances had been recognized as both unique and influential. Their talent was indisputable, their capacity for hard work envied and their commitment to material outstanding. It's little wonder that their first ten years were so prosperous — or that the next ten seem so promising.

As recently as a month ago, a writer for the Detroit News praised the way the group "sang tunes they've sung a million times as if they were new material." When you consider how many times the Fifth Dimension must have sung "Up, Up and Away" over the past ten years, this ability to face repetition with freshness, with the joy of mutual interplay, seems truly an example of consummate professionalism.



Dennis Laventhal

We at ABC Records are delighted to be associated with performers so aware of their responsibility to an audience, so untiring in their willingness to cooperate with the publicity and promotion staffs in support of their recordings and above all, so meticulous in their determination that every performance, every recording, be better than the last.

Thus we at ABC Records look back on the past ten years of

(Continued on page 12)

Barri Remembers A 5th Non-Classic

By STEVE BARRI

(Steve Barri is vice president, a&r, ABC Records)

■ LOS ANGELES—The thing that has impressed me most about the Fifth Dimension over the past 10 years has been their consistency. Their performances have always been outstanding, both on record and on stage and I am confident that their professionalism and audience impact will be maintained by the two newest members of the group. All of them, individually, have strong voices, but more important, they have a recognized group style which is rare today.

I think that one of the most important reasons for their continued success over the past decade has been the knack for associating themselves with good producers and songwriters. When you look back over their hits, you find songs written by Laura Nyro, Bacharach and David, Galt and MacDermot, John Phillips and Jimmy Webb. Songs that not only were hits, but have since become classics in the field of pop music.

However, I do remember one song that they recorded which didn't become a classic. Unfor-

(Continued on page 29)

Smith Congratulates The 5th

By OTIS SMITH

(Otis Smith is vice president, r&b division, of ABC Records)

■ LOS ANGELES — In this day of so many available and talented artists, the Fifth Dimension is certainly a legend in their own time, and so, it is with great pleasure and real admiration that I take this opportunity to wish them congratulations on their 10th anniversary.

The Fifth Dimension's reputation of being an absolutely professional act had long preceded my initial introduction to the group. Consequently, when discussions and negotiations to sign the act to ABC Records, Inc. came into being, I was quite optimistically effected. Since being with our label they have certainly demonstrated on numerous occasions their well deserved reputations of being one of the industry's most consistent and cooperative acts. With the support of ABC's promotional staffs as well as the support of their own offices, they have made themselves available for promotional appearances, interviews and studio recordings while on personal appearance tours.

All the necessary ingredients to provide an exciting appearance have been incorporated on a

Consistency, Cooperation Are Keys to 5-D Success

By BOB GIBSON

(Bob Gibson is vice president, ABC Records)

■ LOS ANGELES — I've been following the career of the Fifth Dimension ever since the early Soul City days and, to me, the group has always represented the highest standards of professionalism and consistency in pop music. Each member of the group was proven a total performer and, together, the group has a breadth of appeal that, refined and displayed through almost constant touring, has earned them ten years of success in the music industry.

The Fifth Dimension has been especially astute in the ability to choose songs from unfamiliar songwriters—songwriters who in many cases have gone to become leading figures in our industry. Such 5-D hits as "Aquarius/Let the Sunshine In," "Wedding Bell Blues" and, of course, "Up, Up and Away," have won all manner of listeners and few groups today



Bob Gibson

can boast of so demographically diverse a listening public.

Because of this diversity, their frequent 'live' performances and their cooperative attitude, they are a publicist's dream. It's hard to overstate the enthusiasm we at ABC have exhibited toward this new addition to our performing family and, besides finding "Earthbound" yet another example of the group's talent, versatility and high standards, we are all very excited about the prospect of the 5-D group members recording individually for us in the future. Thus, the Fifth Dimension will share increasing growth and success with ABC Records in their second decade—just as we wish them the most sincere congratulations on their achievement in their first.

Diener On Dimension's International Import

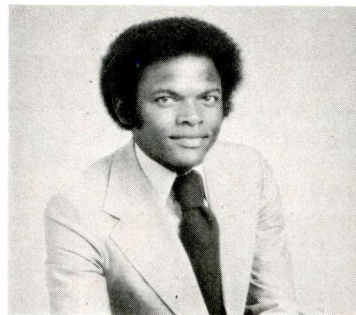
By STEPHEN DIENER

(Stephen Diener is president, international division, ABC Records)

■ LOS ANGELES—Personally and professionally, I am enthused to be associated, through ABC, with the Fifth Dimension. Their importance, now and through the years, is clear to all who are aware of the group and their music. What may be more significant, is what I have recently found after a lengthy trip overseas. At that time I was not aware of this tribute to the group by ABC, which I think, makes what I am going to say all the more meaningful.

I spent some six weeks with people from all over the world in the many facets of the record and entertainment business. In discussing ABC and its artists, it was exciting to hear how consist-

(Continued on page 16)



Otis Smith

changing basis by the Fifth to assure successful live engagements which will appeal to all ages.

Prior to signing the Fifth Dimension to ABC Records, Inc., we had been made aware that since "Up, Up and Away," there had been a desire to again team with the fine songwriting talents of composer/producer Jimmy Webb. Fortunately, ABC Records, Inc. was able to assist with this wish. The end result of this talent combination is the newly released "Earthbound" album which contains r&b, pop and middle-of-the-road tunes. With the new line-up, we are confident that the future releases by the Fifth will be no less impressive.



THE 5TH DIMENSION TENTH ANNIVERSARY



Branching Out with Ron Townson

By IRA MAYER

■ NEW YORK — "Once you get into this business you have to branch out," says Ron Townson, a classically trained singer who has both producing and acting aspirations. Indeed, fans of the first two Creative Source albums, and of the St. Louis group Thunder and Lightning, will recognize Ron's name from production credits; watchers of the television series "Kojak" have seen his dramatic side.

Townson has had a diverse background. Following his church choir days in St. Louis he pursued both singing and sports, studying the former with Wirt Walton and Kenneth Billups in St. Louis and with Dr. O. A. Fuller at Lincoln University (where he was recently honored with the school's Distinguished Alumni Award), and playing professional football in Canada. But Ron credits his three music teachers for the different



Ron Townson

kinds of encouragement and inspiration they provided. Walton, he says, started him with classical voice training. Billups guided him into college and helped him land roles with the St. Louis Civic Light Opera company—a troupe with which he played in "Showboat," "Annie Get Your Gun" and "Bloomer Girl," his first real touch with American popular music. Under Fuller, Ron majored

in voice and choral directing.

While in the air force, Ron kept his classical chops in tact on Sundays and gigged around the base other times doing ballads and semi-classics. In college he formed his first group. "We got paid pretty good for putting on shows," he remembers, "so I decided to move to California and pursue the entertainment field."

Ron knew Lamonte McLemore in high school and he knew Billy Davis, Jr.'s sister, so the three were not strangers when they met in Los Angeles and joined with Florence LaRue and Marilyn McCoo to form the Fifth Dimension. Ron had toured with Nat King Cole ("I can't ever find words to describe the kind of man he was. He was the first man I ever saw get a standing ovation—and that for just walking out on the stage.") and Dorothy Dandridge, having met Cole while he (Ron) was involved with a YMCA show

in St. Louis, "Wire Service."

But Ron's philosophy is undergoing a subtle change. "The public knows us as the Fifth Dimension," he explains. "Now they have to know us as individuals." Not an uncommon thought among the group members, yet stated clearly and succinctly by Ron it seems to have special meaning. A solo single will be produced by Gene Page in the near future, and Ron is entertaining invitations to join an international road company of the Broadway musical "The Wiz," playing the role of the lion. And while straight acting is something he very much wants to do, he definitely wants to do at least one show with a full opera company—an offer that was tentatively made while the Fifth Dimension toured eastern Europe a few years ago. His hope is that the group's schedule will be flexible enough

(Continued on page 24)

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to the Fifth Dimension
on your 10th Anniversary.*

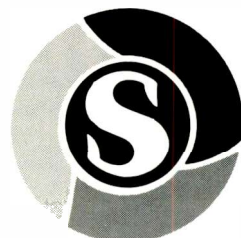
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THE 5TH DIMENSION TENTH ANNIVERSARY



Florence LaRue: The Group Is the Name of the Game

■ LOS ANGELES—When Florence LaRue moved to California she had hopes of obtaining a college degree in education and pursuing an acting career. Moving toward those two goals simultaneously she both studied and "became kind of a professional contest enterer," the latter in hopes of being discovered by a Hollywood scout. A runner-up in the Miss Bronze America contest, and winner of that pageant's talent award, she met photographer Lamont McLemore, modeled for him, became friendly and eventually joined in a singing group he was assembling.

While Florence (now Florence LaRue Gordon), is a member of the Screen Actor's Guild and has worked with companies such as the Ebony Showcase Theater, most of her time over the last decade has been devoted to the Fifth Dimension. She still studies acting (and voice and dance) when she's in her adopted home



Florence LaRue

city of Los Angeles and plans to use some of her time and vacations for whatever roles might come up. ("If something big enough came along for any of us," she says, pointing to the kind of family understanding that is an integral part of the Fifth Dimen-

sion, "the group has agreed to rearrange its schedule as best as possible to accommodate.") In contrast, she says she doesn't want to be in a position of doing "the same thing that happened with my singing"—i.e. being thrust into a singing position and then turning around to study the craft of her art. "What I really want to be," she says, "is a well rounded entertainer," by which Florence means that if the right role comes along, she wants to be professionally ready for it, or she won't take it.

Her time with the Fifth Dimension has given Florence considerable experience in a variety of stage endeavors. "I enjoy creating and often suggest songs, dance steps, creative ideas," she answers in reply to a question as to how the Fifth Dimension's shows get put together. For while there are specialists in each given area of the performance to help mold the Dimension's oft-changing stage shows, the group plays an important part in that kind of decision making. "I don't like doing the same thing over and over," explains Florence, a statement made by other members, too, and so the show is altered every six months to a year, depending on the touring schedule.

Indeed, the Fifth Dimension was in rehearsal for a new Las Vegas show when *Record World* spoke with Florence. "The group is going to try some new things," she added excitedly. "We want to show the talents of our musicians better. We're going to cut down the overall amount of choreography, letting the members of the group who are best at it to do the most. There will be more harmony like we used to do. And the costumes will be more interesting—and less 'costumey.'" As for the up-coming personnel changes, Florence sees that a positive sign of regeneration: "The changes are all for the better because everyone's going to go on and do bigger and better things. And we'll all still be in music together."

Going back in time, we wanted to know how much of a surprise the virtual overnight success of "Up, Up and Away" had been to the group ten years ago. "I think we were all a little surprised that 'Up, Up and Away' was the song," Florence replied. "Things were a little more psychedelic then" and

the general feeling was that "Up" was almost "too pretty." Florence's confidence, however, was her guiding light: "I wouldn't have joined the group if I didn't think it could happen right away."

Another force in the Fifth Dimension career was songwriter/arranger Jimmy Webb, a man for whom Florence has unreserved praise. "He's willing to listen to changes, and he doesn't take you into a studio to sing the same song for hours. It didn't always have to be perfect with him as long as it was a good performance." And offering a most concise bit of group history, Florence says, "Our recording career reached a peak, leveled off and now that we're back with Jimmy we've reached a new birth. It's exciting. 'Earthbound' is just the beginning of the direction we're going in."

Without sounding sentimental, Florence asks if she can add a few words about the tenth anniversary, a time she feels appropriate to "thank the public for sharing their life with me in music." Of Marc Gordon, her husband and the Fifth Dimension's manager: "Thanks to him for being supportive and understanding and helpful with problems I made for myself and within the group." And to her children, she says, "Thanks for being so beautiful and for understanding why mom's away from home so much." She and Marc are not on the road much together, she explains, because "we both need time alone. We understand each other's jobs and needs, but it would be too much time together."

With the group making a concerted effort to allow a greater amount of individual freedom in its schedule, Florence sees herself as part of the Fifth Dimension for some time to come. Plans are underway for a solo recording ("that's how my solo ego is satisfied"), but the group, for Florence, is still the name of the game.

Dennis Lavinthal

(Continued from page 10)

growth by the Fifth Dimension with admiration, view their joining our family with pride and look forward to years of a satisfying working relationship with the highest degree of excitement and confidence.

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THE 5TH DIMENSION TENTH ANNIVERSARY



It's Been Ten Good Years for Marilyn McCoo

By IRA MAYER

■ NEW YORK — "I was singing anything I could," remembers Marilyn McCoo. "I used to listen to the radio and I'd sing everything they played on the radio, all the lyrics. When I was in high school, I was always in talent contests." And although ten years with the Fifth Dimension has given Marilyn more time in front of audiences than she probably ever dreamed about, she still yearns to be an all around performer.

"I started out at UCLA in theater arts," she told **Record World**, "because my interest was in total performance. But at UCLA it was very difficult for blacks to get into the major productions. They had one-act plays that were more open—they were run by students, the school didn't have much control over them—however, when I realized there was no chance of getting experi-

ence in a major production I decided I needed something to fall back on." Thus Marilyn changed her major to business, earned her degree and kept on rehearsing with the Fifth Dimension. She still looks forward to taking advantage of acting opportunities.

Marilyn is also somewhat an unofficial group historian, recounting the different ways various members see the evolution of the Fifth Dimension. The Hi-Fi's, for example, is a group that toured with Ray Charles and pops up in background material. Says Marilyn, "Lamonte looks at the Hi-Fi's as the beginning of everything, but the Hi-Fi's had nothing to do with the Fifth Dimension at all." Both she and Lamonte were in the group, with three other people. "The problem was we didn't all have the same goals in mind. We had trouble getting rehearsals together. And



Marilyn McCoo

all the problems that led to any group's breaking up led to that group breaking up."

It was at that point, in fact, that Marilyn returned to school to finish her degree requirements and that Billy Davis, Jr. came to Los Angeles hoping to record for Motown. Lamonte, who'd been working for Motown as a photog-

rapher, made some introductions. Billy and Ron then got together and decided to try and assemble a group. Lamonte joined them, bringing Marilyn along, and word went out for a second lady.

Rehearsals found the newly-formed quintet talking about the possibilities of a recording contract, a matter they discussed with Hal Davis and one of his co-workers at the time at Motown, Marc Gordon. That was in 1965. Gordon took the fivesome under his wing helping them search out material and engagements and introducing them to an unknown songwriter whose material he had seen while working at Motown. (Gordon left that company shortly after becoming associated with the Dimension, and eventually devoted full time to the group, becoming its manager.) That songwriter and aspiring producer was, of course, Jimmy Webb.

(Continued on page 24)

CONGRATULATIONS

TO THE 5TH ON THEIR 10TH

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THE 5TH DIMENSION TENTH ANNIVERSARY



Many New Styles for Billy Davis, Jr.

■ LOS ANGELES — "In 1965 everybody was so different," says Billy Davis, Jr. "Ron with his operatic voice, the girls were into acting, I'd been singing r&b and gospel since I was little, Lamonte was a photographer — so we named ourselves The Versatiles. After a while we didn't think that that name was unusual enough, and people we were recording with, like Johnny Rivers, also thought we should change it. Ron and his wife Bobete chose the Fifth Dimension and we all liked it and everyone at the record company liked it." From there it was literally up, up and away.

Billy seems particularly aware of styles, of time relationships. "When you look at different styles . . . five years later it looks even older than it really is." He laughs, he says, when he looks through the group's scrapbooks and the tenth anniversary souvenir program that's sold at Fifth Dimension performances. The Versatiles are clearly the same people as the Fifth Dimension, and yet that period seems so distant.

"It's been good. I've been very happy ten years with this unit," Billy says, assessing past, present and future. "But it's hard to stretch out and do the things you want to do. Growth in one's ability is a very important part of any individual." And so Billy, and wife (and fellow Fifth Dimension member) Marilyn, are about to set out on their own as a duo, and Billy plans to spend more time with Sheryl Barnes, a singer he manages and hopes to produce for records. Billy talks much, however, of what he has accomplished, where he comes from and how he's developed.

Before moving to California in search of a music career, Billy had owned a string of night clubs in his native St. Louis, a city where he had earlier on performed with friends and in choirs. In Los Angeles, though, he linked up with former St. Louis-ites Ron Townson and Lamonte McLemore and soon thereafter found himself rehearsing with the Versatiles/Fifth Dimension.

"As close as we've been," says Billy, "it's almost like a family.



Billy Davis, Jr.

The whole ten years was a highlight. We had to go out and work to help our families when we were young, and I'm glad that God gave us the gift to maybe compensate for what we used to have to do. And to carry that friendly unit into something that's commercially successful . . ." Billy's voice trails off, a way of saying that nothing more really need be said on the subject. He is grateful for what he's been

doing.

A bit more directly related to the group, Billy offers a little insight into the makeup of Fifth Dimension shows. "We change our shows a lot because we get tired and because we want people to say, 'I want to go to see the Fifth Dimension because I don't know what they're going to do.'" Billy takes on different voices, as though two people were deciding what concert they wanted to go to: "I saw that group six months ago or a year ago and they always do the same thing." "Yeah, but with the Fifth Dimension you're never sure what's going to happen . . ." Billy goes on to say that the group usually spends about five weeks preparing and rehearsing a new show, as they were recently doing for an October 16th opening in Las Vegas. Rene DeKnight does most of the staging, and often comes up with the contemporary songs that make up a special part of the Fifth Dimension's show. And Carlton Johnson, who does the Carol Burnett television show, choreographs most of the things the Dimension performs, too. In addition, there are the sound and light people, all of whom contribute to the overall production we, as the public, finally get to see.

Billy and Marilyn have a full schedule ahead of them—performances with the Fifth Dimension and the subsequent launching of another career. There's a lot more rehearsing, a lot more time to be spent considering the possibilities television and film have to offer. And, in a sense, many new styles to try on.

Montego Joe: 5th's Conga Man

■ Roger "Montego Joe" Sanders plays conga with The Fifth Dimension. He has been with the Fifth since July, 1970. Although his only recorded appearance with the Fifth is on the "Live At Caesar's Palace" album, "Montego Joe" has made all the extensive tours with the group. These tours have taken the Jamaican (hence the nickname) born percussionist across the United States, Western Europe and Eastern Europe.

(Continued on page 26)



Warmest Congratulations

to

The 5th Dimension

on their

10th Anniversary

And all good wishes to
Billy Davis & Marilyn McCoo
for their continued success.

RIVIERA
LAS VEGAS



THE 5TH DIMENSION TENTH ANNIVERSARY



Danny Beard:

'A Rock 'n Roller from Way Back'

■ LAS VEGAS—"I'm an old rock 'n roll singer from way back," Peoria-born Danny Beard confessed recently upon joining the 5th Dimension. But Beard took enough time off from rock 'n roll singing to earn a BAF from the Goodman Theatre School of Drama in Chicago and was well on his way to a successful Broadway stage career when he joined the group.

Beard appeared in a series of musical hits that included "The Me Nobody Knows," "The Sign In Sidney Greenstreet's Window," "Pippin," "The Wiz" and was appearing in a Broadway-bound musical, "Bubbling Brown Sugar," when Marc Gordon, then scouting about for a new Fifth Dimension member, was impressed by his vocal and performing abilities. "It was pretty quick," said Beard. "We met and talked for a while and I left the show in Chi-

Stephen Diener

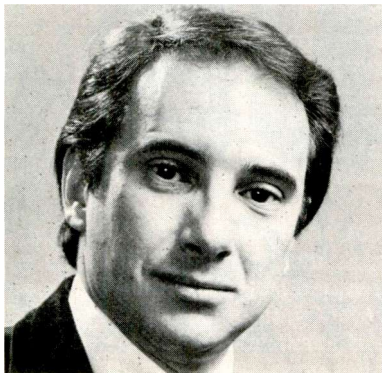
(Continued from page 10)

ly people were interested in the Fifth Dimension, their music and their future plans.

This enthusiasm came on two levels, from those who had followed the group through all the various stages of its career as well as others who have recently become aware of the group, perhaps because of their age.

Coming back to the United States, after this trip, I had mentioned this impression to quite a few people. Perhaps this is so because it indicates how the Fifth Dimension has that rare combination of having both the longevity and the ability to be completely current in today's music scene.

Internationally, ABC Records will be doing its utmost to maintain this popularity of the Fifth Dimension overseas.



Stephen Diener



Danny Beard

cago. I flew back to New York, packed up my things and was out here in Las Vegas the next day." The sudden turn of events was doubly pleasant to Beard, who "wanted to just get out of New York before the winter rolled in. Actually, I was leading up to doing something with music anyway," he said, "and you couldn't ask for a better way of getting into it."

In Beard's assessment, the sound of the 5th Dimension should take on a somewhat different character with his addition. "I'll be filling in as the fifth member and we'll take it from there. You know, he's Billy and I'm Danny." (Continued on page 29)

Helping a Hospital



Ron Townson playing Santa Claus at a Las Vegas hospital in 1972.

Eloise Laws:

'The Best Move I've Made'

■ LOS ANGELES—A native of Houston, Eloise Laws has spent the past nine years in New York, having arrived in the Apple originally to represent Texas Southern University as a talent contest held at the well-known discotheque, Arthur's. Seen there by representatives of Corinthian Broadcasting Company, Ms. Laws was awarded a fellowship by the firm to study the performing arts.

"After two years of grooming, I started auditioning for various record companies and agencies," related Ms. Laws. "I did a lot of auditioning, and after about a year of making the rounds, two things came through at about the same time." Those "two things" were a part in "Hair," still going strong on Broadway at the time, and a shot at becoming a regular along the Playboy Club circuit. "It was a toss-up, but for financial reasons, I took the Playboy job. That was really the first professional experience I had."

It was through agent Shelly Schultz of ICM that Ms. Laws came to the attention of Marc Gordon and ultimately, the 5th Dimension. "I had stopped working on the Playboy circuit for a while and I got some breaks through Merv Griffin and Harry Belafonte," she said. Appearing



Eloise Laws

with Belafonte, she was showcased at Caesar's Palace and at Long Island's Westbury Music Fair. "Westbury was a terrific experience for me because that was my first real taste of the big time, with my own hairdresser and good arrangements—it was a big thrill for me," she said.

At a gig at the Great Gorge Hotel in New Jersey, Marc Gordon saw Eloise perform and immediately asked her to join the 5th Dimension. "I was honored and thrilled," she said. "Right away I said yes, without any hesitation. I feel it's the best move that I've made in my life."

Eliot Sekuler

The Night Bird Sings Praises to The Fifth

■ NEW YORK — Alison Steele—"The Night Bird"—has been the leading female radio personality in the field of progressive music here since the format began on WNEW-FM in September of 1967. Her personal enthusiasm for the Fifth Dimension goes back even further, however, to her days in MOR drivetime at the station.

Only a handful of artists were equipped to make the MOR-to-progressive transition with Ms. Steele: The Association, Harper's Bizarre — but clearly the most vital and longest-lasting has proven to be The Fifth Dimension.

"The Fifth Dimension has always been a group for which the term 'progressive' is truly applicable. You can't stay where you are and fall under that category. And being the consummate professionals they are, they have never failed to grow."

Alison Steele is particularly excited about the group's ABC debut album "Earthbound." As (Continued on page 26)



THE 5TH DIMENSION TENTH ANNIVERSARY



Jimmy Webb: Probing the Depths of the 5th Dimension

By BEN EDMONDS

When the time finally arrives for historians to render their account of popular music in the 20th century, the name of Jimmy Webb will inevitably be found in its cast of leading characters. And the success of Jimmy Webb and the Fifth Dimension were intertwined from the beginning. "Up, Up & Away" was the foundation for their careers, the "Magic Garden" lp solidified their aesthetic credentials and, after an eight year separation, they once again joined forces for the new album "Earthbound." In an interview with Record World, Jimmy Webb discussed his historical association with the Fifth Dimension as well as the making of the new lp.

Record World: Today we're talking to Jimmy Webb the producer. If you were asked to define the term "producer," how would you go about doing it?

Webb: The term producer as it relates to the record industry is actually a misnomer. A producer's role is closer to that of the director of a motion picture, in that the overall audio picture of the album is really left up to his discretion. He's the individual with final control.

RW: When you first began working with the Fifth Dimension, what was your function and how did that situation evolve?

Webb: I came upon them while I was a contract songwriter for Johnny Rivers Music, and we were really brought together by his efforts. Johnny, in fact, produced "Up, Up & Away," the first album. When I first came into contact with them, they were called the Versatiles, and most of them maintained outside jobs. You know, working in department stores or teaching school; that type of thing. And they were anxiously looking forward to the day when they could give up these jobs and devote themselves to music full-time. I was in about the same situation myself; I very much wanted to subsist on a diet of music and be able to make my living that way.

RW: If Johnny Rivers produced that first album, what was the nature of your involvement with it?

Webb: I did some vocal arranging, and I basically co-ordinated the effort through him in musical terms. What I did was to arrange the vocals and rhythm tracks; Marty Paitch did most of the horns and strings on that album. And it's interesting to note that David Paitch, his son, played considerable piano on "Earthbound." Ten years after.

RW: How was it that you went from being simply a contract songwriter with Johnny to taking on that level of responsibility?

Webb: It was something Johnny chose to do; the credit is his. And his decision to give me the degree of responsibility was based on the several weeks that I had spent with the group rehearsing and planning vocal arrangements, and evolved from there.

RW: It appears that between the first and second albums this responsibility mushroomed . . .

Webb: It was a natural progression that was sponsored by Johnny Rivers. He allowed me a little more freedom, which was something I was looking for desperately. I wanted the chance to arrange, and he saw me expanding and provided me with the opportunity. So on the second album, which Bones Howe produced, I was the arranger. In those days I was very young, and this was a big responsibility. But I enjoyed it, and I think we lived up to it on the "Magic Garden."

RW: It's reached a point now where, after all these years, that album has come to be regarded as somewhat of a classic in its genre.

Webb: We worked very hard on it, following that first album, which had gone gold. We felt that it could have been more successful than it was, but it still left its mark here and there. A top 10 single, "The Worst That Could Happen," was covered by the Brooklyn Bridge off that album. There was a song called "Paper Cup," which didn't sell a whole lot of records, but it's a copyright that people seem to remember.

RW: What were the motivating factors in terms of taking on the "Earthbound" project?

Webb: I was just happy to have a chance to work with these people again. It's something that we'd always talked about. We really wanted to get something that's pretty and nice and it's just that simple.

RW: Working again with the group after an eight year separation, did you encounter any difficulties?

Webb: Every person is going to change somewhat in an eight year span, but as far as our relationship in the studio went and the way we related, it was a comfortable situation because it was one we knew so well. And we did it with great joy. I should mention the assistance of a real gentleman, Mr. Allan O'Duffy. He made a big difference technologically; the excellent sound that was captured on tape. But his presence also made a big difference psychologically. The very delicate process of reorienting ourselves to one another after the eight years was helped tremendously by him. He was a great buffer because he'd never worked with either of us.

RW: Did you have extensive meetings with the group in the selection of the material and the overall planning of the album?

Webb: Yes. We had meetings and rehearsals every afternoon for almost a month. I can't emphasize enough the care that was taken in choosing the material and the way in which it was presented. What we did when we worked together before is we'd sit around together and sing parts. Everybody would make suggestions, and things would either be incorporated or thrown out on the spot. In this way it became a product of all of us, and that was one of the things I really enjoyed about working with this group and had missed. John Myles, who is the musical director for the group on the road, was of inestimable value to us in the vocal arranging. He was always there on the spot remembering what the group had said they wanted to sing and helping us to put it all together. Most of the vocal arrangements that you hear on the album came out of ideas that the group members contributed themselves.

(Continued on page 24)

DEL WEBB'S

SAHARA TAHOE

joins the entertainment
industry in saluting the

great...

5th Dimension



THE 5TH DIMENSION TENTH ANNIVERSARY



Anatomy of a Supergroup (Continued from page 6)

group and the cool laid back member who in fact keeps it all-together. A catalyst with a quality of warmth.

Ron Townson is also from St. Louis and is the classically-trained singer in the group. He started singing in the group at the age of 6. He was always a featured soloist and, while still in high school, was signed by the St. Louis Municipal Opera. Later, he traveled with the famous Wings Over Jordan Choir, appeared with Dorothy Dandridge in "Porgy And Bess," then toured with her act and Nat Cole. Often called the "father figure" of the group, Ron has a serious outlook on music which reflects his beliefs. He works with young musicians and believes in the power of music.

"To me, you can accomplish an awful lot with music, because music has no barriers whatsoever. You can always get to any race, creed or religion with music. And, this is, to me, one of the best Ambassadors of Good Will that you can approach anyone with," Huff said.

The Manager

The success of the 5th Dimension has resulted from a great deal of careful and strategic planning; planning that looked toward long range goals rather than "that quick and easy" hit and sudden fame. "Quality" has been a key word. Marc Gordon is the man behind the 5th Dimension who has made it all possible. He is the 6th dimension. Today he has an outstanding reputation for integrity, enthusiasm, and the highest form of professionalism. These values are also present in the acts he represents.

With the exception of one stint as an electro-mechanical engineer at Hughes Aircraft, Marc has directed all his energies toward a career in entertainment. A native of Los Angeles, he has always been involved in theatrical activities from his early school days and, at one point, even had his own dance troupe. Eventually he teamed with Hal Davis, formerly a singer and now a producer at Motown Records. Gordon and Davis wrote and produced some recordings and then took over the formation of Motown's west coast offices. Marc then discovered the 5th Dimension and went out on his own.

Always very businesslike and

objective in the crazy world of show business, it's this quality plus a responsibility toward those he works with which has contributed to the success of the 5th as well as Tony Orlando & Dawn, Al Wilson, Thelma Houston, and others. In the case of each artist, it is the total picture and potential which Marc emphasizes. In this business of volatile personalities, the artists of Marc Gordon enjoy the enviable reputation of being the most pleasant and professional to work with. This is most likely enhanced by the Gordon influence.

Besides guiding the careers of his artists, Marc has his own publishing and production company plus a record label, Rocky Road Records, which has enjoyed a number 1 single in the country, "Show And Tell," by Al Wilson. He is presently the executive producer of the forthcoming movie project, "Bojangles."

The Group

Although comprised of highly individual and unique units, the 5th Dimension is a group in the complete sense of the word. This is one of the primary reasons they have defied the odds by not only remaining intact with all the original members, but likewise maintaining a tops in popularity for 10 years. They have complete solidarity with an organized career and pattern. This is how they live their lives. As Marc has stated, "It's very important to know that the group has a very mature outlook on their career. They are tremendously secure people from a personal point of view and therefore I don't have to

nursemaid them. I'm there to suggest and guide them."

This relationship of manager and artist is one of the keys to their continuation. The group is always open to ideas and listens, but they don't necessarily agree. They listen with an open mind and then supply mature logic in making their own decisions. This is in high contrast to many manager/artist relations. In the case of the 5th Dimension, it amounts to careful planning and democratic discussions among six people, all of whom share the same goal: quality and longevity. As such, they have voluntarily put themselves on a rigorous schedule which in 1 year averages 7½ months on the road appearing in theatres, clubs, and colleges; 3 months devoted to recording; and 6 weeks of well-deserved vacation.

The Team

Behind the success of most artists is a team. In the case of the 5th, that team is in effect a family of longtime members. One of the originals is Rene DeKnight whom Marc has often called his very important right hand man. Rene was the group's "performing guru" during the developing days and a key element in their performing success. Besides supplying all the vocal arrangements for their in-person appearances, Rene gave the group that most necessary ingredient, stage confidence, as he guided their presentation.

Other longtime and integral contributors are agent Mike Gursley of ICM; Gil Siegel, business manager; John Myles, conductor; Bob Fisher, tour manager; Sylv

Brown, social secretary; and musicians Bob Gallarza, guitar; Lanny Hartley, keyboards; Mel Lee, drums; Roger "Montego Joe" Sanders, conga; and Andrew White, bass.

The Concept

Besides their highly organized system of operations, the 5th Dimension is well in accord as to the total concept. From the beginning they were very conscious of numerous elements necessary to build an act; a presentation both on record and on stage which would give them a wide appeal. They aimed for an appeal which crosses that elusive boundary between teen and adult audiences.

The Look

If the 5th Dimension were merely to stand on a stage without moving or uttering a word, the viewer would immediately sense a group of five very ingratiating and warm people. Again, each has his own presence, but that feeling between them individually and as a unit comes across to the viewer. This was one of the first things recognized when they were in their formative stage. It was wisely formulated into the group's total approach.

Today there's a much stronger emphasis by most contemporary performers to put a little more show business into their presentations. Ten years ago the 5th Dimension was doing just that in a time when others just got out there and "did their thing" with little concern for much else. The 5th Dimension was the forerunner among contemporary artists of a carefully planned presentation from costumes to choreography to music. They are a major influence in the on-stage direction of most American music performers today.

Music is their main concern, but its presentation is vital as a means of setting the mood and getting their message across to as wide an audience as possible. One of the elements of the 5th "look" is their costuming. Designed by either Boyd Clopton or Michael Travis, the 5th are always clothed in a unique ensemble of costumes which, as with their personalities, are all slightly different yet united in that total feeling. In many instances, the appearance is bright and refreshing, just like the

(Continued on page 19)



The Versatiles, 1965



THE 5TH DIMENSION TENTH ANNIVERSARY



Bones Howe Recalls The Early Hits

By BEN EDMONDS

■ LOS ANGELES—Long-time followers of The Fifth Dimension will have no trouble identifying the person of Bones Howe. A Los Angeles engineer/producer who'd worked with Lou Adler on the Mamas & Papas and Johnny Rivers, he received a phone call one day from the latter, who said that he had a new group he was producing and wanted to cut one of the tracks that Bones had engineered with the Mamas & Papas. The group was The Fifth Dimension, the song was "Go Where You Wanna Go," and the consequent Rivers-produced Howe-engineered single was the group's first hit. This producer/engineer arrangement was extended to the group's first album, "Up, Up And Away," which went gold.

With the second album, Bones Howe took over the production reins. "The record company said they needed product by Christmas," he recalled, "so we went in and cut the 'Magic Garden' literally in one month. We hit the studio and just crashed through the album, and it came out great. It was a very creative cooperative

effort between Jimmy Webb and myself, and it's definitely one of the highlights of their career."

Howe, having produced all of the group's gold singles over the years, was an integral part of those highlights. In an interview with **Record World**, Bones shed some light on several of the songs with which The Fifth Dimension carved their slice of musical history.

"Stone Soul Picnic": "After the 'Magic Garden' album, we were looking for a piece of material that would reflect what The Fifth was. I came across a song on a demo album that David Geffen had taken to RCA, a song written by Laura Nyro called 'Stone Soul Picnic.' I told David that I wanted to cut it with The Fifth, but he said we couldn't because Laura was going to cut it on her album. But if they don't release it as a single, he said, it's fair game. So the album came out, and the company chose 'Eli's Coming' as the single. I had a test pressing of the lp, and rushed it to the group and said, 'This is gonna be your first million-selling single.' They loved the song, and we went in and did the record in three

days. It got to number 3 pop and went to number 1 on the r&b charts, and it began to dictate the direction that the group eventually ended up in, as well as broadening their following tremendously. And, of course, it was their first million-selling single."

"Aquarius/Let The Sunshine In": "Ronald had seen the show 'Hair' in New York, and had visions of the group doing this song 'Aquarius.' I listened to the original cast album, and it seemed to me that the song was an unfinished piece of material. Let's find something, I told the group, to put it together with in a medley. We went to New York to finish up the 'Stone Soul Picnic' album, and I got a ticket and went to see 'Hair' myself. When the 'Flesh Failures' came on I went nuts, because that's what got the audience up and clapping. So I said let's take the last three bars of that—the 'let the sunshine in' part—and tack it onto 'Aquarius'

and make a gospel sing-along thing. We put it out and it was like wildfire; it was number 1 for seven weeks in a row, and won us a Grammy as Best Record Of The Year."

"Wedding Bell Blues": "Billy and Marilyn had been going together, and as a joke I told Marilyn about this Laura Nyro song that went 'Bill, I love you so,' etc. So I said to Marilyn 'It'd really be funny if you did this song as a joke to Billy on the album.' Because they were still courting; she wanted to get married and he was dragging his feet. So she did it, and after the album came out I got a call from a guy at the record company who said that a station in San Diego had jumped on the song and that we should release it as a single. So we pleaded and pleaded until finally he said 'OK, you can put it out. But if it's not a hit you're in big trouble and we'll select all the singles.'"

Anatomy of a Supergroup

(Continued from page 18)

group, but, and this is highly complimentary to them, if during a performance they are ready to do a blues or some other type of serious work, those bright colors never seem to distract from the message of the song.

On Stage

In public performance, the 5th Dimension is total entertainment. There's movement and music as five people contribute to what is guaranteed enjoyment. They're very aware of their responsibilities as stage performers and thus surround each number with textures, nuances and outright excitement to back-up and enforce the presentation of each song. The audience receives a total experience.

One of the highlights of their early stage presentations was the manner in which they'd take a song and have individual members assume parts in the song's story. This was initially displayed in their unique performance of "Ode To Billy Joe." This novel and extremely effective treatment

of the Bobbie Gentry song was highly praised for its inventiveness and actually helped in getting the listener to understand the message of the song more clearly. They did this again with an orchestrated version of the Declaration of Independence and more recently with the operatic Pagliacci theme. With Pagliacci, the group showcased Ron's voice and set up a mini-musical play around the song's basic story.

A manager has to remain objective about his artists and constantly keep them at their peak. In the 5th's case, the job is relatively simple because of their innate enthusiasm. Still, their on-stage act does go through many changes due to the large amount of repeat customers. Despite this and despite the fact he's witnessed the act in action countless times, Marc Gordon proudly states that "I'm always entertained when I see them. I'm never bored since each one has something different to offer. I'm looking at five different people and

(Continued on page 25)

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THE 5TH DIMENSION TENTH ANNIVERSARY



Larry Uttal:

How Bell Signed The 5th

By ROBERTA SKOPP

■ NEW YORK—Before assuming the presidency of Private Stock Records, Larry Uttal, while helming the Bell label, displayed his usual fine taste by acquiring the Fifth Dimension for the label—a pact that resulted in hits and strong ties, both business-wise and personally. And, though that statement can be made swiftly, the circumstances surrounding the finalization of the pact itself did not occur with such velocity.

"There was a genesis to the acquisition of The Fifth Dimension," Uttal said. "I have always looked for important artists who might be available; whose contracts might be coming up or whatever. Well," the Private Stock president continued, "I don't know why but I specifically remember the date—it was October 28, 1969, and I was sitting in the outdoor dining room of the Beverly Hills Hotel having lunch with David Geffen, who at the time was an agent with CMA." As was routine with Uttal when he saw most agents or lawyers, he asked if Geffen knew of any major artists who were available. Geffen told him that he thought The Fifth Dimension were available and asked if Uttal was interested. Uttal continued, "I told him I definitely was and he put me in touch with an attorney who was representing Johnny Rivers, who then owned Soul City Records, which was distributed through Liberty. Johnny had to sell the company by December 31 of that year in order to make his capitol gains or whatever."

Met With Attorneys

Uttal immediately met with the attorneys involved and described the situation as a "Chinese jigsaw puzzle that had to be put together". As Uttal explained: "Johnny Rivers wanted to sell the company; The Fifth Dimension only owed him one more album before their contract expired. Since the company's only real asset at that time was The Fifth Dimension, the deal would make no sense unless I could sign a contract with The Fifth Dimension, too, so I therefore had to negotiate with both The Fifth and Johnny Rivers and, since I wanted Bones Howe to produce as he had been, I had to negotiate with him as well."



Larry Uttal

According to Uttal the situation was in constant flux, looking good one minute and bad the next. "About December 1 the entire deal fell apart," Uttal recalled, "and then we started putting it together again and we had to race like mad to make the December 31 deadline." In a period of about eight weeks Uttal travelled

(Continued on page 28)

Irv Biegel:

'It Was a Great Working Relationship'

By ROBERTA SKOPP

■ NEW YORK—"We originally bought Soul City Records and the prime essence of the company was The Fifth Dimension," explained Irv Biegel, vice president and general manager of Private Stock Records, in discussing the acquisition of the group during the time that he held a similar position at Bell Records. As a general summation of his experiences with the group, Biegel stated, "They're great people to work with: they're very professional and are simply incredible stage performers."

Doing Things Right

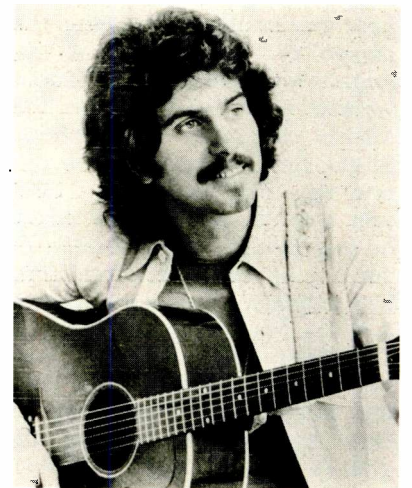
Biegel elaborated: "I found that they have a terrific sense of doing the right things public relations-wise, which is an incredible plus for any record company. All of the press conferences that were set up were handled so professionally from the group's end of things. And, as far as visiting radio stations was concerned, they were absolutely super about it—nothing was ever too much of a

Johnny Rivers Remembers The Fifth and Soul City

By ROBERT ADELS

■ NEW YORK—Artists giving other artists a shot is a rare occurrence in the record end of the music business where competition is keenest. And in many cases where the unlikely does take place, the results are not always favorable to both parties. One perfect exception to all the above has been the intertwining of the careers of Johnny Rivers (recently signed to Epic) and The Fifth Dimension: nothing but success on all sides.

Johnny Rivers had already established himself with ten top chart singles of his own on Imperial Records when he began to make waves in the top 20 with his own label, Soul City Records. With parent company United Artists handling the distribution, Rivers' line made its first big splash in the early months of 1967 with what had originally been conceived as "a black Mamas & Papas idea." The song was "Go Where You Wanna Go" and the artists were renamed for the occasion from The Versatiles to The Fifth Dimension.



Johnny Rivers

About the time that Marc Gordon, the soon-to-be Fifth Dimension manager and then Soul City label executive, brought this particular quintet into the Johnny Rivers' fold, the man who can claim to have single-handedly started the disco fad off at the Whiskey a Go Go (with his personal appearances there) received

(Continued on page 27)



Irv Biegel

drag for them." Biegel especially respected the radio aspect of the group's dealings. He explained that when the group was on the road, Billy Davis, Jr. and Marilyn McCoo would get up and visit the stations of their own accord. "It absolutely staggered me," the Private Stock executive explained. "Billy would get up at 7:30 in

the morning to meet someone for breakfast. And he's still doing that today."

As far as the creative juices flowing, Biegel has the utmost admiration for The Fifth Dimension's vast skills. "I think I've seen their show at least seventy times," Biegel continued, "and I have never been bored. It's such a great visual act and they work constantly. The fact that they're continuously being seen gives them a big advantage."

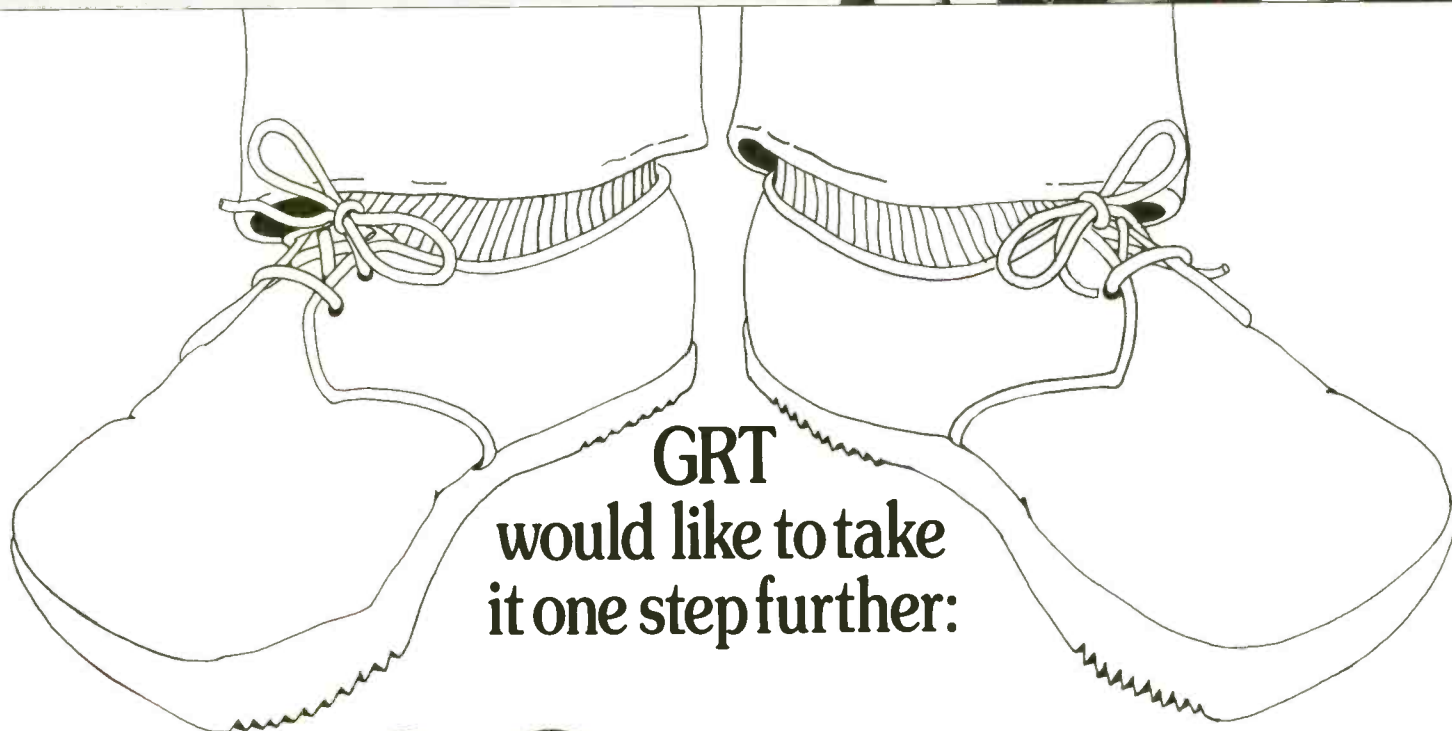
The working relationship with The Fifth and Biegel just couldn't have been better. Biegel reported that they were "always good listeners and always took whatever was said into consideration." He expounded, "They always talked to you with an open mind and I can't ask for any more than that. It was just a delightful experience working with them. I find them exhilarating. They were always at their best."

Their first record with the label, (Continued on page 27)

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THE 5TH DIMENSION TENTH ANNIVERSARY



The 5th Dimension's "Earthbound": Out of This World

By ROBERT ADELS

■ NEW YORK—The title cut of The Fifth Dimension's ABC Records album debut "Earthbound" contains the rather intriguing line "We journey through the stars without a sound." Not content to rest on their well-deserved superstar laurels, this quintet has refused to settle for or zero in on any one particular musical approach. Instead, they've made a habit of perfecting many sounds.

"Earthbound" as a whole reflects the multitude of musical facets that is collectively known as The Fifth Dimension more accurately than any of their previous efforts. And so they are able to lift themselves to a new zenith in the eyes of both their fans and contemporaries, with a "sound" that is predictably prolific but never simply "predictable."

"Earthbound" reunites writer-producer Jimmy Webb and The Fifth Dimension, not with a hit formula out of the past, but with the kind of renewed excitement that only comes naturally and with the moment at hand. "It's not like it was before," another line from the album's first band—this time from the George Harrison-penned half of the introductory medley—is thus set in a "better than ever" context that is the one constant throughout the multi-directional affair.

"Earthbound/Prologue" immediately puts the mood in limbo, wherein the listener pleasantly floats his way towards what is to come without having to cope with anything as trivial as a pre-programmed trip-tik of the journey ahead. The vocal play be-

tween the male and female elements of the group is established here, and the combination of Bill Como's ARP synthesizer and the David Duke/Vince De Rosa french horns add to the gentle swirling momentum of the non-space and the non-time.

Effortlessly, the cut continues, drifting from Jimmy Webb to George Harrison lyrics as the phasing of The Fifth's vocals recalls, unto their own fashion, the original source of the song—specifically, the second cut on the second side of Harrison's "Living in the Material World" lp. The keyboard of Johnny Myles—who doubles as the group's longtime and innovative vocal arranger—gives way to the appearance of perhaps the album's singular most inspired guest sidemen, the acoustic guitar of Larry Coryell.

On this part of the medley, "Be Here How" (retitled from "Be Here Now"), the sound of Sid Sharp's string section tuning up (for effect alone) is contrasted with The Elevant House leader's meticulous mandolin-like solos. The stunning musicianship, however, is not entirely instrumental: who else but The Fifth Dimension could turn "here" into an eight-syllable multi-tonal word like a symphony of souls straight out of the supernatural?

Oh, a head album, right? Well, you just better hold onto your own souls folks, 'cause the Harrison heavenly heavy moves right into some sensual funk that's not to be missed. "Don't Stop for Nothing" is as choreographed in these r&b-rooted grooves as their best live show is on stage. Jim Johnson, formerly with Gypsy,



wrote this tune which the Fifth premiere.

Michael Lawrence's brass builds quickly into a soul fire which, like the Biblical bush, burns but does not consume the percussive bass of Paul Stallworth and drums of Harvey Mason. Billy Davis' initial howl jolts you back to reality as the song opens; some heavy female breathin' throughout gives the entire performance of variety of climaxes.

The transition to the gospel-infused cut "I've Got a Feeling" is thus a bit easier. Electric guitars (attributed on the liner notes to Fred Tackett, Jesse Ed Davis, Dennis Budimir and Dan Ferguson) provide the basis for a positive comparison to the Beatles original—the side two Lennon/McCartney opener for the "Let It Be" album which mysteriously has not seen another version until now.

References to hard times, bad years and wet dreams are handled with a forcefulness that is surprising even from the ever-vibrant Billy Davis, Jr. Bringing the church to the Beatles rocker allows the vocal quintet to make the tune walk down a different aisle to the same altar of high-energy self-sacrifice. This is no song to perform on an off-night!

Until now, the space between cuts has been virtually non-existent. But now that the implications of the title have been brought home as we have gone from outside the body to deep within our beings, there is a brief second or two allotted for another mood change altogether. It's for the second Jim Johnson song written for The Fifth Dimension, and one that's sure to be picked up by many other acts once they hear the way Florence La Rue Gordon handles the lead vocals on "Magic in My Life."

The combination of her warm

reading, some crisp electric piano work and The Dimension's heavenly harmonic backdrop places this rhythm ballad most definitively into the "standard-to-be" category. The group's handling of the one unearthly melody strain—appropriately tied to the lyric "out of nowhere"—allows this softer sound to flow naturally from the initial "Earthbound" concept of coming down out of the stratosphere.

The closing song on side one is familiar to Jimmy Webb's ardent fans, for "Walk Your Feet in the Sunshine" was his most recent single effort for Asylum. But even here, the sense of adventure is no less obvious for The Fifth Dimension again make this one their own too, imparting to it a clingin' wet T-shirt feeling of a Jamaica "goombay summer"—as the tourist board television spots have pinpointed it for several seasons now.

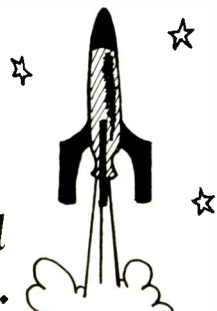
If you can't make it to the island itself, then this performance is without a doubt the next best thing. The "treat your feet to a barefoot day" message of a tune represents a cross-fertilization of Beach Boys and reggae styles which incorporates french horns and once more, the ethereal charm of ultra-tasty Larry Coryell acoustic guitarwork. Here it's done partially in duet with flute-like effects.

The first three tracks on side two are all Webb originals written for The Fifth Dimension. Marilyn McCoo's solo work on the tender "When Did I Lose Your Love" builds in beauty as the instrumental accompaniment brings in diverse elements such as Coryell's flamenco-inspired acoustic runs, Bill Como's arp—this time supporting the romantic mood without hesitation—and a french horn coda that allows the tune to close on just the perfect sound marriage.

"Lean On Me Always" follows, with Billy Davis Jr. resuming his lead singer role. In this soul waltz, perhaps the most compelling since the Moody Blues' early "Go Now," Billy belts out a soulful tale that's as sea-worthy as a Roger Whittaker's "Last Farewell"—in terms of its MOR appeal and lyric references to sailing ships and as perfectly solicitous of support as a Bill Withers' "Lean On Me."

(Continued on page 28)

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THE 5TH DIMENSION TENTH ANNIVERSARY



Andrew White: The Satisfaction Of A Job Well Done On The Road

By ROBERT ADELS

■ NEW YORK — Andrew White, the bass player who gives a unique bottom to the sound of The Fifth Dimension while on the road, calls himself "calendar oriented." Unlike few persons you are likely to meet, he can tell you the exact date when his current work began: "November 14, 1970." It rolls out of his mouth as easy as his most polished riffs flow out of his instrument.

"There are a lot of circumstances around taking on a job like I have," White explained. "So I don't really find it hard to remember a date like that."

Part of those circumstances which brought him into The Fifth's live entourage revolved around a telephone call from Rene DeKnight, then musical director for the internationally acclaimed vocal quartet. The band had an opening for a bass player,

and White had been recommended by Harold Mason, then drummer for The Fifth Dimension.

"Mason and I had worked together for Stevie Wonder," the bassist explained. "I had been doing that for three years, along with my involvement with The American Ballet Theatre, which had then recently moved into The New York State Theater at Lincoln Center."

In seniority in the five-member road band, White is second only to percussionist Montego Joe.

"It's a good life, a full life," White maintains. "The whole Fifth Dimension organization is very professionally put together — and there's nothing short of first class accommodations and working conditions all around."

Unlike the majority of the band members (who live in Los An-
(Continued on page 24)

Travis Costumes The Fifth

■ LOS ANGELES—Since 1970, the glitter and glamor that has costumed The 5th Dimension has been the creation of Michael Travis. No newcomer to the music scene, Travis had been designing for artists such as Dionne Warwick, Connie Stevens, Ann-Margret, and the Supremes. After a chance meeting with Lamonte McLemore and Mary Wilson, Travis got a call from the members of The 5th Dimension for a consultation and the rest, as the old saying goes, is history.

The trick in designing for the group is to make the costumes look unified without having them all look identical. "After all, I am designing for five different bodies, which all have to be accommodated," explained Travis. "Even if I had them all wearing tuxedos, I would vary the cut, or change the lapels, to give them all individuality." In this way, although no one member gets singled out with a special cos-

tume, each outfit can stand alone.

Obviously, with a group that is constantly performing, the costumes are designed to hold up to all the wear and tear that nightly singing, dancing, and clowning about on stage will do. "Actually, the life-span of a costume tends to be timeless, so that they never look dated, with the group touring all the time, we can't have them repeat outfits in places that they played recently. The show is changed constantly, and so are the costumes," continued Travis.

Among some of the ideas which have been used include such concepts as Moroccan, art deco, serpentine, Egyptian, sports, Gatsby, summer-time, and Indian costumes. Since the group doesn't change costumes during a set, Travis had designed the outfits so that they can be varied during the performance, by the removal of a jacket, or long pants or
(Continued on page 24)

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THE 5TH DIMENSION TENTH ANNIVERSARY



Marilyn McCoo *(Continued from page 13)*

Webb wrote and arranged the Dimension's first album with Davis producing, a combination that held intact through the second lp as well. Legal hassles ended the association although, Marilyn points out, the group tried to include at least one Webb song on every album (succeeding all but once). With "Earthbound," the Fifth have been reunited with Webb who was responsible for their earliest hits. "It's exciting to be back together," continues Marilyn.

Family Life

Spending as much time on the road as the Fifth Dimension does, it is increasingly difficult to spend as much time on outside activities as the individual members might like. Family, for instance, has an unusual meaning for Marilyn who gets to travel with her husband (Billy Davis, Jr.) but who only gets to see her kids during time off or rest stops in Los Angeles. "We have definite ideas about the way to raise children," she says, expressing the difficulty of maintaining a firm stance when the kids are left in the hands of a caretaker so much of the time. "Everytime we come home it takes two to three weeks to establish things the way we think they should be."

Community Work

Another area of concern for Marilyn is community activity, "Something we're not as involved in as we'd like to be." She and Billy have performed for close friend Rosie Grier at a Senior Prom for Senior Citizens but both of them look forward to be able to spend more time on such work in the future.

Summing up her feelings, Marilyn says with great pride, "The ten years we've been together have not been as difficult as they could have been had it not been for the professional people around us. And our awareness of our responsibilities to our audience and to ourselves has really kept us going."

Michael Travis

(Continued from page 23)

skirts, to change the look.

As nightclub sets make extensive use of effects being created with lights and costumes, Travis, of course, has to be very aware of what lights are being used and which colors are verboten. "On television, the set and costumes are a unified concept, but in clubs," according to Travis, "most of the set is taken up by the orchestra, which makes the costumes especially important."

Other Artists

Currently, Travis has been working with Tony Orlando & Dawn, Dionne Warwick, the O'Jays, the Righteous Bros., Wayne Newton, Debbie Reynolds, and the Carpenters and is well-versed in designing for the stars and still remaining his own person. "Anybody can be a flunky, but to be creative you must also keep your own integrity. This business is tough, but when you find people who are as warm and pleasant to work with as the members of The 5th Dimension, then you only want to try harder to please them. They must be among the most sensible, good-hearted and considerate people I've ever worked with."

Ron Townson *(Continued from page 11)*

for all of them to stretch out in individual directions while still performing as a group entity.

As a member of the board of directors of the Cambridge-Kilpatrick Acting School, Ron takes advantage of his association and studies acting with Edmund Cambridge and Lincoln Kilpatrick. "They tell me I have the face and voice to do character acting," he says proudly, and to that end are the "Kojak" role and proposed films about Buddy Holly and Bojangles Robinson.

What have been the most exciting musical moments for Ron? There were many, he answers, with Nat King Cole's name off his lips before even having to think about the question. As for the major events in the group's history, there was the time Frank Sinatra took them under his wing and worked with them; there was a presidential performance at the White House ("Even if it wasn't the president of my choice"); and there was the 1973 State Department tour of the Iron Curtain countries, when the Fifth Dimension was selected to represent the United States.

Outside of his group and acting activities, Ron is operating at full steam with his own production

company, Professional International Productions. Through that firm he's producing Five Easy Pieces for Claridge Records, the Mean Machine and Chapter II.

As with all the members of the Fifth Dimension, Ron has a continued big interest in sports—specifically, these days, tennis and motorcycling. Together with friends such as Isaac Hayes and Bill Russell, Ron can be seen atop his custom-outfitted Honda 750 when the time finds him at home in Los Angeles with his wife and two sons. Like Florence and Lamonte, Ron also prides himself on his culinary abilities and even owns a catering company in Los Angeles.

Finally, Ron enjoys coaching young kids in sports and works with kids through the Los Angeles sheriff's department. "I worked with kids in the YMCA for 12 years and I've stayed working with kids. It's a shame kids don't know of Y's and Y camps anymore and that there's not more Bible teaching. They're losing out on a lot of character building." Ron's not preaching, just offering the observations of an experienced individual with clear sight of where he's been and where's he's going.

Andrew White

(Continued from page 23)

ges), White makes his home in Washington, D.C. But aside from what the bass player calls "an impromptu localized TV appearance," distance is no barrier in his line of work. He's there with the proverbial bells on, as a man who really knows his job.

"Wherever I play, I'm working first and foremost," White comments on his travels with The Fifth Dimension. What he regards as a "standard road situation," might be viewed by others quite differently, as even Eastern Europe (a 1973 State Department

tour) has figured into his itinerary.

"Was I excited about Eastern Europe I may as well have been in Vegas. Like I said, I'm just working."

Thus he hardly views his six months out of the year with The Fifth Dimension as any kind of idle fun and games. Andrew White is serious about his work, and that's part of the reason why the group's live review almost always include the word "professional" alongside all the other well deserved plaudits.

Jimmy Webb *(Continued from page 17)*

RW: After 10 years, it almost seems that "Earthbound" represents a rebirth of sorts for the group.

Webb: I would say that, between all of us, there was a definite feeling that we were regrouping and getting back to some kind of a basic approach. On this album they were given a little more freedom as individuals, and they responded to it beautifully. I think this is really only the beginning. The album was sort of a state of the union message to themselves, and it points out directions that the group can pursue collectively and individually. One of the magic things about this group is that there are depths and facets that are still unexplored.

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THE 5TH DIMENSION TENTH ANNIVERSARY



Anatomy of a Supergroup (Continued from page 19)

seeing five different concepts which are individually exciting, but never distracting from the total purpose." This is the key to their magnetism which comes across in person or on television be it their own specials or guest appearances.

As Ron Townson stated, "Music is the best Ambassador of Good Will." The 5th is a living example of this both at home and abroad. They take their humanitarian responsibilities very seriously and do several benefits a year. Unlike many entertainers, they don't confine their efforts to a specific organization or cause. Rather, if they feel something is worthwhile and in need, they go out and do it. There is, however, a special place in their hearts for underprivileged blacks, particularly students.

On the international front, the 5th Dimension has appeared in Japan, Hong Kong, Mexico, and throughout Western Europe. One of the highlights of their interna-

tional life was when they were invited by the State Department to be musical ambassadors on a tour through Eastern Europe. This memorable event gave the group the opportunity to spread its message to Czechoslovakia, Poland, Rumania, and Turkey. It's a tour and experience they'll never forget.

You can look terrific and love what you're doing, but if it isn't in the grooves, then what's it all about? Since the 5th doesn't write material, it's necessary for them to search for good songs which fit their style and philosophy. During their recording career, they've had the uncanny foresight of not only discovering good material, but good writers as well. It happened right from the beginning with their friend Jimmy Webb. Because of the 5th Dimension, Jimmy Webb emerged as one of the most potent songwriters on the contemporary music scene.

The same held true when the

group started recording songs written by Laura Nyro. She had been a respected but unknown writer until the 5th Dimension recorded "Stoned Soul Picnic." Following that record, which became gold, Laura Nyro became the hottest new writer in the music business.

This recognition of good songwriting and performing talent is also evident in their stage appearances. Again they have helped budding talent receive wider recognition. Mac Davis, Paul Williams, and Bill Withers were all selected by the 5th as opening acts when they were virtually unknown. Now each is a headliner.

Along with Webb, Nyro, Davis, Williams, and Withers, they've performed, and in some cases had tunes written especially for them—songs by Burt Bacharach, Tony Macaulay, The Addrissi Brothers, Lennon and McCartney, Mick Jagger and Keith Richards, Tim Hardin, John Phillips, Johnny

Rivers, Barry Mann, Cynthia Weil, Lambert & Potter, Gerald Wilson, Nilsson, Rado, Ragni & MacDermot, Gilbert Becaud, Neil Sedaka, and many more. From such an illustrious list, it's evident that their tastes are wide and all-encompassing.

From a musical point of view, the 5th Dimension knows no boundaries and is one of the most versatile mixed groups in popular music. They're equally at home with r&b or pop. Their r&b side has not been exploited that much, but the "Earthbound" album has changed all that. The sound is much more defined as evidenced by their delivery of a tune like "I've Got A Feeling" written by John Lennon and Paul McCartney.

A point in their success is their willingness to tackle anything if the feeling's there. But, there's always a consistency in finding material, not only of mass appeal, but of quality. They know what they like and they know what

(Continued on page 29)

CONGRATULATIONS TO THE FIFTH DIMENSION ON THEIR 10th ANNIVERSARY

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THE 5TH DIMENSION TENTH ANNIVERSARY



Montego Joe *(Continued from page 14)*

Roger said that The Fifth Dimension was "very well received" in Eastern Europe, especially considering that they never played there before. He did indicate some East-West problems encountered in Romania. Officials of that country would not let the Fifth perform music from "Jesus Christ Superstar," but found "Godspell's," "Day By Day" acceptable. Despite the censorship, "Montego Joe" was pleased with his European tour. Audiences recognized the big hits of the Fifth Dimension in every country.

Sanders comes out of a Latin-jazz tradition. He led a Latin-jazz band in New York City during the mid 1960s. During this period he recorded two successful albums in this idiom for the Prestige label. Since 1967 "Montego Joe" has worked with such outstanding

artists as Herbie Mann, Dizzy Gillespie, Art Blakey, Nina Simone and of course, the Fifth Dimension.

Sanders discussed the ways in which working with a small jazz combo differed from backing up super-star singers. Sanders said, "I've become more of a show drummer." He said that although there was less room for improvisation in the Fifth's band, there is more discipline involved in playing the same arrangement every night. This has widened Sanders' musical range. There is room for creative conga while backing up the Fifth. "Everything is written out, but percussionists add to charts," says Sanders. "They rely on my integrity to put what's necessary musically to add to the tune."

Howard Newman

The 5th's Fifth



Celebrating the Fifth's fifth anniversary on the Ed Sullivan television show.

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Bernie Gross: Building a Career

By ELIOT SEKULER

■ LOS ANGELES—Bernie Gross has been involved in personal management for the past six years, working with such artists as Shirley Jones, David Cassidy, Jim Stafford, Lobo, Jack Cassidy, Celeste Holm and George Chakiris. Gross joined Marc Gordon Productions as an associate approximately nine months prior to this interview, in which he discusses the role of personal management in building an artist's career.

Record World: How would you define the term "personal manager?"

Bernie Gross: In actuality, there is no clear-cut definition of personal management. Personal managers deal with a variety of areas and wear many different hats. Each area in which we're working has to be dealt with separately but is always considered an integral part of the overall direction of the artist's career. It's important that the artist have a good working relationship with management; they should always be in synch regarding ideas, direction, image etc. There should be no closer professional relationship than that between the artist and the personal manager. Once an understanding has been reached regarding the goals of the artist, then a direction can be determined.

RW: How do you coordinate details of The 5th Dimension's career with Marc Gordon?

Gross: Marc and I have at least one meeting per day when we discuss all pending matters. We get a better perspective by putting our heads together when formulating any creative plans, accepting offers or just handling the day-to-day details of The 5th Dimension's career.

RW: After having been together for the past ten years, in what directions do you think the group might be expanding their activities?

Gross: It's hard to say at this point. With their new recording deal at ABC Records, they can now do solo recordings. Each one of The 5th Dimension has a very different personality and each has become very recognizable to the public. They've had very heavy schedules in the past—between their touring and their recording as a group—and we're trying to lighten up on that now to give them more time to work on their individual activities.

RW: How is your function as a personal manager different from that of the agent?

Gross: A personal manager simply puts all of his eggs in one basket. An agent can ethically and morally handle more than one of the same "type" of artist. By "type," I'm referring to the artist's public image. Personal management means everything that the term implies. It's a personal as well as a professional association. We're not hand-holders but advisors who are here to suggest, protect and guide a career, to look into every nook and corner because every nook and corner holds some potential for expanding the artist's career. You have to open the artist up, which takes hours of sitting down and talking, just finding out where he or she is at.

(Continued on page 27)

Alison Steele *(Continued from page 16)*

she sees it: "The reunion with Jimmy Webb should prove to be an idea that will enable the group to hit a wider variety of people. Any so-called 'progressive station' will be giving it a listen, at least the ones that are no longer caught up in those pigeon-holes of the post hard-rock era.

"The Fifth Dimension's new sound sees their funkiness expanded into something more complex and sophisticated. Five years ago, what progressive station would have been playing

Stanley Clarke and Billy Cobham? But today, with more programmers being less uptight about labeling their music, the additional 'dimension' if you will in The Fifth's sound will be recognized."

The tendency for any successful piece of work to be milked and repeat itself is not foreign to even an artist like a David Bowie, according to Ms. Steele's analysis of the progressive music scene. "Bowie decided to 'put up or shut up' with 'Fame,' passing through *(Continued on page 29)*



THE 5TH DIMENSION TENTH ANNIVERSARY



On the Shore Show



The Fifth Dimension on the Dinah Shore television program.

Bernie Gross (Continued from page 26)

Artists generally know what they want from their career, even though they need direction. Our function is to create an environment around the artist that allows him maximum security and freedom to expand creatively. And if we, as management don't take advantage of every opportunity for our artists to expand and progress, then we're not doing our jobs.

Johnny Rivers (Continued from page 20)

a tape from a budding songwriter. One tune particularly struck him: "By the Time I Get to Phoenix." The songman was of course Jimmy Webb.

Webb's work on "Up, Up and Away"—most notably as writer, but also as arranger for much of the ensuing albums—brought him prominently into The Fifth's success story. (Webb, of course, is also the producer of and major writing contributor to the group's first album for ABC, "Earthbound.") Johnny Rivers made that marriage.

What first attracted Rivers to The Fifth Dimension was really not any gameplan to find soul's answer to the Mamas & Papas, but instead the uniqueness of the group that at first fit that bill. They coupled their eagerness to succeed with respect for the proper kind of guidance and direction. And the hits just kept on comin'.

"They were the first black group I had ever seen that wasn't looking to dress up in some slick co-ordinated costume," Rivers recalls. "Each member of the group had his or her own personality and they build from those separate identities."

As Rivers analogizes, if the Beatles could be said to be the

founders of a new charisma for the rock performer, The Fifth Dimension did that kind of groundbreaking work for the black act.

The Fifth's first personal appearance, befittingly enough, took place at the Whiskey as "Up, Up and Away" was beginning to go just that route chart-wise. Rivers and Webb both joined them on stage along with drummer Hal Blaine, bass player Joe Osborn and keyboard man Larry Knechtel, a trio who figured prominently into the studio sound of early Fifth Dimension product and became known as the mainstays of the "west coast" sound. (It was Rivers again who brought this trio together for the first time.)

Soul City currently exists as a production company for Rivers himself in his current Epic chart-life. But the early Fifth Dimension hits in which he and later Webb, and producer Bones Howe, were associated with have stood the test of time. From "Stoned Soul Picnic" to "Aquarius," from "Up Up and Away" to "Wedding Bell Blues," the thirteen Soul City chart records for The Fifth Dimension (1967-1970) have proven an "oldie" base that is very much contemporary.

And Johnny Rivers is proud to have been a large part of it all.

Irv Biegel (Continued from page 20)

a medley of "A Change Is Gonna Come" with "People Gotta Be Free" and "The Declaration" made some mild chart impact but not too much. Biegel explained his feeling that the timing had been wrong on that particular disc. "If that record had been released about a year ago, when the politics of this country had changed a bit, it would have worked. The first hit that we had with the group, 'One Less Bell,' was taken from an album cut that got so much play we pulled it as a single." That was just the start of a string of hits made by The Fifth Dimension and Bell Records together.

On recalling past incidents with The Fifth, Biegel especially remembered their European experiences. "When we opened the offices in England we brought the group over to perform for the English trade and they really just knocked them out. The state department tour also went incredibly well," he continued. "That

was three years ago . . . they toured behind the iron curtain to Czechoslovakia, Hungary, Poland. That's quite an honor. That's the first time that happened, if I'm not mistaken, and it really went over very well."

As far as The Fifth Dimension's place in music now and in the coming years, Biegel believes that these first ten years are just a beginning. "I would say that they will continue to have hit records—there's no question in mind of that—they're that good a group. The market that they appeal to has been greatly ignored. If you go to their concerts you'll see the range in age go anywhere from 21 to 50. I think there's been a void in the business of music appealing to that age group, and The Fifth fit perfectly into that category. Right now it's just a question of which record will become the hit and once they have that hit single they'll have that hit album. After all, we sold a lot of records with them."

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THE 5TH DIMENSION TENTH ANNIVERSARY



Golden Moment



The Fifth is pictured above being honored by Frank Sinatra.

'Earthbound'

(Continued from page 22)

Perhaps the most interesting ballad on the album is what follows as the last in this Webb-penned trilogy, "Speaking With My Heart." Again Billy takes the vocal forefront, but here he is with a pose which is a natural link with the '50s Five Keys pop/r&b stylings of hits like "Out Of Sight, Out of Mind," the softer moods of '60s Sam Cooke and that unique Vegas-with-a-difference bag which The Fifth Dimension have perfected through the years.

Romanticism in its classic sense yields to a travelin' sing-along on the next band, a strikingly melodic interpretation of "Moonlight Mile"—originally debuted as the last band on The Rolling Stones' "Sticky Fingers" set. The perceptiveness of all concerned here in bringing the melodic strengths of this rather atypical Jagger-Richards tune to the fore is nothing short of inspired.

Bill Como's ARP here takes on a quality that is a cross between Richards' original guitar setting and the sitar-like elements only

inherent in the Stones' version. Drummer Jeffrey Porcano steps in for Harvey Mason here, giving a singularly hypnotic rhythmic quality to the arrangement.

"Moonlight Mile" overlaps into the musical frame of the album, this time rendered in a more complete form than on the opening. Here as an epilogue, the Webb-composed tune "Earthbound" provides the ideal musical summation for the entire project. The loose but effective conception of the lp is reiterated and musically broadened until xylophone and bells close the cut, providing a fitting end to the two-sides worth of artistry.

"Earthbound" stands as the most complete example of The Fifth Dimension's craft as an album act that their incredibly vital career has yet produced. Their long-term association with ABC Records thus begins on a high-point that will no doubt serve as an artistically elevated jumping off spot for even greater journeys ahead.

Larry Uttal (Continued from page 20)

back and forth between Los Angeles and New York for a total of nine round trips. "It was touch and go—just a very tenuous situation," Uttal stated. "We finally made the deal and bought Soul City Records from Johnny Rivers, signed The Fifth Dimension, but I hadn't signed a deal with Bones Howe. Well, I remember the night of December 30, racing from Century City up to Martoni's and sitting down with Bones over a plate of spaghetti and signing the last part of the deal. And we got it just in time." It wasn't until several years later that Uttal and Bell realized another find from the Soul City stable: Al Wilson, who was also signed to the label, and emerged with a number one record, "Show And Tell."

It was a deal that was struggled through, with success ultimately arriving, and the group's initial efforts with the label followed a similar pattern. The first label release, a medley of "A Change Is Gonna Come & People Got to Be Free/The Declaration of Independence," was, according to Uttal, "a stiff," though it did make a brief chart appearance. The follow-ups, "Puppet Man" and

"Save the Country" also made mild chart impact but little else. As Uttal reported: "Finally we had 'One Less Bell to Answer' and then it was hits all the way."

Up until that hit time Uttal said that the situation with The Fifth was a very tenuous one. "Nobody was very sure, including myself, as to whether we were going to make it with The Fifth Dimension. But after on 'One Less Bell' there was a string of hits including 'Last Night I Didn't Get to Sleep at All' and 'Never My Love'."

Close Personal Ties

The personal relationships that resulted are still in existence though the business aspects are not. Uttal and his wife Pam are so close to Florence LaRue Gordon and group manager Marc Gordon that the latter couple named the Uttals godparents of their son Jeffrey. "It's something that I'm very proud of," Uttal said. "As a matter of fact, I hope he's going to be bar mitzvahed. The relationship has been very, very good with the entire group as well. They were one of the mainstays of the label—they were very important to us and still are."

Doing Their Part for Charity



Billy D. Williams (center) and Robert Wagner with the group at a Motion Picture and Television Relief Fund benefit concert.

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THE 5TH DIMENSION TENTH ANNIVERSARY



Lamonte McLemore

(Continued from page 9)

So we tried the song out. They taught me what I was supposed to do. We did that and made a little money, and that opened my eyes. That was fun and we made money, too! After that Ron went to sing with Nat King Cole and Dorothy Dandridge. I kept the group together for years until I finally got the right combination together, and that was the Fifth Dimension."

One role in the group that seemed to fall naturally to Lamonte was that of comedian, on stage and off. The other members credit him with developing much of their stage comedy, improvising a good deal of the time. Lamonte explains, "Even in school, I used to write for a newspaper and I always wrote the funny stuff. And in college, in journalism . . . I used to make up jokes in the service to keep from working. So it kind of carried over and I think up a lot of the lines. I don't want to do anything unless I can have fun doing it, so I guess it stems from that."

As though being a member of the Fifth Dimension and an almost full-time photographer weren't enough to keep him occupied, Lamonte is managing a group called Five Slicer and a male/female duo, the Wrights. "I like to sing harmony and background," he says of the possibility of a solo recording. "I'm not really a soloist who'd do a single. If the right thing came along I would do it, but basically I would rather try

to help somebody else."

Hobbies? Tennis and cooking get a share of Lamonte's time, too. Of the former he says "I waited until I was 75 years old before I started taking lessons. In the ghetto we didn't have tennis courts or long rackets. It might as well have been polo or something to us. All we could do was hit a ball with a bat." And of cooking: "I only have one stomach and I don't know anyone who can look out for it any better than me. I've been on my own since I was 15 years old—I was running around—so I have a knack for it, I like it. My uncle was a cook on the Missouri-Pacific train and I used to watch him all the time. He was a gourmet chef and he always made the food look so pretty that I dug it."

A final question is raised as to Lamonte's reputation as the playboy of the Fifth Dimension, he being the only unattached member. "I wish I could live up to it," there's a moment's wishful thinking. "If I was doing half the things that people thought I was doing I would be living out of one of those test tubes at UCLA. But I got to start getting a little more active. They keep us so busy—we're rehearsing all the time, interviews, photo sessions, and we meet more than a fair share of nice ladies. It's rough, man, but I am going to start looking out for my love life a little better." As one of the Fifth Dimension's first hits said, "Up, up and away."

Steve Barri (Continued from page 10)

unfortunately, I wrote it, along with my writing partner at the time, P.F. Sloan. We had just written "Secret Agent Man" for Johnny Rivers, and Johnny asked us if we could write a follow-up to "Go Where You Wanna Go," which was the Fifth Dimension's first hit. We wrote a song called "Another Day, Another Heartache," which eventually came out; but just as it started selling and going up the charts, Liberty Records, afraid of being covered, decided to rush "Up, Up And Away," which was getting phenomenal reaction from their album. As I look back on it now, there was really no comparison between the two songs. "Up, Up And Away" was truly one of the great songs of the Sixties.



Steve Barri

We feel that their current reunion with Jimmy Webb on "Earthbound" will be a very exciting and successful one, and we are looking forward to more Fifth Dimension classics in the future.

Danny Beard

(Continued from page 16)

ny and I'm into sort of a different thing. My singing has a more pop style to it, you could call it 'pop-fatback,' I guess." And Beard, who has also entertained ambitions in the TV-movie fields, has not entirely cancelled out the possibility of putting his stage experience to some further use. "I hope that we get into some new and different things," he said.

Anatomy of a Supergroup

(Continued from page 25)

goes hand in hand with the public. Add the enormous versatility of the members to their unique and identifiable harmony, and, once again, it's those parts combining into a total concept unit. "Earthbound" proves this in what Marc considers the finest, most exciting and commercial album Jimmy Webb has ever produced.

Tomorrow

For the 5th Dimension, "Up,

Alison Steele

(Continued from page 26)

glitter rock. The Fifth Dimension started out as an early disco band and has continued to evolve from there. Whatever their direction at the time, their lyrics have always kept them in line with progressive music. Their new sound is yet another progression on top of their consistent professionalism as a tight, smooth harmony group."

Up And Away" gave a sense of the future and constant exploration. This sense has become a reality and promises further adventures built on never-diminishing energies and optimism.

The whole is the result of its parts, the melding of the behind-the-scenes and public elements. Primarily it's the melding of six immensely talented people into a total unit and concept.

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THE 5TH DIMENSION TENTH ANNIVERSARY



Dick Broder: Watching a Supergroup Grow

By ELIOT SEKULER

■ Dick Broder, the current manager of Tony Orlando and Dawn, began his managerial career in the then-fledgling office of Marc Gordon Productions. There he was responsible for coordinating, with Gordon, the innumerable details that surround any act that is in the process of becoming an international attraction. In a recent interview with *Record World*, Broder discussed his role in *The 5th Dimension's* career.

Record World: How did you first become involved with Marc Gordon and *The Fifth Dimension*?

Dick Broder: I was a musician and was making my rounds selling masters. Marc was one of my contacts and was talking, at that time, about setting up his own office. We joined forces and, not long after that, *The 5th Dimension* became established with "Go Where You Wanna Go" and "Up, Up and Away." I was assisting Marc in setting up the machinery that would really launch the group in the performing area.

RW: Hadn't they been established by that time?

Broder: They had chart records but hadn't really worked very much. They still had day gigs after their success with records and when I came in they were just making the decision to leave their individual activities and begin working on a full-time basis. The offers were starting to pour into the office at that point.

RW: How has their audience changed since that period?

Broder: Their audiences are, by and large, out of college now and are the kind of people who would go, for example, to the Universal Amphitheatre to see them. They've grown up with the group and

they've become the theatre audience. I think that theater is the group's strongest market at this point.

RW: Have you applied the same principles that you employed in working with *The 5th Dimension* to what you've been doing with Tony Orlando and Dawn? Can you describe how working with *The 5th* carried over to your work with Tony and Dawn?

Broder: I began working with Marc Gordon and *The 5th Dimension* at a very early stage in my career. They're the true professionals in our field. What they gave me, through observation and contact with the members of the group, was a sense of dedication and pride in what I was doing. I wanted to be on their level of professionalism and that permeated everything that I've done since then. Everything that a manager does has to be at least on the same level as the attraction that you're working with and that's what we always tried to be. We had to have the best people in every area—we had the best roadies, the best musical conductors, the best musicians, the best stage and lighting designers, costume designers, the best people we could find in every field. That's something that I've always done with Tony and Dawn as well.

RW: What kind of bookings did *The 5th Dimension* begin to play?

Broder: My first experiences with them regarding personal appearances were in the college circuit. Very rapidly, they became the number one college attraction long before they had achieved enough acceptance to warrant major billings in large cities. My initial involvement with the group was in getting the show on the road at those colleges.

RW: You began working with Tony Orlando and Dawn while you were with Marc Gordon. Did you try to get Tony Orlando on the college circuit?

Broder: I tried. It was in 1971 that I went to the National Entertainment Conference with Tony because we were trying to launch that act on all levels. We did Vegas, we did Europe but at that time, the colleges weren't really interested in Tony Orlando and Dawn. Every college in the country wanted *The 5th Dimension* and it was just a matter of setting it up in a way that would allow us to reach the most people. The group's schedule was organized in such a way to allow them to capitalize on them being available during the period of greatest demand on the campuses. They broke, and I believe they still hold several attendance records at Notre Dame and several other major schools. When the colleges became involved with *The 5th Dimension*, they knew they were getting involved with a first-rate organization; there was never anything even approaching an incident.

RW: How did the campus appearances affect record sales?

Broder: They helped. I think that every album during that period—1968 to 1972—was gold and continuously on the charts. The college radio stations helped too, not only with airplay but also with advance promotion that would begin as much as six weeks before the date. In a school with a student population of 25,000 or 30,000, you could sell a lot of records.



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"EARTHBOUND"



Diana Ross and Johnny Mathis (center) with the Fifth Dimension at the Americana Hotel in New York, 1969.



THE 5TH DIMENSION TENTH ANNIVERSARY



Marc Gordon *(Continued from page 8)*

Gordon: That was never a consideration because the group was signed exclusively to another record company. There was once a point when I was interested in purchasing Soul City Records on the 5th Dimension's behalf, but that didn't work out business-wise. I would have loved to have had the group on Rocky Road, but it wasn't feasible and anyway, it would have been a conflict of interest because as their personal manager, I couldn't ethically negotiate a record contract for them with my own company.

RW: The 5th Dimension have done a lot of television appearances over the years. Has the possibility ever arisen of having their own show?

Gordon: There's still a possibility that we'd want to do that. I know they would like to use television as an outlet for their individual talents. I'm interested in seeking the opportunity for them to do that providing that its the right vehicle.

RW: Can you think of any career decisions that you had to make along the way that had a special effect on the 5th Dimension?

Gordon: There were several, but I can tell you the basic areas in which I was instrumental in developing their success. One was to hire them a vocal coach and arranger, a very talented man named Rene De Knight and he gave them direction as far as their stage appearances were concerned, a factor that has proven very important. There weren't any acts that moved fluidly on stage the way the 5th Dimension moved. Another was to find them a fine costume designer, Boyd Clopton, who helped me give them direction with their stage outfits. In a way, their costumes on stage were almost as important as their singing styles because the audiences have always been very enthusiastic to their total image, visually and audibly. And finally, there was our association with Johnny Rivers, because the 5th Dimension might have been developed as solely an r&b group if it weren't for him.

RW: How long did the Johnny Rivers-5th Dimension association last?

Gordon: About two years, until he sold his company. Personally, I always felt that he may have needed to. He had devoted a tremendous amount of his energy to developing his record label and to a certain extent, it detracted from his standing as an artist.

RW: How do you interact with the 5th Dimension's agency, I.C.M.?

Gordon: We work as a team. We've always been in accord as to what engagements would be suitable for them, for their career and its development.

RW: In general, how would you describe the responsibilities of a good personal manager?

Gordon: Our primary responsibility as a management company is to guide a group or artist's career and provide them with all the ingredients necessary to their success. If you were a new artist and you came to us for personal management we would try to break down the creative assets and liabilities that you have or are dealing with. We would then try to surround you with the kind of technicians that I feel can develop an act in a natural manner. That was what we successfully did with Tony Orlando and Dawn and what we did with the 5th Dimension.

RW: What kind of technicians would that include?

Gordon: We want to manage acts that can not only record well, but perform well, too. So in addition to the record producer and record company, our company very carefully selects people with expertise in staging lighting and costuming, as well as public relations.

RW: How important is the public relations function?

Gordon: I think it plays a very important role in developing any act to its fullest. The old style Hollywood managers' techniques aren't acceptable any more—the sensationalist gimmicks that they frequently resorted to are passé. There are still things that managers can do to get their acts in the spotlight. For example, after "Up, Up and Away" became a huge hit, we had the 5th Dimension photographed in a helium balloon each time the group appeared in a city for an engagement. It helped to further establish the group's identity and it worked in a very natural way.

RW: What led you to bring the 5th Dimension to ABC Records?

Gordon: When the 5th Dimension left Bell Records Jerry Rubinstein happened to be the group's business manager. Because of our rela-

tionship and rapport, it was only natural for me to approach ABC first. He was very interested in negotiating for us and the 5th Dimension was interested in affiliating with a top label. It was a natural chain of events.

L.A. Honors the 5th



The Fifth Dimension receives a citation from Los Angeles Mayor Tom Bradley in August 1974.

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CBS Tops Chart In United Kingdom

■ NEW YORK—For the past four weeks, CBS Records has held the top two positions on **Record World's** (U.K.) singles charts with Art Garfunkel's "I Only Have Eyes For You" and David Essex's "Hold Me Close."

Art Garfunkel's "I Only Have Eyes For You" has jumped into the number one position on **Record World's** England charts, hot on the heels of a brief promotional visit Garfunkel made to London recently. While in Britain, Garfunkel appeared on the English television program "Top Of The Pops," held a press conference and gave several exclusive press and radio interviews. CBS U.K. Records recently released Art Garfunkel's new album, "Breakaway."

David Essex's "Hold Me Close" single, now number two on the **Record World** U.K. charts, marks his seventh consecutive top 10 entry. The single just attained gold status in England, with sales exceeding 500,000 units.

Cumberland & Hwy 1 Sign Harriet Schock

■ LOS ANGELES—The Cumberland Music Group and Hwy 1 Music, newly-formed publishing companies, have announced the signing of a long-term, exclusive songwriter's agreement with Harriet Schock.

Schock, who has already had two albums on 20th Century Records, wrote Helen Reddy's current "No Way To Treat A Lady" single. Her own new single, "Southern Belle," was released recently and a new lp is due in January.

Hwy 1 Music was formed by Dan Weiner and Fred Bohlander of Monterey Peninsula Artists.

Cumberland, now one month old, is the creation of Burke, Jim Golden and Terry Wright, a threesome who combine years of experience in the publishing and management fields.

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The Coast (Continued from page 22)

hearing at New York's Studio Instrument Rentals, an all-star aggregation was working out in the studio next door. It included **Bobby Newirth, Bob Dylan, Joan Baez, Patti Smith, Mick Ronson, Ronee Blakley, Tom Verlaine** (of the wonderful New York band **Television**), **Allen Ginsburg, Peter Orlovsky** and **Ramblin' Jack Elliott**. The Alex Harvey bagpipe crew were rehearsing their parts in a freight elevator, and attracted the attention of Orlovsky, who was soon chanting at top volume right along with them. "Powerful," proclaimed Ginsburg when he heard the heavenly harmony; "Weird," was Baez' only comment . . . Local media giant **Richard Kimball** is expanding his activities. In addition to his regular K-WEST radio program, he's also getting into artist management and direction. His first association is with excellent singer/songwriter (and hot guitar player) **Ned Doheny** . . . The **David Crosby/Graham Nash** album was certified gold last week, just in case any of you happen to be wondering about the current commercial viability of the various **CSN&Y** offshoots . . . **Sweethearts Of The Rodeo**, who appear at the Troubadour this week with **Willie Nelson**, have several labels most anxious to secure their services . . . The **Cycle Sluts**, who closed their engagement at the Whisky after a record-setting nine week stand, hit the road in an attempt to spread their musical outrage to all the corners of the land. They'll do some Halloween shows in San Francisco, then on to Chicago and wind up with a New Year's Eve performance in New York . . . **Mariah**, a new group recently packed to UA has demonstrated that bands don't necessarily need to play the major showcases in big cities to gain exposure. In the course of the last two months, they've played to no less than 200,000 people, all at Orange County nitespots and concert locations . . . **Greg Lake**, of **Emerson, himself & Palmer**, will release a Christmas single called "I Believe In Father Christmas" . . . Producers **Kenny Kerner** and **Richie Wise** have begun work on the debut album by **Steve Marriott's All Stars** for A&M. The band assembled by the **Small Faces** and **Humble Pie** founder includes **Greg Ridley, Ian Wallace** and **Mickey Finn**. Studio visitors and performers already include **Carmine Appice, Buddy Miles** and members of **Bad Company** . . . Though dates for leg two of the **Who** tour, which will include midwestern and eastern locations, have not as yet been officially released, we've learned that they plan to bypass New York, and may not even hit the Big Apple on part three . . . Congratulations to **Harold Childs** on his recent marriage to Ode Records' **Gregg Pregola**.

New York, N. Y. (Continued from page 28)

titled "I Believe in Father Christmas," was written by Lake and **Peter Sinfield** and that too will be released on Atlantic. 'B' side's called "Humbug" and was written by same . . . **Hank Medress** and **Dave Appell** talking with **Cher** about some future production . . . **Peter Tosh**, former **Wailers** guitarist, most likely out with an album on RSO in January or February . . . Word has it that RSO is also preparing a rock opera based on "Peter and the Wolf" to feature a superstar jam . . . Though scheduled for Saturday Night Live last week, **Labelle** decided not to go ahead. Seems contract originally called for the trio to perform two tunes and they objected to that being cut to only one . . . New **Peter Frampton** set will now be a double live record instead of the initially intended single disc. **Jerry Moss** was in town, heard how swell it sounded and said to go ahead with a double disc. Material was recorded at Winterland, Central Park and the Spectrum in Philadelphia . . . Forthcoming **Stones** album to contain guest appearances by **Rory Gallagher** and **Harvey Mandel** . . . Rolling Stone's **Dave Marsh** is set to write a book on **Bruce Springsteen**. Manuscript's due before Jan. 1 and publication seems likely before spring.

NOTED: A Times Square billboard signed by **Tony Orlando and Dawn**—"New York may be out of \$, but not out of heart." . . . The **Three Degrees** spending a month in Japan recording an album . . . **Janis Ian** taking French lessons to record "At Seventeen" in that language . . . Dylan recording a duet with (get ready) **Bette Milder** of "Bucket of Rain" at Secret Sound . . . **Elvin Bishop** jamming with **Commander Cody** at Philly's Main Point . . . **ZZ Top** continuing to create southern hysteria as tickets for an Arlington Stadium date in Texas go on sale—the number of fans forcing the box office to close before it opened until special gates and fences could be constructed.

NEW YORK CLASSIFIED: Our best to **Gary Kenton** who's moving over to Island . . . **Murray the K** is opening a new discotheque on the site of the Make Believe Ballroom (formerly Harlow's) called Murray the K's Hustle. We'll leave that one at that . . . Long time New York sex symbol **Donnie Ienner** is married . . . **Joel Moss** appointed new program director at WLIR . . . **Henry Gross** in the studio with **Cashman** and **West** for a January Lifesong release . . . **Dave Morell** making a move to RCA.

In One Telephone Booth?



TK recording artists, KC and The Sunshine Band recently crammed into RW's west coast offices while in L.A. for a Roxy engagement. Shown standing from left, are Denvil Liptrot, Gerome Smith, Ronnie Smith, James Weaver, Charles Williams, H. W. (KC) Casey, Record World's Lenny Beer, Oliver Brown, Rick Finch. Seated are, from left, TK p.r. director Janet Oseroff and Robert Johnson.

AM Action (Continued from page 22)

this relative newcomer. An out-of-the-box add last week from WFIL to be followed this week by KLIF, WIXY, WCOL, WSAI and WZUU. Debuts as this week's Chartmaker of the Week.

David Ruffin (Motown) "Walk Away From Love." Straight out of left field and right on the air at CKLW, WHBQ and KFRC. This record, unproven as yet anywhere, receives the royal test from these heavyweights.

Barry Manilow (Arista) "I Write The Songs." Instant acceptance on this latest, with immediate adds on WHBQ, KLIF and WZUU this week. Added to the more enthusiastic group last week that jumped right on the acetate (WIBG, WMAK and several other secondaries). Note: Both the lp and the single debut in the 80s this week on their respective **Record World** charts.

New Riders of the Purple Sage.[®] Kick up a Ruckus!



Every one of their new albums has been greeted with acclaim.

But their newest album, "Oh, What a Mighty Time," is off and running at the hottest pace ever for the New Riders.

Two weeks after its release, programmers and DJ's are jumping on rollicking cuts like "Up Against the Wall, Redneck," "Take a Letter, Maria" and "Farewell Angelina." "Oh, What a Mighty Time" is already programmed on nearly 50 FM stations in every region of the country, and the list keeps on growing.

New Riders of the Purple Sage. A group you can depend on for a mighty good time.

"Oh, What a Mighty Time."

*New Riders of the Purple Sage.
On Columbia Records and Tapes.*



NRPS. Always working, always playing.

- 10/31 Capitol Theatre, Passaic, N.J.
- 11/1 Gardens, Boston, Mass.
- 11/2 Palace Theatre, Albany, N.Y.
- 11/6 University of Maine, Orono, Me
- 11/7 University of Vermont, Burlington, Vt.
- 11/8 SUNY, Binghamton, N.Y.
- 11/9 Shippensburg State College, Shippensburg, Pa.
- 11/11 Civic Center, Springfield, Mass.
- 11/14-15 Beacon Theatre, N.Y.C., N.Y.
- 11/18 Syria Mosque, Pittsburgh, Pa.
- 11/21 University of Kentucky, Lexington, Ky.

New Riders of the Purple Sage is a registered trademark.

SALESMAKER OF THE WEEK



ROCK OF THE WESTIES
ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK

- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY AFTER ALL THESE YEARS**—Paul Simon—Col
- BREAKAWAY**—Art Garfunkel—Col
- THE WHO BY NUMBERS**—The Who—MCA
- FACE THE MUSIC**—Electric Light Orchestra—UA
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- KISS ALIVE**—Kiss—Casablanca

CAMELOT/NATIONAL

- BREAKAWAY**—Art Garfunkel—Col
- FACE THE MUSIC**—Electric Light Orchestra—UA
- HUNGRY YEARS**—Neil Sedaka—Rocket
- KISS ALIVE**—Kiss—Casablanca
- LAZY AFTERNOON**—Barbra Streisand—Col
- PRISONER IN DISGUISE**—Linda Ronstadt—Asylum
- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY**—Paul Simon—Col
- WINDSONG**—John Denver—RCA
- WISH YOU WERE HERE**—Pink Floyd—Col

KORVETTES/NATIONAL

- BREAKAWAY**—Art Garfunkel—Col
- CAPTURED ANGEL**—Dan Fogelberg—Epic
- DISCO KID**—Van McCoy—Avco
- ESSENTIAL PAUL ROBESON**—Paul Robeson—Vanguard
- FUNKY KINGSTON**—Toots & the Maytals—Island
- KISS ALIVE**—Kiss—Casablanca
- PARADISE WITH AN OCEAN VIEW**—Country Joe McDonald—Fantasy
- STILL CRAZY**—Paul Simon—Col
- THE FACES I'VE BEEN**—Jim Croce—Lifesong
- WIND ON THE WATER**—David Crosby & Graham Nash—ABC

MUSICLAND/NATIONAL

- BREAKAWAY**—Art Garfunkel—Col
- CAR OVER THE LAKE ALBUM**—Ozark Mountain Daredevils—A&M
- FACE THE MUSIC**—Electric Light Orchestra—UA
- INSEPARABLE**—Natalie Cole—Capitol
- ROCK OF THE WESTIES**—Elton John—MCA
- SECOND ANNIVERSARY**—Gladys Knight & the Pips—Buddah
- SKYBIRD**—Tony Orlando & Dawn—Arista
- STILL CRAZY**—Paul Simon—Col
- THE FACES I'VE BEEN**—Jim Croce—Lifesong
- THE WHO BY NUMBERS**—The Who—MCA

RECORD BAR/NATIONAL

- BREAKAWAY**—Art Garfunkel—Col
- GREATEST HITS**—Seals & Crofts—WB
- KISS ALIVE**—Kiss—Casablanca
- MOVIN' ON**—Commodores—Motown
- ROCK OF THE WESTIES**—Elton John—MCA

- ROCKY MOUNTAIN CHRISTMAS**—John Denver—RCA
- SHAVED FISH**—John Lennon—Apple
- STILL CRAZY**—Paul Simon—Col
- THE CAR OVER THE LAKE ALBUM**—Ozark Mountain Daredevils—A&M
- WINDSONG**—John Denver—RCA

KING KAROL/NEW YORK

- GOOD BAD BUT BEAUTIFUL**—Shirley Bassey—UA
- HIGH ON YOU**—Sly Stone—Epic
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LAZY AFTERNOON**—Barbra Streisand—Col
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis
- NIGHTHAWKS AT THE DINER**—Tom Waits—Asylum
- PARADISE WITH AN OCEAN VIEW**—Country Joe McDonald—Fantasy
- PASS THE FEELING ON**—Creative Source—Polydor
- ROCK OF THE WESTIES**—Elton John—MCA
- SOLID SILVER**—Quicksilver Messenger Service—Capitol

TWO GUYS/EAST COAST

- BORN TO RUN**—Bruce Springsteen—Col
- BREAKAWAY**—Art Garfunkel—Col
- GREATEST HITS**—Barry White—20th Century
- KISS ALIVE**—Kiss—Casablanca
- MINSTREL IN THE GALLERY**—Jethro Tull—Chrysalis
- PRISONER IN DISGUISE**—Linda Ronstadt—Asylum
- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY**—Paul Simon—Col
- WINDSONG**—John Denver—RCA
- WISH YOU WERE HERE**—Pink Floyd—Col

GARY'S/RICHMOND

- BORN TO RUN**—Bruce Springsteen—Col
- EXTRA TEXTURE**—George Harrison—Apple
- KISS ALIVE**—Kiss—Casablanca
- MOVIN' ON**—Commodores—Motown
- PRISONER IN DISGUISE**—Linda Ronstadt—Asylum
- ROCK OF THE WESTIES**—Elton John—MCA
- SECOND ANNIVERSARY**—Gladys Knight & the Pips—Buddah
- THE CAR OVER THE LAKE ALBUM**—Ozark Mountain Daredevils—A&M
- WARNER BROS. PRESENTS MONTROSE**—WB
- WINDSONG**—John Denver—RCA

FOR THE RECORD/BALTIMORE

- DON'T IT FEEL GOOD**—Ramsey Lewis—Col
- FEELS SO GOOD**—Grover Washington Jr.—Kudu
- HAVE YOU EVER SEEN THE RAIN**—Stanley Turrentine—Fantasy
- HIGH ON YOU**—Sly Stone—Epic
- MAKING FRIENDS**—Bill Withers—Col
- MOVIN' ON**—Commodores—Motown
- PRESSURE SENSITIVE**—Ronnie Laws—Blue Note
- ROCK OF THE WESTIES**—Elton John—MCA
- SECOND ANNIVERSARY**—Gladys Knight & the Pips—Buddah
- THIRTEEN BLUE MAGIC LANE**—Blue Magic—Atco

WAXIE MAXIE/WASH., D.C.

- DREAMING A DREAM**—Crown Heights Affair—Delite
- FEELS SO GOOD**—Grover Washington Jr.—Kudu
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis
- MAN-CHILD**—Herbie Hancock—Col
- MOVIN' ON**—Commodores—Motown
- ROCK OF THE WESTIES**—Elton John—MCA
- SHAVED FISH**—John Lennon—Apple

- SUPERSOUND**—Jimmy Castor Bunch—Atlantic
- VISIONS OF A NEW WORLD**—Lonnie Liston-Smith—Flying Dutchman

NATL. RECORD MART/MIDWEST

- BREAKAWAY**—Art Garfunkel—Col
- DOG DAYS**—Atlanta Rhythm Section—Polydor
- FOOL FOR THE CITY**—Foghat—Bearsville
- GREATEST HITS**—Seals & Crofts—WB
- REINFORCEMENTS**—Brian Auger's Oblivion Express—RCA
- ROCK OF THE WESTIES**—Elton John—MCA
- SPLIT COCONUT**—Dave Mason—Col
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- WINDSONG**—John Denver—RCA

HANDLEMAN/DETROIT

- FACE THE MUSIC**—Electric Light Orchestra—UA
- HUNGRY YEARS**—Neil Sedaka—Rocket
- KISS ALIVE**—Kiss—Casablanca
- LET'S DO IT AGAIN**—Curtom (Soundtrack)
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis
- ROCK OF THE WESTIES**—Elton John—MCA
- SPLIT COCONUT**—Dave Mason—Col
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- TRYIN' TO GET THE FEELING**—Barry Manilow—Arista

RECORD REVOLUTION/ CLEVELAND

- ANOTHER LIVE**—Todd Rundgren's Utopia—Bearsville
- BACKHAND**—Keith Jarrett—ABC
- FACE THE MUSIC**—Electric Light Orchestra—UA
- FEELS SO GOOD**—Grover Washington Jr.—Kudu
- FROM SOUTH AFRICA TO SOUTH CAROLINA**—Gil Scott-Heron & Brian Jackson—Arista
- FUNKY THIDE OF SINGS**—Billy Cobham—Atlantic
- ROCK OF THE WESTIES**—Elton John—MCA
- SHAVED FISH**—John Lennon—Apple
- THE LAST RECORD ALBUM**—Little Feat—WB
- THE WHO BY NUMBERS**—The Who—MCA

ONE OCTAVE HIGHER/ CHICAGO

- BREAKAWAY**—Art Garfunkel—Col
- HUNGRY YEARS**—Neil Sedaka—Rocket
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- KISS ALIVE**—Kiss—Casablanca
- MAN-CHILD**—Herbie Hancock—Col
- ROCK OF THE WESTIES**—Elton John—MCA
- SPLIT COCONUT**—Dave Mason—Col
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- WIND ON THE WATER**—David Crosby & Graham Nash—ABC

ROSE DISCOUNT/CHICAGO

- BRAZIL**—Ritchie Family—20th Century
- CLEARLY LOVE**—Olivia Newton-John—MCA
- LAZY AFTERNOON**—Barbra Streisand—Col
- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- TRYIN' TO GET THE FEELING**—Barry Manilow—Arista
- WINDSONG**—John Denver—RCA

PEACHES/FT. LAUDERDALE

- BONGO FURY**—Zappa, Beefheart & the Mothers of Invention—DiscReet
- EDGAR WINTER GROUP WITH RICK DERRINGER**—Blue Sky
- FLYING AGAIN**—Flying Burrito Brothers—Col
- FOOL FOR THE CITY**—Foghat—Bearsville
- HIGH ON YOU**—Sly Stone—Epic

- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LISZTOMANIA**—A&M (Soundtrack)
- NASTY GAL**—Betty Davis—Island
- PORTRAIT GALLERY**—Harry Chapin—Elektra
- WE'RE NO ANGELS**—Dudes—Col

POPLAR TUNES/MEMPHIS

- ANOTHER LIVE**—Todd Rundgren's Utopia—Bearsville
- FACE THE MUSIC**—Electric Light Orchestra—UA
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LOVE TO LOVE YOU BABY**—Donna Summer—Oasis
- LUCILLE TALKS BACK**—B.B. King—ABC
- ROCK OF THE WESTIES**—Elton John—MCA
- SECOND ANNIVERSARY**—Gladys Knight & the Pips—Buddah
- SHAVED FISH**—John Lennon—Apple
- THE CAR OVER THE LAKE ALBUM**—Ozark Mountain Daredevils—A&M
- TRYIN' TO GET THE FEELING**—Barry Manilow—Arista

MUSHROOM/NEW ORLEANS

- FACE THE MUSIC**—Electric Light Orchestra—UA
- INSEPARABLE**—Natalie Cole—Capitol
- LET'S DO IT AGAIN**—Curtom (Soundtrack)
- MAN-CHILD**—Herbie Hancock—Col
- MOVIN' ON**—Commodores—Motown
- PRESSURE SENSITIVE**—Ronnie Laws—Blue Note
- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- WARNER BROS. PRESENTS MONTROSE**—WB

WHEREHOUSE/CALIFORNIA

- ARE YOU READY FOR FREDDY**—Freddie Fender—ABC Dot
- DRAMA V**—Dramatics—ABC
- FEEL SO GOOD**—Grover Washington Jr.—Kudu
- GREATEST HITS**—Seals & Crofts—WB
- HAVE YOU EVER SEEN THE RAIN**—Stanley Turrentine—Fantasy
- LISZTOMANIA**—A&M (Soundtrack)
- MAHOGANY**—Motown (Soundtrack)
- ROCK OF THE WESTIES**—Elton John—MCA
- SHAVED FISH**—John Lennon—Apple
- THE CAR OVER THE LAKE ALBUM**—Ozark Mountain Daredevils—A&M

LICORICE PIZZA/LOS ANGELES

- AN EVENING WITH WALLY LONDO**—George Carlin—Little David
- BORN TO RUN**—Bruce Springsteen—Col
- BREAKAWAY**—Art Garfunkel—Col
- FACE THE MUSIC**—Electric Light Orchestra—UA
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LAZY AFTERNOON**—Barbra Streisand—Col
- ROCK OF THE WESTIES**—Elton John—MCA
- STILL CRAZY**—Paul Simon—Col
- THE WHO BY NUMBERS**—The Who—MCA
- WIND ON THE WATER**—David Crosby & Graham Nash—ABC

TOWER/LOS ANGELES

- ANOTHER LIVE**—Todd Rundgren's Utopia—Bearsville
- DRAMA V**—Dramatics—ABC
- FUNKY THIDE OF SINGS**—Billy Cobham—Atlantic
- JOURNEY TO LOVE**—Stanley Clarke—Nemperor
- LAZY AFTERNOON**—Barbra Streisand—Col
- MAHOGANY**—Motown (Soundtrack)
- ON THE TRACK**—Leon Redbone—WB
- THE BAND PLAYS ON**—Back Street Crawler—Atco
- TRYIN' TO GET THE FEELING**—Barry Manilow—Arista
- YOU**—Aretha Franklin—Atlantic



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

NOV. 8 **NOV. 1**
1 **1** **WINDSONG**
 JOHN DENVER
 RCA APL1 1183
 (5th Week)



WKS. ON CHART

6 F

- 2 2 **RED OCTOPUS** JEFFERSON STARSHIP/Grunt BFL1 099 (RCA) 17 F
- 3 3 **ONE OF THESE NIGHTS** EAGLES/Asylum 7E 1039 20 F
- 4 4 **WISH YOU WERE HERE** PINK FLOYD/Columbia PC 33453 7 F

CHARTMAKER OF THE WEEK

5 — **ROCK OF THE WESTIES**
 ELTON JOHN
 MCA 2163



1 F

- 6 6 **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY**
 ELTON JOHN/MCA 2142 23 F
- 7 12 **STILL CRAZY AFTER ALL THESE YEARS** PAUL SIMON/
 Columbia PC 33540 3 F
- 8 5 **PRISONER IN DISGUISE** LINDA RONSTADT/Asylum 7E 1045 6 F
- 9 10 **CLEARLY LOVE** OLIVIA NEWTON-JOHN/MCA 2148 5 F
- 10 7 **BORN TO RUN** BRUCE SPRINGSTEEN/Columbia PC 33795 9 F
- 11 9 **EXTRA TEXTURE** GEORGE HARRISON/Apple SW 3420 5 F
- 12 15 **WIND ON THE WATER** DAVID CROSBY & GRAHAM NASH/
 ABC ABCD 902 5 F
- 13 18 **THE WHO BY NUMBERS** THE WHO/MCA 2161 3 F
- 14 13 **KC AND THE SUNSHINE BAND**/TK 603 14 F
- 15 16 **CAPTURED ANGEL** DAN FOGELBERG/Epic PE 33499 6 F
- 16 19 **KISS ALIVE** KISS/Casablanca NBLP 7020 5 F
- 17 30 **BREAKAWAY** ART GARFUNKEL/Columbia PC 33700 3 F
- 18 14 **PICK OF THE LITTER** SPINNERS/Atlantic SD 18141 14 F
- 19 8 **MINSTREL IN THE GALLERY** JETHRO TULL/Chrysalis
 CHR 1082 (WB) 7 F
- 20 17 **GREATEST HITS** CAT STEVENS/A&M SP 4519 18 F
- 21 22 **WHY CAN'T WE BE FRIENDS?** WAR/United Artists LA441 F 18 F
- 22 11 **WIN, LOSE OR DRAW** ALLMAN BROTHERS BAND/ Capricorn
 CP 0156 (WB) 8 F
- 23 20 **SEARCHIN' FOR A RAINBOW** THE MARSHALL TUCKER
 BAND/Capricorn CP 0161 (WB) 8 F
- 24 21 **NIGHTRIDER** THE CHARLIE DANIELS BAND/Kama Sutra
 KSBS 2607 (Buddah) 7 F
- 25 26 **HONEY OHIO PLAYERS**/Mercury SRM 1 1038 13 F
- 26 27 **GREATEST HITS** ELTON JOHN/MCA 2128 51 F
- 27 24 **THE HEAT IS ON** ISLEY BROTHERS/T-Neck PZ 33536 (Col) 21 F
- 28 46 **FACE THE MUSIC** ELECTRIC LIGHT ORCHESTRA/
 United Artists LA546 G 3 F
- 29 28 **BETWEEN THE LINES** JANIS IAN/Columbia PC 33394 23 F
- 30 32 **LOVE WILL KEEP US TOGETHER** CAPTAIN & TENNILLE/
 A&M SP 3405 31 F
- 31 36 **THE HUNGRY YEARS** NEIL SEDAKA/Rocket PIG 2157 (MCA) 5 F
- 32 39 **MAN-CHILD** HERBIE HANCOCK/Columbia PC 33812 4 F
- 33 35 **INSEPARABLE** NATALIE COLE/Capitol ST 11429 10 F
- 34 40 **SPLIT COCONUT** DAVE MASON/Columbia PC 33698 4 F
- 35 37 **SAVE ME** SILVER CONVENTION/Midland Intl.
 BKL1 1129 (RCA) 10 F
- 36 42 **BAY CITY ROLLERS**/Arista 4049 5 F
- 37 23 **ATLANTIC CROSSING** ROD STEWART/Warner Bros. BS 2875 10 F
- 38 41 **DON'T IT FEEL GOOD** RAMSEY LEWIS/Columbia PC 33800 6 F
- 39 29 **FLEETWOOD MAC**/Reprise MS 2225 (WB) 15 F
- 40 25 **BLUES FOR ALLAH** GRATEFUL DEAD/Grateful Dead
 GD LA494 G (UA) 10 F
- 41 33 **OUTLAWS**/Arista 4042 15 F
- 42 48 **WILL 'O THE WISP** LEON RUSSELL/Shelter 2138 (MCA) 15 F
- 43 43 **GREATEST HITS** TONY ORLANDO & DAWN/Arista 4045 17 F
- 44 34 **E.C. WAS HERE** ERIC CLAPTON/RSO SO 4809 (Atlantic) 10 F

- 45 44 **IS IT SOMETHING I SAID?** RICHARD PRYOR/Reprise
 MS 2227 (WB) 13 F
- 46 47 **BACK HOME AGAIN** JOHN DENVER/RCA CPL1 0548 62 F
- 47 31 **HOT LINE** J. GEILS BAND/Atlantic SD 18147 7 F
- 48 50 **SEDAKA'S BACK** NEIL SEDAKA/Rocket 463 (MCA) 16 F
- 49 49 **FANDANGO** ZZ TOP/London PS 656 26 F
- 50 63 **2ND ANNIVERSARY** GLADYS KNIGHT & THE PIPS/
 Buddah BDS 5639 3 F
- 51 54 **JOHN DENVER'S GREATEST HITS**/RCA APL1 0374 100 F
- 52 52 **NITTY GRITTY DIRT BAND**/United Artists LA469 G 6 F
- 53 38 **DESOLATION BOULEVARD** SWEET/Capitol ST 11369 12 F
- 54 51 **TOYS IN THE ATTIC** AEROSMITH/Columbia PC 33471 28 F
- 55 45 **CAUGHT IN THE ACT** GRAND FUNK RAILROAD/Capitol
 SAAB 11445 9 F
- 56 55 **YOUNG AMERICANS** DAVID BOWIE/RCA APL1 0998 34 F
- 57 59 **HOME PLATE** BONNIE RAITT/Warner Bros. BS 2864 5 F
- 58 56 **THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE/
 Columbia PC 33280 35 F
- 59 71 **BEFORE THE NEXT TEARDROP FALLS** FREDDY FENDER/
 ABC Dot DOA 2020 26 F
- 60 60 **HEARTS AMERICA**/Warner Bros. BS 2852 31 F
- 61 61 **BARRY MANILOW I**/Arista 4007 11 F
- 62 58 **THIRTEEN BLUE MAGIC LANE** BLUE MAGIC/Atco SD 26120 7 F
- 63 66 **FOOL FOR THE CITY** FOGHAT/Bearsville BR 6959 (WB) 4 F
- 64 80 **JOURNEY TO LOVE** STANLEY CLARKE/Nemperor NE 433
 (Atlantic) 2 F
- 65 67 **THE MANHATTAN TRANSFER**/Atlantic SD 18133 7 F
- 66 74 **WARNER BROTHERS PRESENTS MONTROSE** MONTROSE/
 Warner Bros. BS 2892 3 F
- 67 90 **LAZY AFTERNOON** BARBRA STREISAND/Columbia
 KC 33815 2 F
- 68 69 **LISTEN TO THE CITY** TIM WEISBERG/A&M SP 4545 5 F
- 69 76 **CITY OF ANGELS** MIRACLES/Tamla T6 339S1 (Motown) 3 F
- 70 78 **BONGO FURY** FRANK ZAPPA/BEEFHEART/MOTHERS/
 Discreet DS 2234 (WB) 3 F
- 71 81 **PRESSURE SENSITIVE** RONNIE LAWS/Blue Note
 BN LA452 G (UA) 11 F
- 72 57 **AL GREEN IS LOVE** AL GREEN/Hi SHL 32092 (London) 11 F
- 73 83 **VISIONS OF A NEW WORLD** LONNIE LISTON-SMITH & THE
 COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA) 3 F
- 74 77 **VENUS AND MARS WINGS**/Capitol SMAS 11419 22 F
- 75 75 **THE DISCO KID** VAN McCOY/Avco AV 69009 3 F
- 76 86 **LOVE TO LOVE YOU BABY** DONNA SUMMER/Oasis
 OCLP 5003 (Casablanca) 2 F
- 77 53 **PORTRAIT GALLERY** HARRY CHAPIN/Elektra 7E 1041 6 F
- 78 62 **DIAMONDS AND RUST** JOAN BAEZ/A&M SP 4527 22 F
- 79 65 **LET THERE BE MUSIC** ORLEANS/Asylum 7E 1029 8 F
- 80 64 **SO FINE** LOGGINS & MESSINA/Columbia PC 33810 9 F
- 81 — **HIGH ON YOU** SLY STONE/Epic PE 33835 1 F
- 82 95 **FEELINGS** MORRIS ALBERT/RCA APL1 1018 2 F
- 83 102 **REDHEADED STRANGER** WILLIE NELSON/Capitol KC 33482 1 F
- 84 — **TRYIN' TO GET THE FEELING** BARRY MANILOW/Arista
 4060 1 F
- 85 96 **DREAMING A DREAM** CROWN HEIGHTS AFFAIR/
 Delite 2017 (PIP) 2 F
- 86 127 **MOVIN' ON** COMMODORES/Motown M6 848S1 1 F
- 87 79 **NO WAY TO TREAT A LADY** HELEN REDDY/
 Capitol ST 11481 16 F
- 88 128 **ARE YOU READY FOR FREDDY?** FREDDY FENDER/
 ABC Dot DOSD 2044 5 F
- 89 — **THE FACES I'VE BEEN** JIM CROCE/Lifesong LS 900 1 H
- 90 93 **FLAT AS A PANCAKE** HEAD EAST/A&M SP 4537 2 F
- 91 94 **IN THE SLOT TOWER OF POWER**/Warner Bros. BS 2880 2 F
- 92 103 **PARADISE WITH AN OCEAN VIEW** COUNTRY JOE
 McDONALD/Fantasy F 9495 1 F
- 93 97 **RITCHIE BLACKMORE'S RAINBOW**/Polydor PD 6049 12 F
- 94 — **FEELS SO GOOD** GROVER WASHINGTON, JR./Kudu 24
 S1 (Motown) 1 F
- 95 — **SHAVED FISH** JOHN LENNON/Apple SW 3421 1 F
- 96 68 **MELLOW MADNESS** QUINCY JONES/A&M SP 4526 12 F
- 97 99 **GORILLA** JAMES TAYLOR/Warner Bros. BS 2866 21 F
- 98 82 **ENDLESS SUMMER** BEACH BOYS/Capitol SVBB 11307 44 F
- 99 — **THE CAR OVER THE LAKE ALBUM** OZARK MOUNTAIN
 DAREDEVILS/A&M SP 4549 1 F
- 100 88 **MAIN COURSE** BEE GEES/RSO 4807 (Atlantic) 19 F

It Happened in Hollywood.

A hot summer night on Fairfax : outside Willie Purple's, glitter freaks gather. Cruise. Inside, it's the debut performance of Dr. John's Rizzum & Blues Review.

They're all there: Ringo Starr, Arthur Brown, Jackson Browne, Eric Clapton, Joe Cocker, Chi Coltrane, Alice Cooper, Rick Danko, Rick Derringer, Tim Hauser, Garth Hudson, Eddie Kendricks, Van Morrison, Maria Muldaur, Minnie Riperton, Johnny Rivers, Phoebe Snow, Edgar Winter. And they're screaming as the Good Dr. puts it to composers like Irving Berlin, Cole Porter and Lennon & McCartney.

They're screaming because they're seeing and hearing a whole new & powerful Dr. John. Roots still in New Orleans but now with hip shaking, foot stomping urgency & electricity of Rock & Roll. What a night.

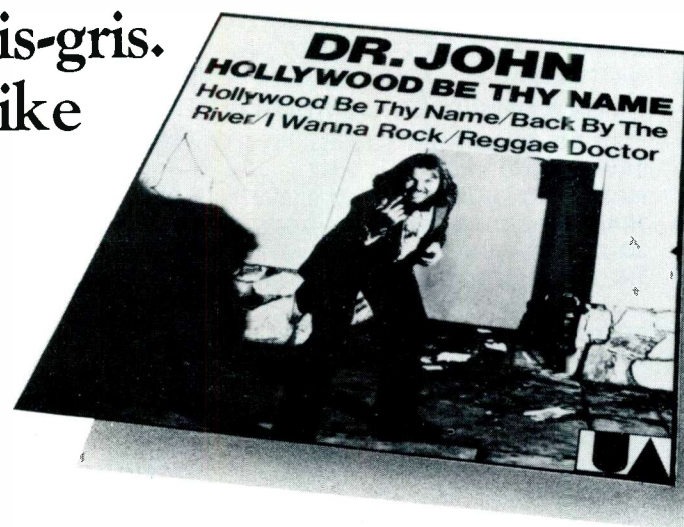
And what a record! All captured by Alice Cooper's producer, Bob Ezrin, the whole night of pulsating sound is Dr. John's debut UA album "Hollywood Be Thy Name." Dr. John's newest and rockiest record ever.

No magic. No voodoo. No gris-gris. Just ass-shaking music. And like

a few other sensations, it happened in Hollywood.

"Hollywood Be Thy Name" by Dr. John. Exclusively on

United Artists 
Records and Tapes.



101 THE ALBUM CHART 150

NOVEMBER 8, 1975

NOV. 8	NOV. 1	
101	101	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358
102	109	FUNKY KINGSTON TOOTS & THE MAYTALS/Island 1LPS 9330
103	111	BRAZIL RITCHIE FAMILY/20th Century T 498
104	84	RIDIN' HIGH JERRY JEFF WALKER/MCA 2156
105	89	DARYL HALL & JOHN OATES/RCA APL1 1144
106	73	JOHN FOGERTY/Asylum 7E 1046
107	85	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
108	110	CHAIN REACTION CRUSADERS/ABC Blue Thumb BTS 6022
109	91	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
110	87	ON THE BORDER EAGLES/Asylum 7E 1004
111	70	PHOENIX LABELLE/Epic PE 33579
112	92	CARESS OF STEEL RUSH/Mercury SRM1 1046
113	116	TOMMY SOUNDTRACK/Polydor PD 9502
114	124	EXPERIENCE GLORIA GAYNOR/MGM M3G 4997
115	115	STACKED DECK AMAZING RHYTHM ACES/ABC ABCD 913
116	—	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
117	119	CHEWING PINE LEO KOTTKE/Capitol ST 1144
118	—	MAHOGANY (SOUNDTRACK)/Motown M6 85851
119	—	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
120	122	HORIZON CARPENTERS/A&M SP 4530
121	72	DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2866
122	125	MELISSA MELISSA MANCHESTER/Arista 4031
123	133	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130
124	98	SABOTAGE BLACK SABBATH/Warner Bros. BS 2822
125	—	SKYBIRD TONY ORLANDO & DAWN/Arista AL 4059
126	100	NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/Warner Bros. BS 2876
127	137	REINFORCEMENTS BRIAN AUGER'S OBLIVION EXPRESS/RCA APL1 1219
128	130	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
129	136	LED ZEPPELIN IV/Atlantic SD 7208
130	131	THE HIT MAN EDDIE KENDRICKS/Tamla T6 33851 (Motown)
131	—	A FUNKY THIDE OF SINGS BILLY COBHAM/Atlantic SD 18149
132	—	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE/Fantasy F 9493
133	—	GOOD, BAD, BUT BEAUTIFUL SHIRLEY BASSEY/United Artists LA542 G
134	135	KICK OFF YOUR MUDDY BOOTS GRAEME EDGE BAND Featuring ADRIAN GURVITZ/Threshold THS 15 (London)
136	—	RETURN TO FOREVER CHICK COREA/ECM 1022 (Polydor)
135	—	DRAMA V DRAMATICS/ABC ABCD 916
137	138	NATTY DREAD BOB MARLEY & THE WAILERS/Island 1LPS 9281
138	—	SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350
139	—	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 69010
140	104	JAWS SOUNDTRACK/MCA 2087
141	141	RIDE A ROCK HORSE ROGER DALTRY/MCA 2147
142	142	FRAMPTON PETER FRAMPTON/A&M SP 4512
143	145	SOUVENIRS DAN FOGELBERG/Epic KE 33137
144	146	THE EDGAR WINTER BAND WITH RICK DERRINGER/Blue Sky PZ 33798 (Col)
145	106	DO YOU WONDER SHAWN PHILLIPS/A&M SP 4539
146	107	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
147	108	GREETINGS FROM ASBURY PARK, N.J. BRUCE SPRINGSTEEN/Columbia PC 31803
148	105	JUDITH JUDY COLLINS/Elektra 7E 1032
149	113	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE BRUCE SPRINGSTEEN/Columbia KC 32432
150	121	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290

151-200 ALBUM CHART

151	SECOND STEP AZTEC TWO STEP/RCA APL1 1161	175	LOW RENT RENDEZVOUS ACE SPECTRUM/Atlantic SD 18143
152	LIZSTOMANIA ORIGINAL SOUNDTRACK/A&M SP 4546	176	A QUIET STORM SMOKEY ROBINSON/Tamla T6 33751 (Motown)
153	THE KOLN CONCERT KEITH JARRETT/ECM 1064/65 (Polydor)	177	ARTFUL DODGER/Columbia PC 33811
154	FLYING AGAIN THE FLYING BURRITO BROS./Columbia PC 33817	178	RISE ON THE MOON FAIRPORT CONVENTION/Island 1LPS 9313
155	DOG DAYS ATLANTA RHYTHM SECTION/Polydor PD 6041	179	BAZUKA/A&M SP 3406
156	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	180	ALL THE FUN OF THE FAIR DAVID ESSEX/Columbia PC 33813
157	X-RATED BLACK OAK ARKANSAS/MCA 2155	181	NEW LOVERS AND OLD FRIENDS JOHNNY RIVERS/Epic PE 33681
158	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888	182	GET YOUR WINGS AEROSMITH/Columbia KC 32847
159	STARS JANIS IAN/Columbia KC 32857	183	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
160	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	184	IN THE NEXT WORLD YOU'RE ON YOUR OWN THE FIRESIGN THEATRE/Columbia PC 33475
161	SATURDAY NIGHT SPECIAL NORMAN CONNORS/Buddah 5634	185	DRESSED TO KILL KISS/Casablanca NBLP 7016
162	AN EVENING WITH WALLY LONDO FEATURING BILL SASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	186	THE ESSENTIAL PAUL ROBESON PAUL ROBESON/Vanguard VSD 57/58
163	BURNIN' BOB MARLEY & THE WAILERS/Island 1 LPS 0256	187	TED NUGENT/Epic PE 33692
164	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)	188	THE BAND PLAYS ON BACK STREET CRAWLER/Atco SD 36125
165	THE DRAGON IS DANCING JIMMIE SPHERIS/Epic PE 33565	189	PAUL HORN & NEXUS PAUL HORN/Epic KE 33561
166	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835	190	HUSTLE TO SURVIVE LES McCANN/Atlantic SD 1679
167	SUPERSOUND JIMMY CASTOR/Atlantic SD 18150	191	PASS THE FEELIN' ON CREATIVE SOURCE/Polydor PD 6052
168	LIVE THE SENSATIONAL ALEX HARVEY BAND/Atlantic SD 18148	192	ELYSIAN ENCOUNTER BAKER-GURVITZ-ARMY/Atco SD 36126
169	THE BOY'S DOIN' IT HUGH MASEKELA/Casablanca NBLP 7017	193	STEALIN' HOME BABE RUTH/Capitol ST 11451
170	HIGHER THAN HIGH THE UNDISPUTED TRUTH/Gordy G6 972S1 (Motown)	194	COKE COKE ESCOVEDO/Mercury SRM 1 1040
171	MAKING MUSIC BILL WITHERS/Columbia PC 33704	195	EROGENEUS MYSTIC MOODS/Sound Bird SB 7509
172	OH, WHAT A MIGHTY TIME NEW RIDERS OF THE PURPLE SAGE/Columbia FC 33688	196	FROM SOUTH AFRICA TO SOUTH CAROLINA GIL SCOTT-HERON/Arista 4044
173	LEROY HUTSON/Curtom CU 5002 (WB)	197	FEELING THE MAGIC JOHNNY BRISTOL/MGM M3G 4983
174	LUCILLE TALKS BACK B.B. KING/ABC ABCD 898	198	TALES FROM THE OZONE COMMANDER CODY & HIS LOST PLANET AIRMEN/Warner Bros. BS 2883
		199	GIVE 'EM HELL HARRY ORIGINAL SOUNDTRACK/United Artists LA504 H2
		200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)

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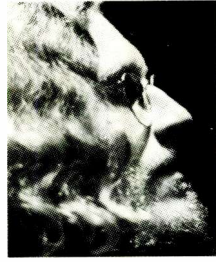
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1. **KC & THE SUNSHINE BAND**
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2. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
3. **SAVE ME**
SILVER CONVENTION—Midland Intl.
BKL1 1129 (RCA)
4. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
5. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
6. **IS IT SOMETHING I SAID?**
RICHARD PRYOR—Reprise MS 2227 (WB)
7. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
8. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5639
9. **THIRTEEN BLUE MAGIC LANE**
BLUE MAGIC—Atco SD 36120
10. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA411 G
11. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
12. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—
Curtom CU 5005 (WB)
13. **AIN'T NO 'BOUT A DOUBT-IT**
GRAHAM CENTRAL STATION—
Warner Bros. 2876
14. **AL GREEN IS LOVE**
AL GREEN—Hi SHL 32092 (London)
15. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
16. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman
BDL1 1196 (RCA)
17. **HIGH ON YOU**
SLY STONE—Epic PE 33835
18. **BOOGIE DOWN U.S.A.**
PEOPLES CHOICE—TSOP KZ 35254 (Col)
19. **PHOENIX**
LABELLE—Epic PE 33599
20. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
21. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
22. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
23. **YOU ARE BEAUTIFUL**
STYLISTICS—Avco AV 69010
24. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
25. **THE SOUND OF SUNSHINE**
SUNSHINE BAND—TK 604
26. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
27. **MOV'N' ON**
COMMODORES—Motown M6 848S1
28. **STEPP'N'**
POINTER SISTERS—ABC Blue Thumb
BTS D 602
29. **CITY OF ANGELS**
MIRACLES—Tamlia T6 33951 (Motown)
30. **DRAMA V**
DRAMATICS—ABC ABCD 916
31. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note
BN LA550 G
32. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—
Delite 2017 (PIP)
33. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
34. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
35. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
36. **SUPERSOUND**
JIMMY CASTOR—Atlantic SD 18150
37. **BRAZIL**
RITCHIE FAMILY—20th Century T 498
38. **ODÉ TO MY LADY**
WILLIE HUTCH—Motown M6 838S1
39. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
40. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210

RECORD WORLD NOVEMBER 8, 1975

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Miles Davis and Teo Macero are assembling an album of unissued material from the last session by the great Davis quintet with **Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams**. The majority of the compositions are by Shorter . . . Choice Records is releasing four new albums: **Jimmy Guiffre's** second for the label, an **Al Haig-Jimmy Raney** quartet album, a ballad disc from **Irene Kral** and the debut album of pianist **Joanne Brackeen** backed by **Cecil McBee and Billy Hart**.

Ms. Brackeen's husband is saxophonist **Charles Brackeen**, who is represented by an excellent disc on Strata-East.

Pianist **Don Pullen**, whose solo piano album has just shipped on Sackville, has left the **Charles Mingus** band after several years in the group . . . The prolific **Rahsaan Roland Kirk** has completed his last album for Atlantic and his first for Warner Brothers. The Warners disc is a concept album in a variety of settings, capturing the musical world that surrounded Kirk in the fifties. But it is no way a simple nostalgia record . . . **Return To Forever** is now on Columbia with **Chick Corea** on Polydor, **Stanley Clarke** and **Lenny White** on Nemperor and **Al DiMeola** on Columbia. One quartet equals five record deals.

Sonny Rollins is completing his next for Milestone with some double tenor work from Rollins and **Bennie Maupin** . . . Next year's Montreaux Jazz Festival will feature a special series of duet concerts . . . **Sam Rivers'** next for Impulse will feature a quintet as opposed to his working trio or big band . . . Pianist **Muhai Richard Abrams** has recorded a duo album for the Italian Black Saint label. Meanwhile, his third Delmark album, "Things To Come From Those Now Gone," has just come out. This superb disc features the brilliant pianist and composer in a variety of settings with various instrumentation from duo to sextet. Also from Delmark is a newly-recorded **Art Hodes** album with **Truck Parham** and **Pops Foster**.

George Benson moves from CTI to Warner Brothers . . . Tenor saxophonist **Charlie Rouse** is working on a new album with a label yet unnamed . . . Bassist **Richard Davis** has recorded his fourth Muse album live in New York with only piano accompaniment to his solo acoustic bass . . . **Jeanne Lee** continues to appear the last Sunday of every month at Atelier Foundation, 244 West 23 Street in New York . . . Pianist **Horace Parlan** and saxophonist **Dexter Gordon**, both of whom have been living in Europe for many years, are returning to this country for a number of appearances at the end of this year or early part of the next.

Tribe Records (Box 361-A, Detroit, Michigan 48232) has released two fine albums: "Fairwell To The Welfare" by **Wendell Harrison** and "Venus Fly Trap" by **The Sea of Nurnen**. The Harrison album could be a major commercial breakthrough for this underrated saxophonist . . . "At Last" is a most exciting and unusual album by reedman **Charles Austin** and synthesist **Joe Gallivan** on Man-Made Records. This disc is available through New Music Distribution, 6 W. 95 Street, New York City. The music is an interesting synthesis of electronic music, contemporary instrumental music and jazz.

Bassist **Larry Ridley** has put together an outstanding solo album on Strata-East entitled "Sum Of The Parts" with a quintet that includes **Sonny Fortune** and **Cornell Dupree**. The album's standouts are his bass solo of "In A Sentimental Mood" and four part bass overdub on the traditional gospel tune "Go Down Moses." A beautiful statement from an oft overlooked musician . . . **Andrew Hill** is slated to tour Japan in January.

Gene Perla's PM Records has come up with a double **Elvin Jones** release: a live album from 1971 with Perla, **Chick Corea**, **Joe Farrell** and **Frank Foster** in the band and a spectacular new trio album, "On The Mountain," with Perla and **Jan Hammer**. Both discs are superb, especially "On the Mountain" which finds Elvin playing everything from modern acoustic jazz to the more **Billy Cobham**-esque style. It has been a long time since the drummer's finer Blue Notes discs, making this dual release even more pleasurable and important . . . The upcoming Impulse release will include a new **Keith Jarrett** quartet album and a double album reissue of **Lucky Thompson's** brilliant sessions for ABC with **Oscar Pettiford**.

RECORD WORLD THE JAZZ LP CHART

NOVEMBER 8, 1975

1. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
2. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note
BN LA452 G (UA)
3. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
4. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
5. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTS D 6022
6. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL 1196
(RCA)
7. **FIRST CUCKOO**
DEODATO—MCA 491
8. **WATERBED**
HERBIE MANN—Atlantic SD 1676
9. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
10. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
11. **MISTER MAGIC**
GROVER WASHINGTON, JR.—
Kudu 20S1 (Motown)
12. **SONG FOR MY LADY**
JON LUCIEN—Columbia PC 33544
13. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w. BECK—
Kudu 23S1 (Motown)
14. **BAD LUCK IS ALL I HAVE**
EDDIE HARRIS—Atlantic SD 1675
15. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
16. **THE BOY'S DOIN' IT**
HUGH MASEKELA—Casablanca NBLP 7017
17. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
18. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
19. **TAKING OFF**
DAVID SANBORN—Warner Bros. BS 2873
20. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
21. **PHENIX**
CANNONBALL ADDERLY—Fantasy 78003
22. **BAD BENSON**
GEORGE BENSON—CTI 6045S (Motown)
23. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 712 (RCA)
24. **THE LAST CONCERT**
MODERN JAZZ QUARTET—
Atlantic SD 2909
25. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
26. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
27. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
28. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
29. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451 (Motown)
30. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
31. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—
Polydor PD 6046
32. **CANONBALL ADDERLY PRESENTS**
BIG MAN
Fantasy 79006
33. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
34. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
35. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
36. **TIMELESS**
JOHN ABERCROMBIE—ECM 1047
(Polydor)
37. **FIVE PIECES 1975**
ANTHONY BRAXTON—Arista 4064
38. **JOE BECK**
Kudu 21S1 (Motown)
39. **FROM SOUTH AFRICA TO SOUTH**
CAROLINA
GIL SCOTT-HERON—Arista 4044
40. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518

75

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "I'm In Heaven" — Touch Of Class (Midland International). Harmony and heavy back-beat should bring this group to new heights. Definitely a "classy" cut.

DEDE'S DITTIES TO WATCH: "2000 Black" — Roy Ayers (Polydor-MUPT); "Inside America" — Juggy Murray Jones (Jupiter-MUPT); "Hey There Little Firefly" — Firefly (A&M-UPT).

Blue Magic, Major Harris, Margie Joseph — they are all a product of WMOT Productions. Put together by Norman Harris, Ron Kesity and others, it is another extension of the Sound Of Philadelphia. Alan Rubens, Steve Epstein and Steve Bernstein are the individuals who are responsible for seeking out talent. In their own unique way they have gathered the cream of the crop and have lead them to fame and creativity.

Johnny Bristol has been given a release from his contract with MGM Records. Bristol's latest release of "Go On And Dream" is breaking big throughout the country. At press time there were no further details as to where this multi-talented gentleman will next be found.



Seen here are the Ace Spectrum following the signing of their three year contractual pact with Queens Booking Corporation. Seated (from left) are Elliot Isaac, Rudy Gay and Ed Zant of Ace Spectrum and Carole Eldridge of QBC; Standing are Charles Graziano, VP of QBC; Joe Lodato, manager; and Henry Nash of QBC.

Playing L.A.



Phonogram/Mercury hosted a party on October 23 at the Beverly Hills Hotel to celebrate the Ohio Players' west coast tour and their newest gold album "Honey." Shown from left, are: Ohio Players Clarence "Satch" Satchell, Leroy "Sugar" Bonner; RW's Dede Dabney; Ohio Players' manager Elzy White.

Disco File (Continued from page 30)

by David Rubinson (& Friends), features guest shots by Herbie Hancock and the Pointer Sisters (both Rubinson artists), and is Womack's best in years, maybe his best period. The two longest cuts—"I Feel a Groove Comin' On" at 8:33 and "Everything's Gonna Be Alright" at 6:58—are complete knockouts, powerhouse cuts, but my own favorite right now is "Daylight," a song that sounds like it could become an after-hours disco-goers' theme: the most attractive of laid-back tempos and great lyrics about the all-night party life. The chorus: "It looks like daylight gonna catch me up again/Most people are getting up when I'm just getting in." The perfect end-of-the-evening song.

Donald Byrd's new album, "Places and Spaces" (Blue Note), opens up with one of the hottest instrumentals out now: "Change (Makes You Want to Hustle)," already released on a two-part single and getting picked up very fast. The cut, a hard bump with some wonderful string touches and rough vocal segments, runs 5:07, a little shorter than the two sides of the 45 put together, but quite compact. Also notable: David Ruffin's return in style with "Who I Am" (Motown), produced, arranged, conducted and largely written by Van McCoy and featuring his by now quite familiar sound given a little added force by Ruffin's ever-powerful voice. The standout track: "It Takes All Kind of People to Make the World;" "Heavy Love," "Love Can Be Hazardous to Your Health" and a re-make of the Choice Four's "Finger Pointers" also deserve attention.

NEWS & NOTES: Richard Nader is planning what he likes to call "The World's Biggest Disco Dance Party" for Madison Square Garden on Friday, November 28. The entire Garden floor will be open to dancers (though each person will have his own reserved seat on the side to return to) with special platforms for featured dancers and two stages at either end for live acts so one can be setting up while the other is performing. Another platform on one side will be set up for live DJs, who will do their own sort of performances inbetween acts. Elaborate plans are being made to make the Garden more intimate through the use of enormous weather balloons suspended above the dance floor, all bathed in lights which will change simultaneously. Booked so far: Gloria Gaynor, the Trammps and Crown Heights Affair. Hot prospects: Donna Summer and Silver Convention. And Nader, smart man, is
(Continued on page 92)

R&B PICKS OF THE WEEK

SINGLE **abc** **FREDA PAYNE**, "YOU" (Fox Fanfare/Double Diamond Music, Inc., BMI). Ms. Payne has been on the run with her inborn talent, taunting and teasing fans with her haunting voice. With this mellow side, extracted from her recent lp, "Out Of Payne Comes Love," she displays her deepest affection to those who appreciate the beauty and grace of her style. ABC-12139.

SLEEPER **Fantasy** **JOHNNY "GUITAR" WATSON**, "IT'S TOO LATE" (Jawat, Music, BMI). Known as a blues artist, Watson has caught on to a totally unique sound, encompassing a melodic rhythm pattern. Destined for gold record status, Johnny "Guitar" Watson has changed with the times, with a groove which should garner much action. Fantasy F-752-A-S.

ALBUM **"BARRY WHITE'S GREATEST HITS."** No longer will one have to wait for the Maestro's collection of solid gold chartmakers. Included in the package are such tunes as: "Love Serenade," "Never Gonna Give You Up," "I've Got So Much To Give" and other favorites from a man who has come a long way. 20th Century T-493.



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3 EXCITING L.P.S EIGHT SIZZLIN SINGLES

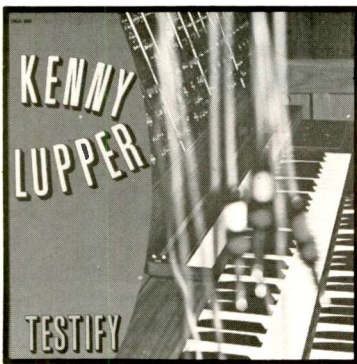
FREDDIE NORTH, "CUSS THE WIND"
Mankind 12022 From Upcoming L.P. Mankind 205

EAST ST. LOUIS GOSPEL ETTES,
"IT'S A JESUS AFFAIR" Nashboro 1018
From Nashboro LP 7152

GOSPEL KEYNOTES,
"JESUS YOU'VE BEEN GOOD TO ME"
Nashboro 1026 From Nashboro LP 7147

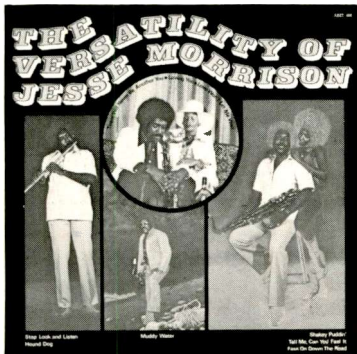
SWANEE QUINTET, "UPS AND DOWNS"
Creed 5228 From Creed LP 3062

DYNAMIC CORVETTES, "KEY TO HAPPINESS"
Abet 9461



Kenny Luper
"Do The Best You Can"
Creed 5230
From Creed LP 3063
"Testify"

Oliver Sain
"London Express"
Abet 9460
From Abet 407
"Blue Max"



Jesse Morrison
"Loving You/
Shakie Puddin"
Abet 9462
From Abet LP 408
"The Versatility Of"

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RECORD WORLD THE R&B SINGLES CHART

NOVEMBER 8, 1975

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**Coming Attraction
from Brunswick & Dakar**

BOHANNON'S NEW L.P.

**"THE
MIGHTY
BOHANNON"**

WATCH FOR IT!

BRUNSWICK

DAKAR

Record World en El Salvador

By YOLANDA PONCE VEGA

■ Mexicano, de mucho aprecio, compositor, arreglista y Propietario de Discos Gas, todo esto se le atribuye a **Guillermo Acosta**, quién estuvo de visita en Dicesa, el pasado mes de Septiembre; por cierto, la grabación del grupo **La Nueva Sensacion** (salvadoreños), con el nuevo hit: "El Negocio," se dejaba escuchar en los estudios! "muy tropical, muy bueno" afirmaba **Memo Acosta**, quién a su vez me informó que estaría en Bogotá-Colombia, para participar en el Congreso de la Federación Latinoamericana De Productores Fonográficos (FLAPP); luego seguiría rumbo a Perú, Venezuela, Argentina, Brasil, en busca de contactos con Compañías Suramericanas, a la vez que proyectaba lanzar varios de sus artistas con nuevos estilos de acuerdo a los países que visitará. **Alberto Vasquez**, **Lola Beltran** y **Amalia Mendoza** son algunos de los artistas GAS, que grabarán en España. Afirmó sobre el éxito que tiene **Perla Negra**, fabulosa cantante de 16 años de edad que ya

tiene su propio L.P., y marco record con el éxito "El Bimbo." **Eduardo Tornel** y **Ruben Rodriguez** son también nuevas adquisiciones de Gas, llevan delantera con los éxitos: "Espera el Verano" y "Apaga El Radio" respectivamente. Gas es distribuidor de Dicesa en México.

Relató con satisfacción que su composición "Llorar, Llorar, Llorar" interpretada por **Yolanda Del Rio** (RCA), ocupó durante tres meses el 1er. Lugar de popularidad en Los Angeles, 1er. lugar en New York y actualmente sostiene el primer lugar en ventas en Méxiico de la RCA.

Agregó que esperaba que se logran soluciones por medio de FLAPP, respecto a la gran piratería que existe en México ocupando un desastroso 40% en venta de "tapes" y "cassettes," "¡antes de que salga el Cassette o el Tape de la Compañía, el pirata ya lo tiene en el mercado," comento . . .!"

CBS prepara su material para
(Continued on page 82)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Se celebrará a fines de este mes en Oaxtepec, Mor., México, un "Seminario Autoral" dirigido a América Latina, presidido por **Gabriel E. Larrea**, titular de la Dirección General del Derecho de Autor, quien se expresa sobre el particular de la siguiente manera: "Despertará la conciencia de los países latinoamericanos y del Caribe y promoverá los derechos de autor en sus diferentes especialidades. El semanario será auspiciado por la Organización de las Naciones Unidas para la

Educación, la Ciencia y la Cultura (Unesco), la Organización Mundial de la Propiedad Intelectual (OMPI) y la Organización del Trabajo, así como por el gobierno mexicano, a través de la Dirección General del Derecho de Autor . . . Nuestro pésame a Argentina por la muerte de **Cátulo Castillo**, autor de decenas de composiciones populares argentinas. Entre los grandes éxitos internacionales de Cátulo se cuenta en primer lugar "La Calesita" . . . **Pepe Villa**, Director del **Mariachi México** está estableciendo procedimientos judiciales contra un mariachi que está usando su nombre **Mariachi México** en Nueva York. El original grupo musical mexicano nació en la difusora WEW el 2 de Febrero de 1953.

Villa ha pedido la intervención del Consul Mexicano en Nueva York, así como la inmediata actuación de la Secretaría de Relaciones Exteriores para paralizar de inmediato las prácticas de este grupo que le ha provocado entre otras cosas, la suspensión de un contrato para actuaciones en el Madison Square Garden, ya que las autoridades de inmigración en Estados Unidos negaron las visas al grupo mexicano, porque había otro **Mariachi México** en Nueva York.



Sara Montiel

Felicitemos de nuevo a México y nuestro corresponsal en el país azteca, **Vilo Arias Silva**, por nuestra edición de esta semana titulada "Especial de México," que corrobora ampliamente la inquietud siempre creciente de la industria discográfica mexicana, por mantener su vigencia absoluta en el mercado internacional ¡Adelante México!

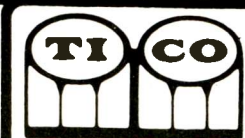


Silvestre

No vamos a permanecer discretos en nuestra política de impulsar con todas nuestras fuerzas las producciones, obras e intérpretes latinos dentro del gran mercado norteamericano, europeo y latinoamericano. Como toda labor de grupo, merecen altas felicitaciones todos aquellos que directa o indirectamente están respondiendo presente en estos grandes empeños. En su momento aclararemos todas las promociones en las cuales **Record World** ha participado hasta llevarlas a un éxito absoluto. Le toca su turno ahora a la canción brasileña "Nova Flor" (Los Hombres no deben llorar) de **Palmera**, **Mario Zam**, **P. Avila** y **Arthur Hamilton**, con sus líricos en Inglés y Español y bajo el título en Inglés de "Love me Like a Stranger," acabada de grabar en Inglés y Español por los inmensamente populares **The Lettermen**. Los próximos días serán de gran expectación y trabajo. Cabe mención especial la labor desplegada por **Debora Frenkel** de Fermata Internacional Melodies de Estados Unidos a favor de estos grandes esfuerzos, lo merezca o no la editora brasileña de **Enrique Lebendiger** . . . Entregó la revista Discoshow en Madrid sus trofeos "Canción del Verano." Entre los premiados se cuentan **Morris**

Albert por su "Feelings" ("Dime"), **Julio Iglesias** por su "Manuela" y **Sara Montiel** por su "Touch Me" . . . Firmó TR Records de Nueva York a **Milton Hamilton**, arreglista del éxito "Sunny" por **Yambu**. El

(Continued on page 81)



ISMAEL RIVERA

for all that Christmas means . . .



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Los Tukas de México en un repertorio de fuerza vendedora. Entre los números se destacan "El Silencio de tu Voz" (Allegre-Villareal), "Yo bien quisiera," "Destellos Verdes" (Moisés Medina Beltrán) y "Fuí" (C. Rodríguez).

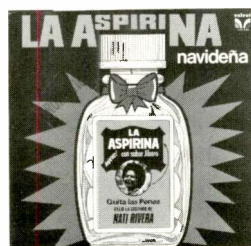
■ Los Tucas from Mexico in a very saleable package. "Vivir solo para Tí" (M. Molina), "Esta Noche voy a Verte" (S. Serna del Río), "Nacimos para Amarnos" (G. Cisneros).



TIEMPO Y DESTIEMPO MARCO ANTONIO MUÑOZ—RCA MKS 2042

El siempre vendedor Marco Antonio Muñoz está en el tope de su carrera. Arreglos de Chucho Ferrer, Magallanes y Enrique Orozco le respalda en esta nueva excelente grabación. Resaltan "Equivocado" (M. Arturo-Felipe Gil), "Como a nadie" (C. Monroy), "Mas que Ayer" (Puchi Balseiro) y "Así Quisiera Ser" (R. Fuentes-Molina Montes).

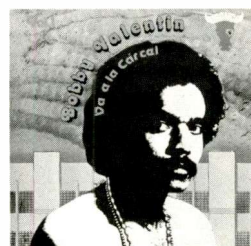
■ Marco Antonio Muñoz is at the peak of his career and here he proves why. Superb arrangements by Chucho Ferrer, Magallanes and Enrique Orozco. "Así quisiera ser" (Fuentes-M. Montes), "Mas que Ayer" (P. Balseiro), "Como un Lunar" (A. Carrllo) and "Amanecer Borincano" (A. Carrión).



LA ASPIRINA NATI RIVERA—Velvet LPV 1500

Con "La Aspirina" amenazando con convertirse en impresionante éxito en las Navidades, ya comienza a vender fuerte Nati Rivera con el Conjunto Los Campesinos esta grabación. "La Aspirina" (Isidro Rosado), "Las Morcillitas" (I. Rosado), "Tin Cutin" (I. Rosado) y "La Fría" (I. Rosado).

■ "La Aspirina" by Nati Rivera and Conjunto Los Campesinos is starting to move well in Puerto Rico. Looks like a smash hit for Christmas. "Navidad Preciosa" (I. Rosado), "La Turca" (I. Rosado) and "Lindo Cabello" (I. Rosado).



VA A LA CARCEL BOBBY VALENTIN—Bronco SLP 00101

Grabación en vivo en la Penitenciaría Estatal de Puerto Rico en la cual se luce Bobby Valentin con excelentes músicos. Muy buena mezcla! "Prestame tu Caballo" (R.R.), "Cuando Serás Mía" (B. Valentin), "A Panamá" (B. Valentin) y "Maiden Voyage" (H. Hancock).

■ Recorded live at State Penitentiary of Puerto Rico by Bobby Valentin and very talented musicians. Excellent mixing! "Maiden Voyage" (H. Hancock), "Cuando Serás Mía" (B. Valentin) and "Dos Soneros" (B. Valentin).

Nuestro Rincon (Continued from page 80)

grupo de Milton se llama **Milton Hamilton Crystallized**. Su nuevo éxito parece ser "And." El talento Hamilton también realizará producciones de jazz en próximos long playings para TR Records. Nuestra nueva Sección "Así Opina la Radio" está abierta para la colaboración y diálogo de todos los hombres y personalidades de la radio. No importa la opinión expresada, debe servir como defensa, evolución y protección a la radio latina, no tan solo en Estados Unidos, que mucha falta le hace, sino a toda Latinoamérica. Si es Ud. hombre de la radio . . . ¡Envíenos su opinión!

Entre los premiados por el Hall de la Fama de la Hispanic International Research Organización de Nueva York figuran: **Roberto Carlos** como el Cantante Internacional del Año, **Yolanda del Río** como la Interprete Folklórica, el Cantante Popular recayó en **Roberto Torres**,
(Continued on page 92)



NOVEDADES de CAYTRONICS

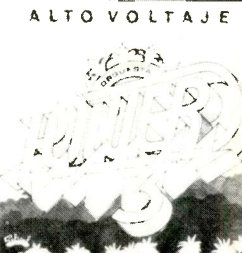
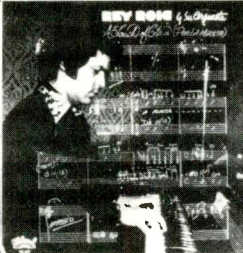
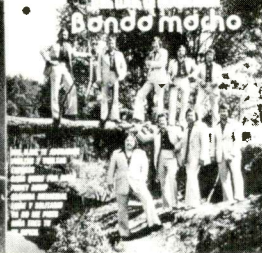
... DE AQUI Y DE ALLA...

ANGELICA MARIA firma contrato de exclusividad con la firma Caytronics, así se hizo saber en conferencia de prensa celebrada en Ciudad de México, por su Presidente Joe Cayre y su Vice Presidente de la División Internacional Rinel Sousa. El acto tuvo lugar en una suite del Hotel María Isabel, ante la presencia de los ejecutivos en México de la CBS, donde Angélica hará sus grabaciones que distribuirá la firma Caytronics en Latinoamérica y parte de Europa. Caytronics invertirá muchos miles de dólares en lanzar al gran mercado latinoamericano los discos de Angélica, aprovechando la popularidad que tiene por las telenovelas "Muchacha italiana viene a casarse", "Ana del aire" y "El milagro de vivir". El primer disco de larga duración del nuevo contrato con nuestra compañía de Angélica será preparado de acuerdo con el director artístico de CBS que designe Armando de Llano, el mismo contendrá 8 canciones rancheras y 4 baladas... **ALBERTO CORTES** estará de nuevo en el mercado con un nuevo tema que será sensacional. Cortes pertenece al elenco de la firma Hispavox que ahora es representada en Estados Unidos por la firma Caytronics. Tanto Cortes, como Karina, Mari Trini y todos los artistas del catálogo de Hispavox saldrán en el sello "Pronto", que estarán muy pronto en nuestro mercado...

MANOELLA TORRES y **GUALBERTO CASTRO** representarán a México en el Festival de la Voz y la Canción que el próximo mes se celebrará en Puerto Rico. Los dos son muy conocidos en Puerto Rico, ya que sus discos han tenido siempre gran difusión y tienen muchos admiradores. Manoella, aunque representa a México en esta ocasión, es de descendencia puertorriqueña... **VALEN**, el cantante español se sigue imponiendo con su tema "Cuando se muere un amor". Esta canción está en los primeros lugares del hit parade de la Florida y en New York se escucha muy a menudo... **LYDA ZAMORA**, la linda colombiana se perfila como una gran vendedora de discos. Su canción "Hoy se prohíbe cantar" ha penetrado en todo California y Texas, apareciendo en todas las listas del hit parade de esos Estados de la Unión Americana... **SANDRO** ha grabado una canción ranchera que a nuestro juicio la interpreta muy bien. Su nombre "El ausente". De esta forma, Sandro por primera vez incluye en su repertorio una canción ranchera y acompañado de mariachi...

VICENTE FERNANDEZ tiene su programa en el Canal 41 de New York. "Noches Tapatías", que así se llama dicho programa, surca el aire por dicho Canal con un gran "rating"...

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LATIN AMERICAN HIT PARADE

Singles

Guatemala

By ALEX LUGO

1. UN MUCHACHO POBRE
LOS LINCES—Dicesa
2. TRISTE ESTARAS
LEO DAN—Indica
3. MUHAMMED ALI
GRUPO HIERRO—Dicesa
4. EL SOL NACE PARA TODOS
RAUDALES—Fonica
5. EL CONDOR
ESTRELLITA—Sisa
6. NOSOTROS FUIMOS
KARINA—Dideca
7. BALADA PARA UN CANTANTE
DANIEL SALAZAR—Fonica
8. MELINA
CAMILO SESTO—Dicesa
9. SE ME OLVIDO OTRA VEZ
JUAN GABRIEL—Dicesa
10. LA GALLINITA JOSEFINA
VICTOR MANUEL PORRAS—Fonica

Puerto Rico

By WKAQ (JOSE J. ORTIZ)

1. UN AMOR DE LA CALLE
HECTOR LAVOE
2. CANDILEJAS
WILKINS
3. LO VOY A DIVIDIR
LISSETTE
4. DESEO SALVAJE
EDDIE PALMIERI
5. QUE BIEN TE VES
WILLIE COLON
6. CUCALA
CELIA Y JOHNNY
7. CHINESE KUNG FU
BANZAI
8. AMAZONA
LEBRON BROTHERS
9. BRAZIL
RITCHIE FAMILY
10. DANZON GUAJIRO
LA SELECTA

Los Angeles

By KALI (JUAN R. MEONO)

1. ACUERDATE DE MI
GERMAIN—International
2. MI DULCE SECRETO
LA MAFIA—Anahuac
3. MANDAME UN TELEGRAMA
LOS HUMILDES—Fama
4. EL SAUCE Y LA PALMA
ROSENDA BERNAL—Capitol
5. ERASE UNA VEZ
LUPITA D'ALESSIO—Orfeon
6. ESA PARED
LEO DAN—Caytronics
7. SERE FELIZ
LA PLAGA—Musimex
8. EL TAPADO
RAFAEL BUENDIA—Musart
9. TOMAME O DEJAME
KAROOL—Fuentes
10. ADIOS
LA EDICION—Cronos

New York (Salsoul)

By JOE GAINES

1. QUE BIEN TE VES
CONJUNTO MELAO—TR
2. TEMA DE B'WAY
JOE QUIJANO—Coco
3. LET'S DO THE LATIN HUSTLE
EDDIE DRENNON & THE
B.B.S. UNLIMITED—Friends & Co.
4. UN AMOR DE LA CALLE
HECTOR LAVOE—Fania
5. LEJOS DE TI
SABOR—Alegre
6. VAGABUNDO
EL GRAN COMBO—EGC
7. DE MI PARA PUERTO RICO
JUSTO BETANCOURT—Fania
8. SOY FELIZ
ISMAEL RIVERA—Vaya
9. CUCALA
CELIA CRUZ—Vaya
10. LA MORAL
BOBBY RODRIGUEZ—Vaya

En El Salvador

(Continued from page 80)

Diciembre, lanzarán un L.P. de **Chucho Tobar** y uno de la famosa **Orquesta Zuniga**. Proximamente estos artistas se proyectarán internacionalmente.

Calurosas Felicitaciones a Don **Antonio Hutt**, Presidente de Dicesa (Discos Centroamericanos S.A.), por haber sido nombrado Presidente de FLAPF, en el pasado Congreso que tuvo lugar en Bogotá-Colombia. El Sr. Hutt, ha sido una persona dedicada enteramente a la Industria del disco, a su progreso y desarrollo; con toda seguridad su labor como Presidente de FLAPF, será cien por ciento positiva para la mencionada Federación.

Aparece **El Chicano** (CBS), con un nuevo L.P. de arrastre "Piramide," la funda de dicho Long Play ha sido bastante comentada. El grupo **Labelle**, compuesto por **Patty Labelle**, **Sarah Dash** y **Nona Hendrix** (magnífica compositora) se destacan con su L.P. "Night Birds."

Un sencillo picantísimo de nombre "Esmeralda" es el nuevo éxito de "Los Farahones" (CBS) . . . **Willie Maldonado**, Gerente Propietario de Discos Picaro, se

encuentra satisfecho por la magnífica labor que desempeña el popular grupo **Fiebre Amarilla** en su jira artística por los Estados Unidos de America.

Los Polivoces, famosa duo Mexicana se presentará en "El Poliedro" durante el mes de Octubre. (CBS). El grupo **Hierro** (Dicesa) fué lanzado en sello sen en México con un magnifico sencillo: "Black Superman" y "No Hay Nada Mas." Hierro ha sido lanzado en la RCA peruana . . . El dinámico **Bernardo Garza**, Gerente de Ventas de Dicesa, partió hacia Guatemala, para formar parte de una reunión a nivel Centroamericano "Aprofono." Principal objetivo: Desarrollo y protección de la venta de Cassettes, en breve Bernardo nos estará informando más al respecto . . . Y haciendo uso de la célebre frase del Comentarista **Cesar Temes**, quién para cerrar con broche de oro cada magnífico comentario en "Rápidas Del Ambiente" en el Diario De Hoy" dice lo siguiente: "Yo Se Pero no lo Digo": quién es un popular Ejecutivo de una fuerte compañía Internacional en México al cual apodan: Galan De Galon.

Albums

Puerto Rico

1. DIME (FEELINGS)
SOPHY—Velvet
2. CANCIONES DE AMOR
DANNY RIVERA—Velvet
3. GRANDES EXITOS
LA SELECTA—Borinquen
4. THE GOOD, THE BAD & THE UGLY
WILLIE COLON—Fania
5. LA HISTORIA DE . . .
EDDIE PALMIERI—Tico
6. TREMENDO CACHE
CELIA Y JOHNNY—Vaya
7. LISSETTE
LISSETTE—Borinquen
8. BOBBY VALENTIN
BOBBY VALENTIN—Bronco
9. LA PANDILLA
LA PANDILLA—Alhambra
10. GRAN COMBO VOL. 7
GRAN COMBO—EGC

New York

By EMILIO GARCIA

1. TREMENDO CACHE
CELIA CRUZ & JOHNNY PACHECO—Vaya
2. BARRETTO
LOS RAY BARRETO—Fania
3. NUMERO 7
EL GRAN COMBO—EGC
4. UNA CARTA
LOS TERRICULAS—Discolando
5. A QUE NO TE ARTEVES
LILY & EL GRAN TRIO—Montilla
6. LA VOZ HECTOR LAVOE
HECTOR LAVOE—Fania
7. MI CORAZON LLORO
KING CLAVE—Claromar
8. CANCIONES DE AMOR
DANNY RIVERA—Velvet
9. THE GOOD, THE BAD & THE UGLY
WILLIE COLON—Fania
10. EL AMOR
JULIO IGLESIAS—Alhambra

Record World en Guatemala

By ALEX LUGO

■ En estos meses en que las actividades discográficas aumentan en forma, por demás decirlo, exorbitante, las 11 empresas disqueras estan en plena capacidad de producción, preparándose para surtir al gran mercado del Area . . . Nuestras felicitaciones a dos estaciones radiales cumpleaños "La Voz de las Américas 30 años de Historia en Radio," la Radio Guatemalteca, que sigue con inusitada fuerza cumpliendo su fecunda labor, T G W la estación "Voz Oficial del Estado" en sus 45 años de labor divulgativa de las costumbres y tradiciones de "Chapinlandia" y nuestra herencia Maya-Quiche de la cual estamos orgullosos . . . Debido al alto costo de la materia prima y al excesivo Impuesto aplicado por los gobiernos del área a la industria del disco, se avizora nueva alza al precio del disco. Algunas Empresas ya comenzaron a aplicar dicho aumento aunque no oficialmente, lo que sí se dá como un hecho, es que será al público consumidor quien sufra el aumento; los precios actuales por disco sencillo son a como sigue; — Guatemala Q.1.25 (equivalente al Dollar), Nicaragua 10.00 Córdobas (un dollar cincuenta), Costa Rica 12.50 colones (un dollar cincuenta y dos). A estos precios agregamos cinco centavos (Dollar) que será al aumento . . . El costo del L.P. fluctúa entre cinco, y cinco cincuenta de dollar . . . por estos días los cantantes y grupos Españoles en su momento cumbre, entre los solistas destacados estan **Camilo Sesto**, **Emilio José**, **Manolo Galván**, **Juan Pardo**, **Karina**, etc. Del ambiente Nacional "Pegando" fuerte **Daniel Salazar** (FONICA) su tema "Balada Para Un Cantante" está alcanzando excelentes posiciones en los Hit Parades a raíz de su triunfo indis-

cutible en el festival "La Guaría De Oro" celebrado en San José de Costa Rica . . . **Victor Manuel Porras**, autor é intérprete de la Gallinita Josefina' está como en sus mejores días con dicho tema y está siendo programado insistentemente . . . Los solistas a la orden del día, **Paola**, **Tanya Zea** (DILA), con sus temas "Nocturnal" y "Oh Baby."

Sonando insistentemente, no se quedan atrás, **Sonia Fausto** con "Me Esta Gustando," **Mariana**, "Tanto Amor" y **Elizabeth** "Gotitas De Dolor." Llegó de vacaciones por pocos días **César** el baladista triunfador de "Mi Plegaria," sus actuaciones y compromisos en el extranjero le mantienen alejado del solar patrio a raíz de su gran Hit . . . Otro triunfador **Hugo Leonel Vacaro** llegó al país (actualmente reside en Puerto Rico) con un gran equipo de técnicos y productores Borícuas de su programa televisado "Con Amor" que se difunde en los más importantes canales de E.E.U.U. Republica Dominicana, Venezuela, y naturalmente en Puerto Rico, el propósito de su llegada fué el de filmar a los más importantes y destacados Intérpretes Nacionales, y presentarlos en su programa.

Algunos de los que participaron, **Daniel Salazar**, **Alicia Azurdia**, **Victor Manuel Porras**, **Elizabeth**, **Aristides Paz** etc. Salió a la venta un simpático Album "De Paseo Por Guatemala," producido por **Rodolfo Mendía**, con una narración del crecimiento y progreso del "País de la Eterna Primavera," hecha por **Marco Tulio de la Roca** experimentado locutor de estas Lides, disco creado para los Chapines, ausentes de su patria.

Se está anunciando la llegada
(Continued on page 92)

Italia-Francia-Portugal-Inglaterra-E.E.U.U.-Y Japan Presentes:

Brillantes Resultados Obtuvo La Convencion Latinoamericana De RCA

■ MEXICO — Con el propósito, de que se convierta en una "familia" mundial, en el que debe prevalecer, el acuerdo de un intercambio permanente de artistas y catálogos; el sello RCA, obtuvo brillantes resultados en su Convención Latinoamericana, efectuada recientemente en Madrid.

Robert "Bob" Summer, Vice-Presidente Internacional de RCA, División Discos a nivel mundial, encabezó el numeroso grupo de importantes y capacitados ejecutivos; siendo el encargado de dictar la política internacional, que seguirá en el futuro el prestigiado sello.

Interés en el producto latino

La exposición de la música de todos los países de América, fué amplia y despertó el interés en los representantes de Italia, Francia, Portugal, Inglaterra, EE.UU. y Japón; países que asistieron por primera vez a una cita latina, y consideraron que el producto latino, está en condiciones de obtener resultados altamente productivos en los mercados de Europa y Asia.

Crear artistas internacionales

Otro de los acuerdos importantes, fué la unificación de los criterios, en el sentido de que los lanzamientos de artistas,



En plena sesión de trabajo, observamos de izq. a der. a Mike Everet de RCA Inglaterra; Adolfo Pino de RCA Brasil; Alberto Galtex de RCA España; "Bob" Summer vice presidente internacional RCA División Discos; Louis Couttolenc RCA México y Guillermo Infante RCA México.

serán realizados con el propósito de que se conviertan en artistas internacionales, contando para ello, con el apoyo honesto y amplio que otorgarán cada una de las filiales de Latinoamérica.

Todos presentes

La representación de México, estuvo integrada por **Louis Couttolenc**, su actual Presidente; **Guillermo Infante**, Director de Mercadotecnia y Ventas, quien

además, tuvo la responsabilidad de la organización del evento, en su calidad de Director de Desarrollo de Mercado para América Latina; y **Artemisa Moreno**, Gerente del Departamento Internacional.

Dentro del enorme grupo asistente, destacó la presencia de **Guiseppe Ornato** y **Francesco Fanti**, Presidente y Director de RCA, Italia; **Mario Pizurno**, Director Artístico de RCA, Argentina; **Adolfo Pino**, Presidente de RCA, Brasil; **Laureano Rojas**, Director de Lauro y Cía de Perú; **Guillermo Riquen** y **Jorge Rencoret**, Director y Gerente de Cordica de Venezuela; **Sergio Berdugo**, **Ramiro Echavarría**, **Carlos y José Ardila** de Sonolux de Colombia; **Carlos Rom**, "Chembo" **Mena** y **Matilde Hasbun** de Puerto Rico y Santo Domingo; **Richard Khury** de Federal Records de Jamaica; **Marc Exiga** de Francia; **Mike Everet** de Inglaterra; **Isaac Wegbraut** de American Product de Uruguay, **Susy Monge** de FTA de Perú y **Alberto Galtex** del país anfitrión RCA, España.

En Tokio para 1976

La próxima cita latina de RCA, para 1976, tendrá como sede la Ciudad de Tokio, Japón; y anticipadamente se confirmó la valiosa asistencia de todos los países asiáticos.

Maria Medina La Mejor Interprete



Al concluir la fase nacional del Festival OTI, la juvenil **María Medina**, fué considerada unánimemente por el jurado calificador, como la mejor intérprete del certamen, y con toda justicia se llevó el premio. **María Medina**, participó con el tema "De Tí para mí . . . de mí para tí," que ocupó el segundo lugar en la clasificación final, a solo tres puntos del tema triunfador.

La FLAPF Renova Mesa Directiva



La Federación Latinoamericana de Productores de Fonogramas, renovó una vez más, su mesa directiva, la cual quedó integrada de la siguiente forma: presidente, **José Antonio Hütt** representando al mercado de Centro América; Primer vice presidente, **Guillermo Infante** de México; Segundo vice presidente, **Carlos Gutierrez** de Colombia; Tercer vice presidente, **Roberto Ingles** de Chile y como Secretario General, **Henry Jensen** de Brasil. La elección tuvo lugar en Bogotá, Colombia.

Toda la obra editorial de esta sección ha sido preparada por **Vilo Arias Silva**.

All editorial copy in the special section was prepared by **Vilo Arias Silva**.

SE UNIFICARON CRITERIOS PARA LANZAMIENTOS DE ARTISTAS CON EL FIN DE HACERLOS INTERNACIONALES

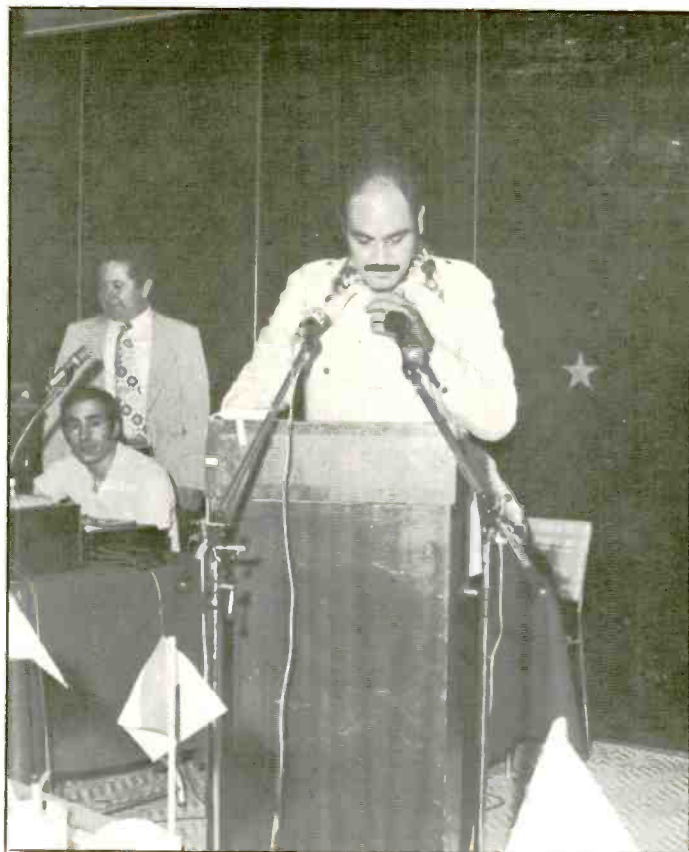


Intensa fué la actividad que se desarrolló, en todas las reuniones de la Convención. En la foto, en primer plano, Robert "Bob" Summer, Louis Coultolenc, José Vías y Mike Everet, escuchan con atención una de las tantas intervenciones.

TOKIO SERA LA SEDE DE LA PROXIMA CONVENCION EN 1976 CON ASISTENCIA DE TODOS LOS PAISES DE ASIA

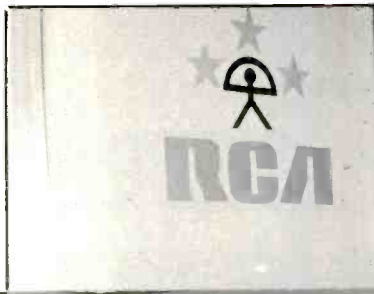


Ejecutivos y artistas se confundieron en una sola y unida familia. David Cassidy, uno de los intérpretes invitados, posando acompañado por Luis Alberto Moreno Jefe de Promoción española, "Toño" Hütt Presidente de DICESA de Centro América, Roberto Recalde Presidente de FADISA de Ecuador y José Vías División Discos de Nueva York.



Merecidos elogios, recibió Guillermo Infante, Director de Desarrollo de Mercado para América Latina y responsable de la brillante organización del importante evento. En la foto, Guillermo Infante, hace uso de la palabra, ante la nutrida concurrencia.

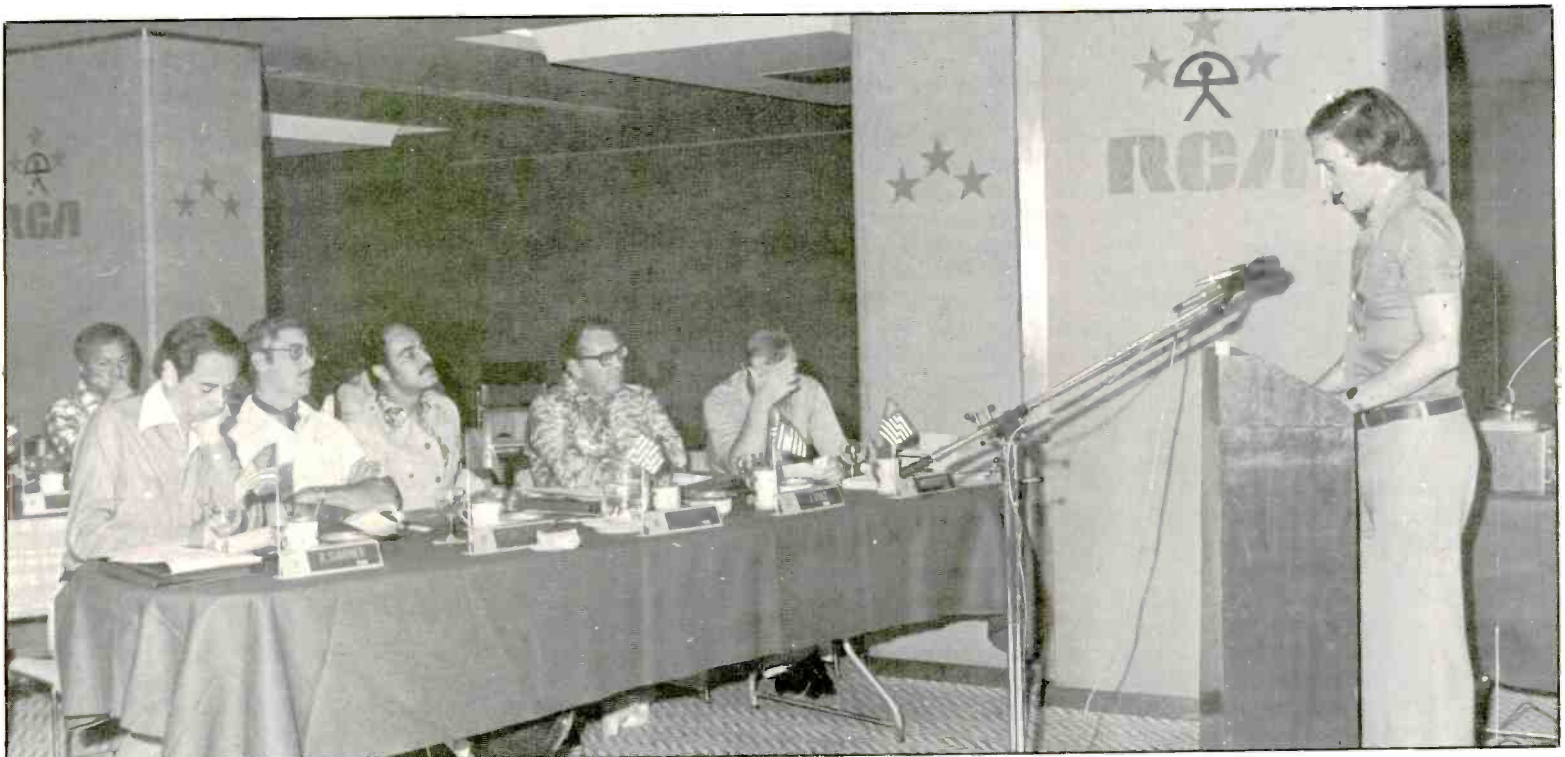
ROBERT "BOB" SUMMER DICTO LA POLITICA IN- TERNACIONAL DE LA GRAM FAMILIA R.C.A.



MENSAJE OPTI- MISTA Y LLENO DE SINCERIDAD

"Bob" Summer, Vice-Presidente Internacional de RCA. División Discos, en pleno diálogo con la gran familia RCA. de Latinoamérica. Su mensaje, estuvo pleno de optimismo y realidades; marcando una línea futura de grandes alcances y apoyo total para todo el producto latino. Su presencia, reafirmó la importancia que está obteniendo América Latina en el mercado musical mundial.

José José, otra de las estrellas del elenco artístico RCA., que fueron invitados, cambiando impresiones con Tokugen Yamamoto Director de Desarrollo de Mercado para el Oriente y Luis Alberto Moreno Jefe de Promoción de RCA. española.



Alberto Galtz, Presidente de RCA. España, se dió a conocer como un magnífico anfitrión. Sus palabras de bienvenida, fueron un marco digno de la trascendental cita latina. Escuchando el amistoso mensaje de Galtz, aparecen "Bob" Summer, Louis Couttolenc, Guillermo Infante, José Vías y Mike Everet.

El Lic. Baptista Premia a Mike Laure



"Las Mariposas Locas," se acercan a las 200 mil copias vendidas en la versión de Mike Laure. Y, como un justo premio, Discos Musart otorgó un Disco de Oro a Mike Laure, quien lo recibió en compañía de su esposa, de manos del Lic. Eduardo Baptista, Sub-Director General de la Empresa.

Diez Hits Internacionales En El Nuevo Elepe de Juan Torres

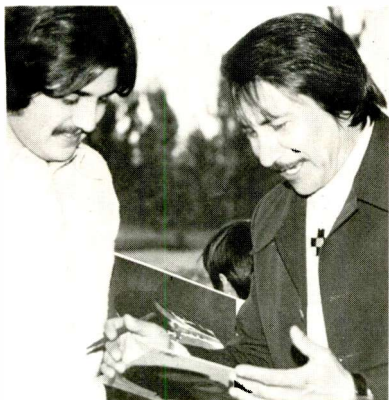
■ MEXICO—Con una trayectoria llena de triunfos y una imagen internacional consolidada, en base de su talento como organista; Juan Torres, llegó a su Volumen 24.

Su nuevo elepe, que acaba de lanzar discos Musart, incluye los más recientes éxitos internacionales, en los que destaca "Bandolero," "La Otra España" y "Buscame" del compositor Juan Carlos Calderón; "Lagrimas de Cocó-

drilo" de King Clave; "Manuela" de Manuel Alejandro y "Una Sonrisa Triste" de Armando Manzanero.

La producción, fué realizada por el Lic. Eduardo Baptista, con arreglos de Javier Iturralde. Y ratificando su prestigio de gran vendedor, antes de que apareciera el elepe en el mercado, ya habían pedidos por varios miles de copias.

En la actualidad, Juan Torres realiza su acostumbrada temporada anual en la capital mexicana, y todas sus actuaciones son con salón lleno.



Juan Torres acompañado de Sergio Blanchet Gerente de Publicidad de discos Musart. La popularidad del extraordinario organista se manifiesta de costa a costa en toda la República.

Carlos Lico Se Coviente En El Castarbe De Meda Con Su Nuevo Estilo Ranchero

■ MEXICO — Brillantes son los triunfos que está logrando Carlos Lico, en su nuevo estilo ranchero. El baladista romántico, quedó atrás y dió paso a lo que se constituye en el intérprete de moda ranchero.

Su primer lp ha tenido una aceptación abrumadora, y Carlos se luce interpretando "Mi Tierra Mexicana," "México Lindo," "Canción Mixteca," "Paloma Querida" y "Un Viejo Amor" entre las que más gustan.



Carlos Lico, transformado en un intérprete ranchero de gran impacto.

RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—En la última visita, que realice a Los Angeles, Cal.; con gran tristeza pude comprobar, que las emisoras de esa ciudad, cuya población es ciento por ciento de origen mexicano, no reciben las novedades disqueras que se lanzan en México; salvándose de esta crítica, el sello Peerless, el cual, por las declaraciones de Pepe Rolón, Director de Programación de la KWKW, es la única grabadora de México, que les envía rigurosamente sus novedades. Entiendo que esta labor promocional, tiene que ser realizada por el representante de cada sello en EE.UU.; pero, si al representante no le interesa en lo más mínimo promocionar el producto, hay que ignorarlo y enviar las novedades desde México; ya que musicalmente, podemos considerar al gigantesco mercado de California, como parte espiritual de México, y de ninguna manera, se puede aceptar, que un hit que revienta en México, se conozca recién en noble mercado, después de varios meses, en el mejor de los casos. ¡Felicitaciones, para el amigo Alejandro Zaldivar, por la acertada dirección del sello Peerless, demostrando que el sistema de promoción

es tan positivo nacional como internacionalmente! . . . Hector Meneses, tercer lugar en el reciente Festival OTI (fase nacional), firmó en exclusiva con Melody, y lanzó lo que constituye su primer sencillo, con el tema del festival "Me dá miedo tu amor" . . . En forma arrolladora, Tirzo Paiz sigue extendiéndose en toda la República con su hitazo "Si me quisieras un poquito," que tambien refleja enormes ventas . . . Silvana de Lorenzo (RCA), anuncia su visita . . . Censurable, grosero y antiprofesional proceder de Oscar Anderle; representante, "manager" y celoso guardian de puerta, en todo hotel que se hospeda Sandro, al obstaculizar con poses y expresiones ridículas, la labor de promoción radial, en perjuicio del intérprete.

Y no creo, que Roberto Sanchez (Sandro), este de acuerdo . . . Con muchas posibilidades, lanzó RCA. el nuevo sencillo de Lindomar Castillo, con los temas (versiones en castellano de Tomás Fundora), "Hechicera" y "El Patrón" . . . Ampliación en las instalaciones de Melody. El pequeño imperio disquero de "Nacho" Morales se va extendiendo, y el sello Melody, cobra cada vez mayor fuerza y respeto a nivel nacional é internacional. ¡Congratulaciones Nacho! . . . Tremendo impacto de Los Baby's con su nueva grabación "Como un duende," tema que se coloca como uno de los grandes prospectos de la temporada . . . Todas las regalías, por concepto de explotación de obras de autores españoles, quedaron retenidas en cada una de las agrupaciones autorales de México que tenían vinculación con la Sociedad General de Autores Españoles . . . "En la nueva etapa de Discos Capitol, lo más importante es descubrir é impulsar nuevos artistas nacionales," palabras llenas de entusiasmo, del capacitado y caballeroso Fernando Hernandez, Gerente General de la compañía que dirige actualmente Robert Ascott. Y dentro de esta nueva etapa, como me informó el amigo Hernandez, está el proyecto de la instalación de su moderno estudio de grabaciones, el cual estará dotado de las técnicas mas avanzadas . . . En breve, lo mas destacado del elenco del sello Copacabana de Brasil, será lanzado en México. Entre las producciones, que están en proyecto de aparecer, son las de Benito de Paula, Nelson Ned (grabaciones en portugues), Moacyr Franco (de su antiguo repertorio, tambien en portugues) y Claudio Fontana. Todo esto, como consecuencia, de la firma de contrato que acaba de realizar Gamma de México, para representar el sello brasileño . . . Tremendo apoyo para Manuel Serrat (EMI-Capitol). A la vez, que aparece un nuevo y excelente elepe, que se identifica con el número "Para piel de manzana."



Alejandro Zaldivar



Ignacio Morales



Fernando Hernandez





Con el sentimiento que lo identifica, King Clave se despidió cantando sus éxitos.

**Subscribase a
Record World**



En la entrevista, ante las cámaras de televisión, los directivos de la UPEM, Raúl Vieyra de Excelsior; Alejandro Alvarado de El Universal; Wilbert Torre de La Prensa; Vilo Arias de Record World; José Antonio Cano de Cine Mundial y Luis Ramirez de Novedades, rodean a King Clave, quien emocionado exterioriza su agradecimiento.

Gualberto Castro Llevara La Representación De México Al Festival Oti En Puerto Rico

■ MEXICO — Gualberto Castro, favorito desde las eliminatorias con el tema 'La Felicidad' de Felipe Gil, se ganó el derecho de representar a México, en la gran final internacional que se llevará a cabo en Puerto Rico este próximo 15 de Noviembre. La experiencia de Gualberto, en esta clase de Festivales, hacen abrigar esperanzas, de que "La Felicidad" se manifieste como "La digno rival en esta competencia musical Iberoamericana Gualberto, ha sido siempre, fuerte finalista en todas las eliminatorias de los anteriores Festivales CTI -fases nacionales-, pero esta vez, resultó el indiscutible ganador. En México, Gualberto con "La Felicidad," recibe fuerte

Raul Velasco Exhibe Los Trofeos En TV



Un Disco de Platino, un significativo pergamino—en donde iba el reconocimiento del periodismo de espectáculos de México—y otro Disco de Oro, fueron un marco espectacular, en la vibrante despedida de King Clave en la televisión mexicana.

Los periodistas de México lo eligieron:

King Clave Resulto El Mejor Artista Del Mes

■ MEXICO — Destrozando todos los records de ventas, al rebasar más de un millón de copias vendidas, en menos de seis meses con tres temas; King

Clave, fué nominado por el periodismo de espectáculos de México, como el "Artista del Mes;" y en emotiva ceremonia televisada, la UPEM (Unión de Periodistas de Espectáculos de México), le hizo entrega de un significativo pergamino, el cual, se ha instituido mensualmente, y se le otorga al artista nacional ó extranjero más sobresaliente.

Talento compositor

King Clave, nacido en Argentina, pero musicalmente de nacionalidad mexicana como él lo manifiesta, se consolidó definitivamente como el ídolo consentido de la juventud de México. Y no solo se ha convertido en el intérprete de moda, si no que se dá a conocer, como un talentoso compositor. Prueba de ello, son las numerosas obras musicales, que la están grabando con brillante éxito, cantantes y grupos; como **Lo Joao** que se consolidaron con "Lágrimas de Cocodrilo" (grabado también por Juan Torres); "Como agua clara que camina," éxito en la voz de la revelación juvenil Rosalba; Salvador Amor quien se dió a conocer con el "Usted me deja Llorando" y en la actualidad **Los 4 Soles** acaban de lanzar con grandes resultados otro tema de King Clave "Nunca más podré Olvidarte."

Futuros Hit

De esta forma, la carrera artística de la nueva estrella latina, continúa por el sendero de los triunfos; además de que su nueva producción, se vislumbra con enormes posibilidades, en donde comienza a destacar "Por Culpa Tuya," y listos para ser lanzados "Faltan 5 'pa' las Doce," "El casamiento del pobre" y "El año viene me caso contigo," números que ostentan todas las cualidades para ser hit's de impacto internacional.



Gualberto Castro, lució su calidad interpretativa.

impulso de sello CBS., y se vislumbra como uno de los pocos números de festival que tendrá éxito comercial.



El llanto ahogó sus palabras, y King Clave lo único que pudo pronunciar fué . . . "Gracias, muchas gracias," en el momento en que Raúl Vieyra Presidente de la UPEM le entregó el pergamino.

Mexico's Top Ten Singles

By VILO ARIAS SILVA

1. EL ALACRAN
LA PANDILLA—Cisne RAFF
2. MARIPOSAS LOCAS
MIKE LAURE—Musart
3. LAGRIMAS Y LLUVIA
JUAN GABRIEL—RCA
4. MI CORAZON LLORO
KING CLAVE—Orfeon
5. TE TENDRE QUE OLVIDAR
RIGO TOVAR—Melody
6. CHAMBACU
AURITA CASTILLO—Peerless
7. POR QUE NOS DIJIMOS ADIOS
DAVE MACLEAN—RCA
GRUPO YNDIO—Polydor
8. UNA VIEJA CANCION DE AMOR
RAUL ABRAMZON—CBS
9. QUE MAS DA
RICARDO CERATTO—EMI Capitol
10. COMO UN DUENDE
LOS BABY'S—Peerless

Albums

By VILO ARIAS SILVA

1. TE TENDRE QUE OLVIDAR
RIGO TOVAR—Melody
2. MARIPOSAS LOCAS
MIKE LAURE—Musart
3. CHAMBACU
AURITA CASTILLO—Peerless
4. MI CORAZON LLORO
KING CLAVE—Orfeon
5. SE ME OLVIDO OTRA VEZ
JUAN GABRIEL—RCA
6. ME ESTA GUSTANDO
VICTOR ITURBE—Polydor
7. LLUEVE SOBRE MOJADO
CAMILO SESTO—Musart
8. QUE MAS DA
RICARDO CERATTO—EMI Capitol
9. CUANDO MAS TE QUERIA
LOS BABY'S—Peerless
10. MENTIRA MENTIRA
ROSALBA—Melody

Jira por EE.UU.

En la actualidad, King Clave realizo lo que significa su segunda temporada grande en Estados Unidos, la cual abarcará todo el Estado de California, para continuar por Miami, Chicago y Nueva York; y antes de finalizar el año, se presentará en el teatro Blanquita de México, como figura estelar del espectáculo.

Cita Latinoamericana De Polydor Y Phonogram



Dentro de un ambiente de cordialidad y estrecha unión, los directores de las empresas Polydor y Phonogram de Latinoamérica, culminaron con gran éxito su reciente convención. En la foto, (de izq. a der) Sonderman, Manager Regional de Phonogram Internacional; Lic. Enrique de Noriega, Manager Comercial de Polydor de México; Peterman, Manager Regional de Polydor Internacional; Lear, Director de Phonogram de Argentina; Luis Bastón, Director General de Polydor de México; De Zuñiga, Director General de Polydor-Phonogram de España; Midani, Director de Phonogram de Brasil; André Toffel, delegado para America Latina de Polydor y Phonogram; Alex, Director de Polydor de Venezuela; Bliersbach, Vice Presidente de Polydor Internacional; Escolar, Director de Phonogram de Colombia y Buinik, Vice Presidente de Phonogram Internacional.

Beatriz Adriana Y Laura Alegria Dos Nuevas Figuras De Peerless

■ MEXICO — Incrementando su elenco juvenil, el sello Peerless lanza las primeras grabaciones de **Beatriz Adriana**, con mucho futuro en la interpretación del género ranchero y **Laura Alegria**, baladista romántica de enormes posibilidades.

En el sencillo de **Beatriz**, destaca el tema "Otra vez me Ena-

moré," del compositor **Juan Gabriel**. Y **Laura**, se luce con "Serás todo para mí."

Aspecto Promocional

En el aspecto promocional, el apoyo por parte de la grabadora Peerless, es total, por lo que se puede vislumbrar, un buen futuro artístico para ambas juveniles intérpretes.



Beatriz Adriana

Laura Alegria

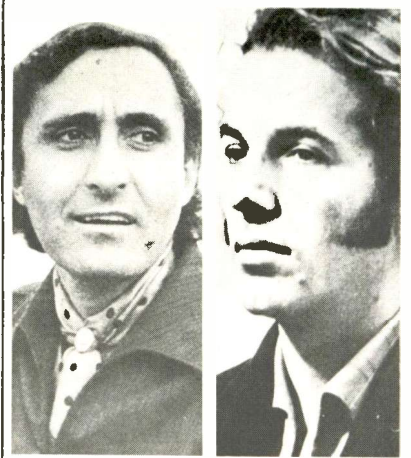
Nelson Ned Logra Fuerte Impacto Con 'Quien Eres Tu'



■ **Nelson Ned**, considerado entre los artistas más queridos del público de México, está logrando fuerte impacto en todo el País, con el tema "Quien eres tú"; el cual paulatinamente se coloca entre los favoritos de la temporada.

Los éxitos disqueros, del pequeño gigante carioca, en el mercado mexicano, han sido muchos, y por las últimas noticias proporcionadas por la Dirección de Gamma; **Nelson** está terminando un nuevo elepé en castellano, el cual será lanzado internacionalmente a finales del año 75.

En la foto, aparece acompañado por **Carlos Camacho**, Director General del sello Gamma, exhibiendo uno de sus muchos trofeos que ostenta por sus grandes ventas.



Victor Iturbe

Oscar Chavez

Victor Iturbe Oscar Chavez Y El Grupo Yndio Reciben Apoyo Internacional

■ MEXICO—Contando con la totalidad de sus representantes en América Latina, Polydor y Phonogram, culminaron exitosamente su Convención Anual; la cual estuvo dirigida por **Luis Bastón Talamantes**, Director General de Polydor de México y anfitrión del evento.

Interesantes temas

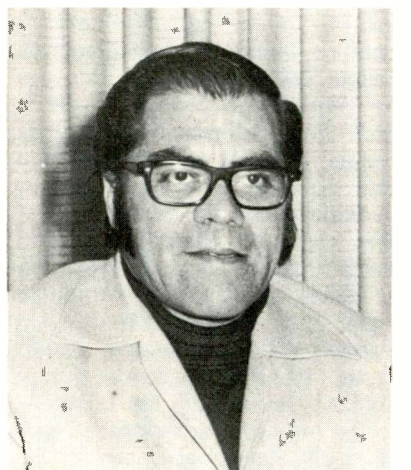
Lo más sobresaliente de la reunión, fué la presentación del producto de cada País; la explotación del mismo y la forma en que se pueda mejorar, el sistema de trabajo del mercado latino en EE.UU.

Guerra a la piratería

Por otro lado, tambien se trató el tema de la piratería, y todos los asistentes, unánimemente declararon que lucharán hasta sus últimas consecuencias, para proteger el producto, de este cáncer que amenaza con extenderse.

Apoyo internacional

Entre los artistas, que están recibiendo apoyo internacional, están **Victor Iturbe**, **Oscar Chavez** y **el Grupo Indio** en el elenco de México; **Elio Roca** y **Cacho Castaña** de Argentina y **Soledad Bravo** de Venezuela.



Luis Bastón, Director General de Polydor de México, tuvo la responsabilidad de la conducción de la cita latina.

GENERACION 2000

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"tu eres"
"muñeca preciosa"
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Rosalba y Raul Y Sello Melody

■ MEXICO—Rosalba, la voz juvenil de mayor impacto durante el año, y Raúl Vale, se han convertido en las estrellas más prometedoras del pujante sello Melody.

En el caso de Rosalba, sus éxitos disqueros han sido concutivos. Primero, causó admiración con "Amándote," luego vino "Como agua Clara que camina" y en la actualidad, supera las 100 mil copias vendidas con "Mentira, Mentira" del compositor chileno Wildo.

Mientras que Raúl, logra después de varios intentos, encontrar el tema que lo está consolidando definitivamente. Se trata de "Vivir Contigo," número del cual es el compositor.

Hay que destacar también, que en el reciente elepé de Rosalba, además de sus tres éxitos, existen muchos temas que ostentan atributos musicales suficientes como para convertirse en grandes hit's, como "Jamás me cansaré," "Si regresas por amor" y "Alguien como él."



Rigo Tovar

En Primer Lugar Rigo Tovar Y Su Exito 'Te Tendre Que Olvidar'

■ MEXICO—Acaparando constantemente los primeros lugares de popularidad y ventas; Rigo Tovar y su Conjunto Costa Azul, ratifican su imagen de ídolos, y una vez más colocan otro hitazo nacional con "Te Tendré que Olvidar."

Las incursiones de Rigo en toda la República, son de resultados monstruosos. En el grupo musical moderno, que logra reunir admiradoras en cifras nunca vistas anteriormente, por lo que su calendario de actuaciones, está saturado hasta mediados del próximo año.

En el terreno internacional, la promoción está siendo proyectada para Centro y Sudamérica, en donde por afirmación de la dirección general de Melody, grabadora a la cual pertenecen, los resultados son muy positivos.



Rosalba

Raúl Vale

Polo Ortega Da La Sorpresa En Su Primer Elepe

■ MEXICO—Con canciones tradicionales como "Así es mi Tierra," "Acapulqueña," "Veracruz," "Michoacan," "Mexico Lindo," "Cocula" y "Janitzio;" el organista Polo Ortega, dá la sorpresa en su primer elepé.

Con muchos años de experiencia y después de recorrer medio mundo, Polo acaba de dar a conocer sus primeros grabaciones acompañado de Mariachi, contando con el fuerte apoyo de Peerless.

En esta producción, Polo Ortega demuestra que tiene un futuro muy atractivo como organista, imagen que se ve respaldada por ser el campeón de tiro olimpico mexicano.

Todos los temas, están realizados con arreglos musicales modernos, pero sin que estos pierdan su estructura melódica original.

Napoleon Y Adan Machado

■ MEXICO—Napoleón, con muchos años de luchar artísticamente y Adán Machado, joven debutante en esta difícil profesión; son dos intérpretes que destacan en el elenco Cisne RAFF.

El compositor-intérprete, participante de muchos festivales y creador de varios éxitos, se encuentra con los números "Molina Rojo" y "Que será si te vas," entre la preferencia del público, y con muy buenas cifras en ventas.

Por su parte Adán Machado, poseedor de una excelente voz, aparece con el tema "Acontecimientos" del compositor Indalecio Ramírez, en el cual Adán, luce una forma de interpretar de tanta calidad, que hace pensar que puede constituirse en una de las grandes revelaciones juveniles. El sencillo se completa con "Lástima" de la inspiración de José Luis Almada.



Adán Machado

Napoleón

Buena Produccion Del Conjunto Africa



Alegre, comercial y muy bien lograda, la nueva producción lanzada por el Conjunto Africa, quienes con el tema "Las piernas de Malenia," logran nuevamente revivir sus triunfos tropicales anteriores.



Polo Ortega



'SI TE VAS' ES EL EXITO DE



ALEJANDRA QUIEN PRONTO SERA UNA GRAN FIGURA



AMIGO COMPOSITOR:

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La Editora Musa Gana Prestigio Derrochando Seriedad Profesional

■ MEXICO—La lucha editorial es tremenda. La pelea por los derechos de las obras, muchas veces llega hasta las amenazas y en otras, los temas son editados sin tener la respectiva autorización.

La falta de capacidad profesional, de algunos ejecutivos que dirigen las empresas editoriales es tan notoria, que se mantienen en el cargo, ostentando como única arma, un asqueroso servilismo.

Pero, también existe el ejecutivo que sabe como se maneja y explota una editora de música; y este es el caso de **Augusto Monsalvo**, quien en poco tiempo de haber sido fundada la Editora MUSA, cuenta ya con varios éxitos, como "Mentira, Mentira," en la voz de **Rosalba** del compositor **Wildo**; "Look at me" que interpretan el grupo **Moments** y "Shame, Shame, Shame," que han y exclusivamente en base a un surgido (en el primer caso), única derroche de profesionalismo y seriedad promocional.

En MUSA, la oportunidad está al alcance de todos los compositores que se sientan con aspiraciones. Las puertas se mantienen siempre abiertas y la búsqueda de nuevos números es un leña.

Un peón combativo

La inquietud de **Monsalvo** contagia. No es el ejecutivo que se siente estrella; es el peón combativo que busca obras, que se abre paso y destaca ante la mirada desesperada de los que no tienen la capacidad para hacerlo, y que se escudan en el prestigio de un antiguo catálogo comercial.

MUSA, va para arriba. Su crecimiento es notorio y se vislumbra como la Editora joven de mayor eficacia.



Augusto Monsalvo



Manteniéndose como uno de los más calificados grupos modernos, Los Freddy's capitalizan muy buenas ventas con el número "Reflexión," con difusión de costa a costa. Dentro de los proyectos promocionales a nivel internacional de Peerless, Los Freddy's, figuran en los primeros lugares, y se prepara un adecuado material, para los mercados de Centro y Sudamerica.

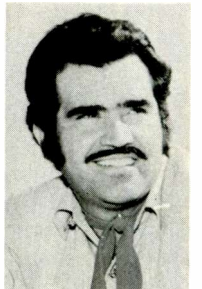
2 Voces Rancheras De Gran Admiración

■ MEXICO — Siguiendo la tradición, de las grandes voces femeninas, que siempre ha tenido el género ranchero, **Valentina Leyva** surge incontenible, ganándose la admiración general en todos sus recitales. Lo mismo, sucede con el consagrado **Vicente Fernandez**, quien al retornar de su temporada triunfal en España — antes del rompimiento de relaciones musicales—, su imagen ha crecido, confirmando que no solo basta ponerse el vestido de charro y cantar temas rancheros.

Valentina acaba de llevarse los aplausos en el Madison Square Garden, integrando una caravana del sello CBS. del que se exclusiva, y vertiginosamente su reciente grabación "Sangre Caliente" gana popularidad, tema que está acompañado en el sencillo por "Dolor de Soledad." Mientras **Vicente**, con su calidad característica, continúa afianzado en los primeros lugares de ventas de CBS, con "La Ley del Monte" y "Que te vaya Bonito."



Valentina Leyva



Vicente Fernandez

Melody Firmo Con Music-Hall De Argentina

■ MEXICO — Music Hall de Argentina, representado por su Director **Néstor Selasco** y Discos Melody en la persona de su Presidente y Director General **Ignacio Morales**, firmaron contrato para la distribución y explotación del producto Music-Hall en México.

Dentro del elenco artístico que destaca en Music-Hall, están el grupo **La Trocha Angosta**, **Luciano**, **Diego Verdaguer** y **Claude Francois**, que interpreta el exitoso tema frances "El teléfono llora."

El convenio, fué firmado en Buenos Aires, Arg.; y los preparativos para los lanzamientos, están muy adelantados, por lo que muy pronto, estarán en el mercado, las producciones de estos calificados artistas.

De esta forma, Melody robustece su catálogo internacional y su prestigio se extiende hacia el extranjero, prueba de ello es la confianza que acaba de depositar Music-Hall, en el sello que dirige **Ignacio Morales**.

Eduardo Nunez Y Estrellita

■ MEXICO—Afirmada como una buena intérprete de la balada romántica, **Estrellita** vuelve a escucharse con su nueva producción "Me gustaría saber." El tema es de la compositora **Laura Gomez**, y recibe el apoyo de las emisoras de mayor "rating," lo que indica, que puede nuevamente **Estrellita** colocar un hit a nivel nacional. Por su parte, **Eduardo Núñez**, uno de los grandes vendedores del ritmo tropical, acumula altísimas ventas con "La Cumbia del Sueño," número favorito de las enormes masas populares.

Ambos intérpretes, forman parte del vigoroso elenco Cisne RAFF. que despues de cubrir eficazmente, se proyecta con fuerza hacia el exterior, bajo la indismayable dirección de **Raúl y Rafael Ficachi**.



Estrellita



Eduardo Nuñez



CBS/COLUMBIA INTERNACIONAL, S. A.

felicita a su artista exclusivo
gualberto
por el gran triunfo
obtenido en el 4° festival



Fase Nacional

con la canción

"LA FELICIDAD"

Aut. Felipe Gil

1er LUGAR





Manuel Villarreal

Ceratto y Sandro

■ MEXICO—Ricardo Ceratto, radicado definitivamente en México y Sandro, recién incorporado al elenco EMI-Capitol, son los "nuevos" intérpretes que destacan en este voluminoso grupo de artistas internacionales, que tiene la grabadora dirigida actualmente por Robert Ascott.

Después de su ruidoso y sostenido hit, con el tema "Que mas dá," Ceratto, penetra en el mercado con "Me estoy acostumbrando a tí"—cuarto lugar es el festival de Benidor—; gustando mucho también, "Un minuto de silencio," "Hay Caminos" y "Amor con amor se paga." Por lo que respecta a Sandro, debutó en el sello EMI-Capitol con "Esa mujer donde estará" y próximo a salir está su elepé, en el que incluye "El Ausente," "La Última imagen," "Tu me enloqueces" y otras de su inspiración.

Valiosa Promocion En Estados Unidos Al Elenco Nacional De CBS Mexicana

■ MEXICO—Convertidos en tenaces promotores, el alto mando de CBS/Columbia Internacional de México, Manuel Villarreal, Presidente y Director General; Armando de Llano, Vice-Presidente y Gerente General y Raúl Bejarano, Gerente de la División Discos; dieron inicio en Nueva York, a lo que será la promoción más espectacular que haya existido hasta el momento, del elenco

nacional en todo Estados Unidos.

Este ambicioso y gigantesco plan promocional, continuará además por toda América Latina, en donde Manuel Villarreal siguiendo con sus acostumbradas visitas, dará todo el impulso necesario a través de las filiales y subsidiarias de CBS, mientras Armando de Llano y Raúl Bejarano, tocarán las principales plazas de la Unión americana.

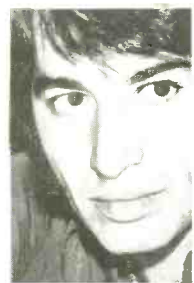
El elenco nacional, que ostenta CBS, de México, es gigantesco y de una calidad indiscutible, capacitado como para introducirse con muchas posibilidades en todos los países, y más, si se tiene en cuenta, la importante decisión que acaban de adoptar sus mexicanos ejecutivos.



Ricardo Ceratto



Manoella Torres



Sandro



Sonia López

Manoella Revive Sus Triunfos Y Sonia Lopez Se Afianza Cantando El Estilo Ranchero

■ MEXICO—Aguda participantes de festivales, e incansable viajera, Manoella Torres, revive sus épocas triunfales y "La Chamaca de oro"



Armando de Llano

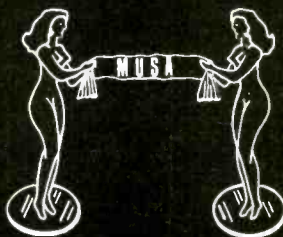


Raúl Bejarano

Sonia López, se afirma como una figura de enormes proporciones en el estilo ranchero.

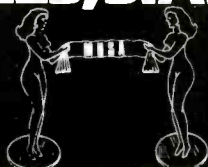
La simpatía con que cuenta Manoella, es arrolladora, y como consecuencia de este difícil atributo personal, su reciente grabación "Tu Recuerdo," que además se complementa por lo muy bien logrado del tema, hacen que en el rating de las principales emisoras, se coloque como una de las piezas favoritas. Y, "La chamaca de oro," poseedora de una brillante voz, se afianza interpretando.

NOSOTROS SOMOS UNA JOVEN Y PROGRESIVA EDITORA EN TODOS LOS CAMPOS DE LA MUSICA



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Nuestro Rincon (Continued from page 81)

el Conjunto Orquestal en **Chocolate y su Orquesta** y la firma discográfica lo fué Caytronics Corp. El espectáculo fué televisado a todo color por el Canal 41 de Nueva York . . . Suspendió la Asociación Nacional de Circo y Variedades de España el visado de los contratos sindicales al cantante **uan Manuel Serrat**, hasta tanto no se retracte de "las declaraciones antipatrióticas hechas en México" . . . Entre las canciones seleccionadas por las "Elecciones entre el Pueblo" que WKVM de Puerto Rico realiza cada año figuran: "La Aspirina" por **Nati Rivera**, "Elias dame el Agua" por **Nini Cubero**, "Chianita Policia" por **Chianita**, "Bomba del Ganador" por **La Tuna de San Juan** y "Me está que está" por **Machuchal**. De ahí que la gran promoción navideña irá este año dirigida principalmente hacia esos números por la muy popular emisora puertorriqueña . . . Partió hacia Venezuela, Colombia y Perú el cantante argentino **Silvestre**. En Perú filmara una telenovela junto a una conocida actriz limeña . . . Comienza **Karool** de Colombia a disfrutar de muy buena promoción a través de "Tómame o Déjame" . . . Y ahora . . . ¡Hasta la próxima!

A Seminar on Author's Rights will take place at the end of this month in Oaxtepec, Mors., Mexico, presided over by **Gabriel E. Larrea**, director of the Author's Rights General Direction. As per his words, "the Seminar will wake up the conscience among the Latin American countries and of the Caribbean in order to promote and protect the author's rights and every one of its specialties. The Seminar will be sponsored by Unesco, Ompi, the Organización General del Trabajo and the Mexican government" . . . Our deepest sympathies to Argentina for the death of the very popular Argentinian composer **Catulo Castillo**, author of the world famous "La Calesita" . . . **Pepe Villa**, director of Mariachi Mexico, is asking action from the Mexican Consul in New York and the Foreign Relation Secretary of Mexico against a group which is being called **Mariachi Mexico** in that city. The original group was born in Mexico on February 2, 1953 on WEW. Of the damage that the group from New York is causing to the Mexican group, the most drastic is the one inflicted by the immigration authorities in New York; a visa for performances at Madison Square Garden in New York was not granted to the Mexican group because of the existence of such a group in New York.

Our congratulations to the Mexican record industry and our correspondent in Mexico, **Vilo Arias Silva**, for the special section dedicated to Mexico in this issue. Mexico is working hard in order to maintain their international leadership.

Record World has participated for several years, in a very active campaign to promote Latin artists and composers in the European and U.S. markets. Now we are seeing the international promotion of "Nova Flor" (Los Hombres no deben Llorar), a Brazilian song just recorded by the famous **Lettermen**. "Nova Flor" is from composers **Palmera, Mario Zam, Pepe Avila** and **Arthur Hamilton** with the English lyrics for "Love Me Like a Stranger," the new title for the million seller song in Latin America. To all those involved in efforts to promote Latin talents and composers, either directly or indirectly, in radio, television, press and record companies, goes our deepest appreciation. They deserve the best. Ours is not the real success, it's theirs! And most of all, to the American radio personalities that are also making this their goal! . . . **Deborah Frenkel**, from Fermata International Melodies, California, deserves our congratulations and appreciation for her great efforts in all these plans . . . TR Records signed **Milton Hamilton**, arranger of the Disco hit "Sunny" for **Yambu**. Milton's group is called **Milton Hamilton Crystallized**. Their new double hit single is called "And." The talented Milton will also be doing jazz cuts in future lps for T.R. Records . . . Among the artists awarded by Discoshow Magazine in Spain are: **Morris Albert** for his "Feelings" ("Dime"), **Julio Iglesias** for "Manuela" and **Sara Montiel** for "Touch Me" . . . Among the trophies by Hall of Fame, sponsored by the Hispanic International Research Organization of New York, are: **Roberto Carlos** as International Singer of the Year, **Yolanda del Rio** as Folklore Singer of the Year, **Roberto Torres** as Popular Singer, **Chocolate and his Orchestra** as Orchestral Group and Caytronics as Label of the Year. The event was televised by Channel 41 in New York . . . Among the songs that WKVM selected for intensive promotion on their Christmas programming are "La Aspirina" by **Nati Rivera**, "Elias dame el Agua" by **Nini Cubero**, "Chianita Policia" by **Chianita**, "Momba del Ganador" by **Tuna de San Juan** and "Me está que está" by **Machuchal**. WKVM sponsored a show during the whole day in order to obtain opinions from all their listeners in order to select the songs that should enjoy heavy air coverage during Christmas time. It means that the ones selected will become smash hits . . . **Silvestre**, Argentinian performer, is touring Venezuela, Colombia and Peru, where he will tape a TV drama.

Give 'Em The Gate



After the recent all Warner/Reprise bill presented by Don Friedman and New York jazz station WRVR at the Village Gate, the principals of the event gathered. Pictured from left are Don Friedman, concert promoter; David Sanborn, Warner Bros. artist; Al Jarreau, Reprise artist; Al's bassist, Paul Stallworth; Warner Bros. New York promotion manager Mike Olivieri; WRVR personality Les Davis; Warner artist development exec Alan Rosenberg and newly signed Warner Bros. artist George Benson.

Disco File (Continued from page 76)

using New York's Record Pool as consultants for the whole event . . . Just to clear up the mystery about **Hokis Pokis**, whose "Nowhere" is doing very well wherever it's played, they're a four-man group from Long Island and Black Magic is their own label, with "Nowhere" its only product. For the many people who have been unable to get a copy of this record, help may be on the way in the form of a deal with a larger record label which would make the record more widely available. TK and Polydor are reportedly the most interested . . . **Crown Heights Affair's** smash "Every Beat of My Heart" has been released in an odd assortment of single versions, all different lengths. The one that Rich Pampinella listed on his top 10 from Hippopotamus this week is 5:20 and features a slightly different beginning and a very different end; though the whole thing could have been mixed better, its variations on the album cut are interesting enough to cause a snap-to of surprise on the dance floor.

RECOMMENDED SINGLES: **Michael Zager & the Moon Band's** immediate turn-on "Do It with Feeling" (Band) which sounds almost good enough to be the new **Stevie Wonder** record (where is that, by the way?), especially when vocalist Peabo Bryson comes in—the message: "If I'm gonna do it, I'm gonna do it with feeling;" "Porto Rico" by **The Pinkies** (Philips), one of those synthesizer-laced European records but with some nice Latin breaks, now out on a U.S. label after some success as an import and much popularity in Canadian discos; **Vicki Sue Robinson's** vivacious "Never Gonna Let You Go" (RCA), with a clean, crisp production by **Warren Schatz**; the **Fatback Band's** dynamite line-dance theme, "(Are You Ready) Do the Bus Stop" (Event)—very good; the **Notations'** super-up "It's Alright (This Feeling)" (Gemigo), almost a gospel rave-up. NOW AVAILABLE: 45s of **Merry Clayton's** fabulous "One More Ride" (Ode), **Graham Central Station's** "It's Alright" (Warner Bros.), **Kool & the Gang's** "Caribbean Festival" (Delite), and the **Ohio Players'** "Love Rollercoaster" (Mercury); an American pressing of **Ernie Bush's** "Breakaway" with a special disco version of 5:35 (Contempo/Scepter); and disco pressings of the complete "I Love Music" by the **O'Jays** (6:51 on a 45 at 33 1/3, from Philadelphia International) and a longer "Theme from S.W.A.T."—running 4:07—by **Rhythm Heritage** (ABC).

En Guatemala

(Continued from page 82)

de **Vicki Carr**, pero hasta el momento no se ve nada claro en cuanto a su llegada y local de presentaciones ¡Esperaremos! Otro que se anuncia llegará, es **Carlos Marroqui** (Promus), de Venezuela, pero la situación económica de Centro America nada halagueña, nos hace pensar que no será posible . . . Digna de mención la labor callada pero efectiva y sincera que Radio Ciro's efectuó, al dedicar las 24 horas de su programación los días 15 de Septiembre y 12 de Octubre respectivamente, a la difusión de música grabada en el país por artistas Nacionales ¡Plausible Labor! digna de Imitar y ahora . . . ¡hasta la próxima!

Super Group/LTC Opens Coast Office

■ LOS ANGELES—Cuba Gooding & The Main Ingredient have opened offices in Hollywood to headquarter their Super Group/LTC Production companies. Super Group Productions will be recording a number of new artists for RCA Records.

Sherry Higgins, formerly of Warner Bros. Records, has been named office coordinator.

In addition to Super Group and LTC Productions, the group's Addie Productions and Incredible Music (BMI), their publishing wing, will operate from the offices, located at 6290 Sunset Blvd., Los Angeles, CA 90028 (213) 465-2120.

Aztec Welcomed At Other End

■ NEW YORK—With three years between their first and second albums, and more than a year between Manhattan appearances, Aztec Two Step was welcomed to the Other End recently by enthusiastic fans in standing-room-only numbers.

The acoustic duo, whose latest album "Second Step" is on RCA, divided its set evenly between older material from their debut lp and from "Second Step." And if there is any doubt that acoustic music still holds power, listen to the close harmonies of Rex Fowler and Neal Shulman and to the carefully arranged twin guitars.

The light, airy feelings that Aztec generate are well-known in the college-saturated northeast, something which should change for the national better as the group tours more widely.

Opening the show was long-time Village songwriter/performer Billy Mernit who sounds much like Jake of Jake and the Family Jewels (Jake joined him for a few numbers) except that his songs don't have quite the hooks that Jake's do. Also joining Mernit for one song, and singing "Anticipation" on her own was Carly Simon. Harry Chapin did one number during Aztec's set, "Tangled Up Puppet."

Ira Mayer

New Band Formed By Elliott Murphy

■ NEW YORK—RCA recording artist Elliott Murphy has formed a new band, and after three weeks of intensive rehearsal, has embarked on a short east coast college tour.

The band consists of Andy Paley on drums, Jeremiah Harrison on keyboards and Ernest Brooks, III on bass. Murphy plays lead guitar.

Before commencing on tour, the band did some recording at RCA's New York studios with producer Steve Katz. This recording will serve as the nucleus of Murphy's next album, which will be completed early next year preceding a national tour.

Rollers Marathon Spin

■ DES MOINES—In a promotion stunt by radio station KGGO, Des Moines, Iowa, The Bay City Rollers' Arista single, "Saturday Night" was played continuously for three hours and 44 minutes. The single was played about 60 consecutive times, according to program director Ted Scott. It was Scott's idea to run the promotion after reports indicated that "Saturday Night" was the most requested record at KGGO.

ABBA to USA

■ Swedish rock quartet ABBA (Atlantic) will arrive in California this week to tape two Dick Clark shows for forthcoming viewing. They will be taping on November 6 for a November 8 "American Bandstand" and a November 9 "Music Thing." The group will be taping 20 minutes for an upcoming "Don Kirshner's Rock Concert" and then head to New York for the "Saturday Night Live" show to be viewed on November 8. Extensive coverage will be afforded to the press and the media.



ABBA

ABBA has enjoyed worldwide success since their first hit last year, "Waterloo." "SOS" is ABBA's current number one song in Germany and is a big hit throughout Europe as well as registering chart success in the United States. ABBA's promoter/manager for the U.S. is Sid Bernstein. Ivan Mogull represents their publishing in the U.S. and Canada, and his company also performs this function in Australia where ABBA is also popular.

RCA Canada Pacts Bennett's Improv



Tony Bennett signed an exclusive distribution deal with RCA of Canada for his own Improv Records. Pictured from left are Bennett; Harry Ascoloa, VP/GM, Improv Records; and Ed Preston, director of sales and promotion, RCA of Canada.

Epic, Virgin Pact

(Continued from page 6)

tion into a thriving retail chain, a commercially and aesthetically successful record company, and a dynamic production operation. We feel certain that the success of the Virgin label in England can be duplicated in the United States with the Epic distribution and promotion team working to establish the Virgin product here."

The new Mike Oldfield album, "Ommadawn," is scheduled to be released by Epic on November 10.

Dialogue (Continued from page 36)

Somehow I hocked my publishing companies and we got enough money to put all 30 of them on the SS United States.

RW: When was that?

Jones: Oh this was the end of '61.

RW: Was the band still together when you got back?

Jones: Oh yeah, most of them. A lot of them stayed over. We came back and played Basin Street East with Billy Eckstine and Peggy Lee and Johnny Ray and I was just too sick, too tired, couldn't handle it, so we broke the band up. And this was all kind of parallel to the last three years with me in getting a closer relationship with Mercury Records. And Irving Green was a great friend of mine who was the president and he said, "Well, come work here. You can pay off all your debts and I could teach you what the business side is."

So I said I better go and see what this is all about. So Irving took me to school. He really did. And two years later he made me vice president of Mercury and I was doing 250,000 miles a year traveling.

RW: What were you doing?

Jones: Everything. He taught me about pressing plants, mergers from DGC, etc. And we had to start Philips Records here. We were doing 250 albums a year and it was an administrative gig. And it was really an education. He was also cool enough to know. I cut Leslie Gore round this time too, '63. Because again they were saying that we were the be-boppers and the real idealistic artists that didn't think what the record business was about. So I found a demo on Leslie and we cut her first record.

RW: That was a real switch for you musically, wasn't it?

Jones: Yeah, but I had done this as an arranger before. I had done it for years for a lot of people, you know.

RW: Was that your first production?

Jones: No. I was producing the be-bops and Sarah Vaughns and things like that. But I'm talking about real, straight life pop records. Because they used to say, "Well this is where the real thing is at. And there's some big mystery to it." I never did think it was a mystery. The timing was right and I cut Leslie on a Saturday. That Monday I had 100 acetates in the street. I went to Japan to do some television things, thinking I had time, and three weeks later, they said "Come back, it's #1."

I did "The Pawnbroker"—the film—and I had wanted to do films since I was a kid.

RW: Did you arrange it or score it?

Jones: I did all of it. Composed and arranged and scoring. The administrative thing was a great education but I wasn't getting that steam off, musically. I was too busy. And then it just got to the point where I just couldn't handle it anymore and I left. The film thing was starting to come in, offers were coming in. I got another picture, "Mirage" with Gregory Peck in Hollywood. The Cary Grant picture, "Walk, Don't Run," just started to get crazy. So I had to quit Mercury, resign.

RW: You were heavily into the film thing?

Jones: All the way up to seven years—almost to about '66 you know.

RW: Were there any other pop production efforts?

Jones: No. Sheer movies. Because that's where I wanted to be all my life.

RW: You didn't have any taste for it after it went so well?

Jones: No. No way. That's where I wanted to be since I was a child. But then this movie cycle started to get kind of grinding on me a little bit.

So Creed Taylor and A&M came up and they just said, "How about doing a record?" And at that time I said, "Record-great!" And I didn't care about it. Wasn't even thinking about it. And we came in here and we did "Walk Into Space." I just wanted to see, get off on hearing the rhythm section groove with my favorite musicians. So it was just like a breath of fresh air to do that record. And these were all done in between like a week or so.

And as of I guess about a year and a half ago I stopped doing films and got full into records, and I really like it.

RW: So now you're kind of back to what you were at before but in a different way.

Jones: Yes.

RW: This is almost a first in pop isn't it?

Jones: It's strange; it's a little bizarre, because I don't even know how to pull it together.

RW: But you're pulling it together.

Jones: Yes. Because somehow back there, there's a blurry vision of what you feel based on your experiences; the understanding of music and films—I studied editing and was with the movie all the time.

(Continued on page 95)

GERMANY

By PAUL SIEGEL



■ BERLIN—The newest technical sensation with a musical instrument to come out of Germany is the Wersi Electronic Organ. This instrument comes from the executive team of **Wilhelm-Erich Franz**, **Reinhard Franz** and **Horst K. Hoppe** along with arranger/composer **Friedel Berlipp**. Berlipp produced a new single of "The Flight of the Bumblebee" by **Franz Lambert** on Philips. Orchestral conductor **Paul Kuhn** attended the party for the Wersi Organ and wove some magic effects on the new instrument. "Lili Marlene" composer **Norbert Schulze** and showman **Dieter Liffers** also attended.

Ralph Siegel's Jupiter (Ariola) label has a dance hit with "Lady Bump" by **Penny McLean** . . . Another single getting great radio and television airplay is "Blue Daylight" on BASF Records with the 60 man and woman orchestra, **Brasini's Big Band Europe**.

Coming with an original lyrical folk style is **Mike Kruger** with "Meir Gott Walther" ("My God Walter") on Philips . . . Another hit album is "K-Tel's Hit Parade" coming out of Frankfurt . . . **The Beatles** (1962-66 and 1967-1970) are both selling very well on Apple (EMI-Electrola).

The Werner Muller Orchestra has just recorded "Andante," a pop version from the famous symphony "Between Two Worlds" by **Cesar Pilonko** . . . Very sad to learn of the passing of EMI's **Frank Chalmers** . . . **Dr. Joe Bamberger** picked up in Las Vegas, Far Out Music and **War** with their latest album "Why Can't We Be Friends" . . . **Shirley Bassey's** "Think of Me," on United Artists has tremendous hit potential . . . RCA's **Dieter Broer** announces "RCA has just signed songstress **Lolita**, starting January 1, 1976" . . . BASF executive **Ludwig Vonder-sand** signed **Batta Illic** to a recording contract . . . **Ethel Gabriel's** RCA albums of hits from the '40s, '50s, '60s and '70s receive great airplay in Germany . . . **Jurgen Seybusch**, "FIDOF Chief," in Germany proudly announces the Grand Fidof Gala for March 26 and 27 in Basel, Switzerland. The proceeds from the event will go to UNICEF. Deadline for entry is October 31. Write to Intereuropa GMBH, Hohenstaufen Strasse 2, 8 Munich 40, Germany.

Private Stock Names 2 in U.K.

■ LONDON—Private Stock Records president Larry Uttal has announced the appointment for Private Stock's U.K. office of Mike Beaton as new general manager, to be fully effective January 2. At the same time, Alan Smith has been appointed to the new post of comptroller and head of business affairs, effective immediately. It was also announced that by mutual decision, Peter Knight, Jr. has left the company.

Thirty year old Mike Beaton first met Uttal when the former was working for Lawrence Myers' GTQ Productions, five years ago. Since then he spent two years in independent record promotion and following that for the past two years has been U.K. managing director for Chelsea Records.

Alan Smith has been associated with the record business since 1968 when he worked for Pye in management accounting. He became financial controller for A&M Records and was later made financial controller and head of

business affairs for Bell Records when Uttal was president of that company. For the past year and a half he has been co-director (with Philip Swern) of Tin Lid Productions Ltd.

Mogull Buys Interest In Simone Catalogues

■ NEW YORK—Ivan Mogull has purchased 50 percent of the selections controlled by Nina Simone's Ninandy Music, Bucrenlis Music, Rolls Royce Music, and Bucky Music for his Harvard Music, Inc. (BMI) Company and Ivan Mogull Music Corporation (ASCAP).

Mogull previously had the foreign rights to these selections and now owns 50 percent of the worldwide rights. One of the most important songs in the catalogue is a song written and recorded by Nina Simone, "To Be Young, Gifted and Black," also recorded by Aretha Franklin and Dionne Warwick.

ENGLAND

By RON McCREIGHT

■ LONDON—The industry here is disappointed but sympathetic about the **Carpenters** being forced to pull out of their forthcoming British tour due to Karen's illness. Richard held a press conference here to explain the cancellation which means that the duo will also miss an appearance on this year's Royal Variety Show at the London Palladium.

Ray Stevens has arrived for concert dates including an appearance at London's New Victoria on November 4th, and American singer/composer **Tim Moore**, now on Polydor, is expected to arrive later this month to guest on a major tour, yet to be announced. British band **Thin Lizzy** has just completed a sell-out British tour which climaxed at the New Vic last week, and the **Sensational Alex Harvey Band** plans three additional concerts (two in London, one in Scotland) around the Christmas period after the instant sell-out on four other dates announced recently. **10cc** is Statesbound where they stay until Christmas, returning for another British tour in the New Year.

In addition to the surprise announcements made this week concerning Private Stock's **Peter Knight** and Motown's managing director **John Marshall**, several other changes have taken place around the industry: top producer **Roger Bain** joins Rocket as a&r manager, where **Ivan Chandler** goes in as general manager of the company's Big Pig and Rocket publishing companies. Back at Motown, **Julian Moore** has been appointed general label manager; **Gordon Frewin** label manager; **Steve Walker** promotion manager; and **Annie Metcalfe** press and promotions. Capitol's U.K. office makes changes too, bringing in **Mike Harvey** as label manager, to be assisted by **Charles Webster** (press and publicity) and **Robb Eden** (promotion).

A collection of **Linda McCartney's** photographs are to be marketed in the form of a desk diary named "Linda's Pix For Seventy-Six." Full color shots include several family poses, and Linda's chosen package will be available through mail order in the U.K.

Decca believes that they are launching Britain's answer to the **Jackson 5** in the **Jarvis Brothers**, who were presented to media personalities at **Ronnie Scott's** club. The five genuine brothers, aged from 7 to 17, played a short but impressive set which included their first **David MacKay**-produced single, "If I Could Write A Love Song." Warners introduced the "**Bruce Forsyth** Album" at the Dorchester Hotel recently, but now continues the sales campaign with extensive advertising, posters, badges and radio guest shots being fulfilled by Forsyth, a prominent TV personality.

Competition with revived war-time hit "Good-bye-ee" (since its reemergence by way of a TV commercial) between Magnet, whose version by **14-18** is already bubbling under, and Pye, whose **Terry Brown** produced-treatment features top MOR duo **Millican & Nesbitt**. Other beginners in the stakes for Christmas success are **Mike Reid**, who offers the annually revived "The Three Bells" (Pye), **Larry Grayson** ("Who's Stuffing Your Turkey This Christmas"—UA) and **Greg Lake** ("I Believe In Father Christmas"—Manticore). Other important releases are **John Lennon's** "Imagine" (Apple), which surprisingly has never previously been issued as a single here; **Baker Gurvitz Army's** "The Gambler" (Mountain) and **Gary Glitter's** "Papa Oom Mow Mow" (Bell). Three big albums this week come from **John Lennon & the Plastic Ono Band** ("Shaved Fish"—Parlophone), **Mike Oldfield** ("Ommadawn"—Virgin) and naturally, **Elton John** ("Rock Of The Westies"—DJM).

Rick Wakeman, having quit large extravaganzas due to prohibitive costs, has now agreed to return to the large orchestra concept with three dates in Brazil backed by the **Brazilian Symphony Orchestra**. This follows the popularity of both his "Journey" and "Arthur" albums in that territory where he will pick up a gold disc for sales in excess of 100,000. In the meantime his "Lisztomania" soundtrack album hits the stores in most other territories.

EMI Publishing chief **Ron White** has concluded arrangements for his entire catalogue to be handled by Toshiba in Japan. EMI Music has also just agreed a deal to publish all material composed by new British band **Mr. Big** for the world outside the U.S. and Canada.

Schifrin To Score Film for ATV-GCC

■ LOS ANGELES—ATV-GCC has signed Lalo Schifrin to score "The Voyage," a feature film to be shot on location in Spain in November, with Stuart Rosenberg directing for producer Robert Fryer.

ATV Music contractee Harry Shannon was also set to pen theme with Schifrin. All music will be controlled by ATV Music Corporation, including the original soundtrack lp.

Gallo Taps Benou

■ NEW YORK—David G. Fine, managing director of Gallo (Africa) Limited, has announced the appointment of Ed Benou as director of manufacturing and technology.

Benou, formerly with CBS International in Europe, will head the technical operations of the expanding Gallo organization with particular responsibility for record and tape recording and manufacture and radio and television technology and servicing. He will be based in Johannesburg.

LaVoe to Europe

■ NEW YORK—Hector LaVoe will make his first trip to Europe, arriving in Paris on November 6. From Paris he goes to Berlin where he will appear at the Berlin Jazz Festival on November 9.

AOA Inks Loveland

■ LOS ANGELES—Harley Hatcher, president and a&r chief of Artists of America Records, has announced the signing of rock group Loveland featuring Danny Loveland, and the release of their new single, "Mama Knew Better." Hatcher negotiated the deal with Peggy Rogers, personal manager for the group.

The pact additionally calls for the group's songs to be published by Songwriters of America, an AOA Records subsidiary. The group is currently recording an lp.

Steppenwolf Sets Tour

■ LOS ANGELES—Steppenwolf is embarking on a cross-country concert tour that will run to late December. It's a prelude to the group's forthcoming tour through Europe, scheduled for February '76.

In release, meanwhile, is Steppenwolf's second Epic album, "Hour of the Wolf," featuring a new collection of band-authored songs. During January, Steppenwolf will begin preparations in Los Angeles for a new lp. Also probable is a live album to be recorded during the group's tour through England and the continent.

WB's Ed Thrasher Debuts 'Trailride'

■ LOS ANGELES — Participating in the tenth annual Cowboy Artists of America art exhibition at the Phoenix Art Museum Oct. 24 and 25, Warner Bros. Records art director Ed Thrasher presented his original film, "Trailride '75."

Described by its creator as "a light-hearted documentary," the film was one of several highlights in the two-day affair which included the Museum art show and sale and an awards banquet. The event, sponsored by the Men's Art Council of Phoenix, was attended by several hundred fanciers of Western art and hosted such guest speakers as Arizona Senator Barry Goldwater, John Connally of Texas and cowboy actor Slim Pickens.

Shadowfax to Passport

■ NEW YORK — Marty Scott, president of Passport Records has announced the signing of a new Illinois-based group, Shadowfax.

ASCAP Names Taylor To Board of Directors

■ NEW YORK—William Edward (Billy) Taylor, composer, lyricist, pianist, conductor and arranger, has been appointed to the board of directors of the American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams announced. Taylor, who was appointed by the performing rights organization's board, will complete the unexpired term of another U.S. composer, Harold Arlen. Arlen, an ASCAP member for 45 years, resigned from the board last month.

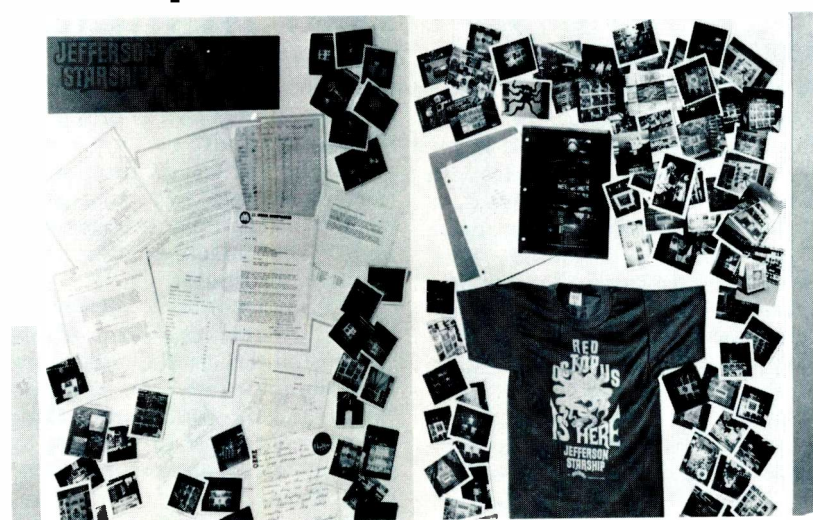
NAMI Signs Miles

■ NEW YORK — Kelley Miles, daughter of actress Vera Miles, has been signed to a recording contract by North American Music Industries. Miss Miles has been active in most phases of show business all her life and was "Miss Golden Globe" in 1973. She wrote and performed the "Fly Me" commercial for National Airlines, so she is no newcomer to music. Her first single for NAMI Records is "Bicycle Morning."



Kelley Miles

Starship & Marsh



The success of the Jefferson Starship's "Red Octopus" album can be measured in a multitude of ways, one of which is the job done by J. L. Marsh. The above picture shows all facets of the rack's promotion done in their Musicland stores (163 branches). In addition to the coordinated campaign between Marsh and RCA, the chain also manufactured the T-shirt shown on the display.

Dialogue (Continued from page 93)

At home Richard Brooks made me learn the movie. I fell in love with the visual and audio thing. And that's where I think I will be going into two years from here—just making my own film you know, musical film.

RW: In what capacity?

Jones: Producing, directing, whatever. Just making my own film.

RW: What specifically do you mean by musical films?

Jones: In many scenes with some of the better directors that I worked with, the best ones worked with people like Sidney Lumet and Richard Brooks, they would say, "Okay, I've left this scene"—Kubrick and Mike Nichols work like that too—"this scene is for music." They don't decide when nothing else in it works so we better put some music in. They say it from the beginning.

RW: You mean music has the priority rather than . . .

Jones: Absolutely. Down front.

RW: Are you talking about straight drama with music or musicals?

Jones: Both. Straight drama with music and musicals with drama.

RW: New kinds of musicals?

Jones: New kinds of musicals with the threads and the elements that you have never seen before. I can't really explain it, I can see it and I can hear it.

RW: I can see something like that coming, and something like that working, but I can't see how.

Jones: Well, you know all of those other things you go through or what makes you be foolish enough to think you can make it work. Nothing can scare me anymore is what I'm trying to say.

I watched "Superstar" and "Tommy" very carefully because that was close to where I was living—the idea of dealing with the soundtrack and the sound concept first. So we're dealing with screenplay and record simultaneously. So we are coming out of the gate knowing what we want to see, so when a record does this thing, we don't have to go out and get Paul Harvey to build a visual concept for us because we had nothing in mind in the beginning. And both of those we could develop like that. They were great pieces but that could have worked against it too. Peter Townshend painted his own screenplay in all these kids' minds for eight years. They've all got the screenplays written. A lot of kids resented what Russell did when it finally came out, because it didn't match their screenplay. It's a very successful picture, you know, but you know what I'm saying.

And it made me think that sometimes you can't deal with a subject—the audio part and the visual part cannot be too literally parallel.

Instead, we try to take the audio here and the visual there and then form a third animal. I don't know if it makes sense or not.

RW: Yes, but I just don't know how you're going to do it. Unless you feel you have enough of both, and you, as a person, can pull it together as one.

Jones: Some fool in there tells me yes. So I'll find out. Some of it I don't know how I'm going to do either, but I can just feel it because I've worked with I think the best of both sides of it—people who have very good cinematic sense, I mean the best cinematic sense. And I worked with the best musicians in the world for a long time, and we've taken a lot of chances musically in a lot of areas. That's what dreams are made out of. ☺

Second Porter Songbook Issued by Chappell

■ NEW YORK—Chappell Music Company, publisher of Cole Porter's music since 1935, is re-releasing "Music and Lyrics by Cole Porter, Volume Two," a follow-up songbook to its prior Porter release. Subtitled "The Sassy, Sophisticated, Sentimental Porter In Song," the book features the first exclusive publication of two Porter songs—"Kate The Great" and "It Ain't Etiquette."

Among its features, the 320-page book, designed and edited by Chappell editor Lee Snider, contains for the first time the complete and unabridged lyrics for eight Porter songs including "Can-Can" and "Give Him the Oo-la-la." The 60-song book also returns to print many Porter songs which have been unavailable to the public for many years such as "Swingin' The Jinx Away," "Boogie Barcarolle" and "Dream Dancing."

"Music and Lyrics By Cole Porter" contains a photo portfolio with many rarely-seen photographs tracing the writer's personal and professional life from a 1913 Yale yearbook entry to his final work, the television show "Aladdin." In addition, each show and film is represented by a reproduction of the original sheet music title page.

Mora To Tour Japanese Clubs

■ LOS ANGELES—Columbia recording artist Silvia Mora has been scheduled for a club tour of Japan beginning December 3 and continuing for three weeks. Cities included on the itinerary are Tokyo, Kyoto, Osaka and Nagoya.

Babbling Brooks



A&M artist Joe Cocker joined Elkie Brooks backstage after her premiere performance at the Roxy Theater in Los Angeles recently. Ms. Brooks, making her first live appearance in the United States in several years, performed for over an hour to a Roxy crowd during her appearance. She is currently on a national interview tour to help promote her new A&M album, "Rich Man's Woman."

NARM Indie Conference (Continued from page 3)

ord Distributors; Jim Schwartz, president, Schwartz Bros.; Michael Lushka, vice president, Motown Records.

On the matter of promotion, Fead hammered away at a point he had brought up the previous night: The image of the independent distributor.

"The independent distributor has to become cognizant of his responsibilities as they relate to the manufacturers," he stressed. "With A&M, Ode and Dark Horse Records we expect you to perform a secondary function. With smaller record companies, however, your responsibilities become primary and you must examine what you are to do in the marketplace for those companies. Your image right now isn't good, but it's certainly a lot better than you realize. I think you should examine your priorities."

Larger Marketplace Share

Schwartz said previous meetings with manufacturers convinced him that they weren't going to give the indies anything as a group, but would respond on a one-to-one level to their problems, provided the indie distributor is performing his proper function. Salstone agreed with Schwartz and added that the manufacturers are aware and concerned that "we don't have 100 percent of the marketplace and are making a concerted ef-

fort to see that we get a larger share of it."

Goldfarb stated that manufacturers would like to see more active participation from the distributors when it comes to promotion ("It helps your overhead, it helps your market penetration, it helps you pay your bills. It just affects everything you, and we, do.") and Simone pointed out that the biggest advantage his company has to offer manufacturers is its creative abilities in the marketplace: "I have more promotion men than I do salesmen. As long as we get to the radio stations, get product played and make it happen then we're doing what we're supposed to do."

Dating Problems

The discussion on profit margins was brief and centered on dating problems. Simone said his business becomes difficult when the major companies sell records in October and ask for their money in February. Lushka mentioned that Motown couldn't stay in business if it resorted to 120 days dating periods, as do many major companies. "I'll give you 90 days when I can and I want my product out there," he added.

Market penetration was defined by Goldfarb as "complete and total control of a market area." He went on to explain that in addition to the normal

things done for an artist coming into town (records in the stores, displays up, ads placed, radio airplay), seeing to it that the artist is comfortable once he gets there is equally important. "A limo at the airport, champagne in the hotel room, flowers backstage—it all helps, it's effective," he said, citing Simone as an example of an indie distributor with a just control of his market.

Salstone agreed with Goldfarb, but stated that distributors really must consider the issue of price — "retailers just want to know where they can buy goods the cheapest."

At this point, Stan Sulman of ABC Records and Tapes, stood up in the audience and called for distributors to "quit cutting each other's throats" by discounting their products. "We have to come with a price that will allow us to do what the manufacturers want and we have to make a profit and quit competing with each other. And I want the manufacturers to get out into the marketplace and find out what's going on before they tell me that my prices are too high."

Image

On the image of the independent distributors, Fead commented that "it's a matter of self-reevaluation. You're going to have to assume a higher profile in the marketplace. Wave your flag a bit! You're damn good!"

Davis suggested the distributors send out releases to the trade press when they take on a new line. Simone told the distributors that they had to create their own individual image in their marketplace. "At Progress," he explained, "we do a lot of mailings and other things when an artist comes to town. I personally feel that artists should leave town with a good taste for what we are doing. I have to believe that if we do that, it will reflect favorably on other independent distributors."

Lushka added that Motown is fully committed to independent distributors and favors showing an artist "what an indie is, by taking them around the warehouse, by showing him exactly what you do." Salstone said that MS had gone a step further by "treating not only the artists, but also their managers, like kings. It's been very effective and I think we should all work with an artist's management team."

Other management debated briefly before the meeting adjourned were the coming of the super-distributor (with the country divided into 12 or 15 major markets) and the problem indies have in moving country product.

Regan's Keynote (Continued from page 3)

and by that I mean you must take the initiative. Listen to the product that's being sent to you, evaluate it, get excited about things that you believe in and go out in the marketplace and promote and merchandise your product. It is your product too; not just the record manufacturer's.

"Try to get the most mileage out of your creativity. Keep an eye on the pipeline and make sure your product is moving in the stores. If you are making product happen that is in your distribution center, you can generate even more dollars for your vertical organization."

Regan noted that several major companies are waiting for independent distributors to "go down the drain" and stressed the need for close and total cooperation between independent distributors and independent manufacturers. "What can we do to help you survive," he asked, "so we also can survive?"

The answer, according to Regan, is for record companies to understand the problems of independent distributors and act accordingly by timing releases so that distributors aren't loaded

down; by honoring their RA's on time; by helping distributors with promotions; by releasing the best product available, thereby instilling enthusiasm for following through on the groundwork laid by manufacturers in the marketplace.

Mark Downs

Regan also declaimed the problems with drop-shipping that have cut into distribution profits by forcing them to mark down first-line product in order to compete with stores that have received the same product earlier. "Why can't we follow suit with some retailing principles and start getting the full value of our first-line product?" he wondered aloud. "We should get the full mark-up when the product is hot and discount it once it has peaked out."

In closing, Regan called for independent distributors to speak out about the positive aspects of their operations. He pointed to the successful track records of Private Stock, Arista and TK Records as proof of the indies' competence and expressed his belief that new manufacturers will be increasingly drawn to independent distributors.

Mull Debuts Firm

■ NASHVILLE — Frank Mull has announced the opening of Mull-Ti-Hit Promotions, an independent national record promotion operation.

Mull-Ti-Hit will provide country record promotion services for artists, writers, publishers and independent record companies. Mull will provide constant contact with key country programmers nationally, constant contact with trade magazines and tip sheets as well as communication with key retailers and one stops. "Our operation," said Mull, "is geared to work with a limited number of select clients, thereby affording each of them the necessary concentration to be competitive for airplay and chart listings in today's country record market."

Mull-Ti-Hit Promotions will be headquartered in the new executive office building at 50 Music Square West; phone: (615) 329-4487.

Strawboss Productions Adds Three Producers

■ NASHVILLE—Roy Drusky, president of Strawboss Productions, Inc., has announced the signing of Buddy Emmons, Russ Hicks and Jimmy Crawford as staff producers for Strawboss Productions, Inc.

ABC Dot Relocates

■ NASHVILLE—ABC Dot Records has moved into its new headquarters at 2409 21st Ave. S. here, taking another step to combine their office and staff with ABC Records as the two continue to merge functions.

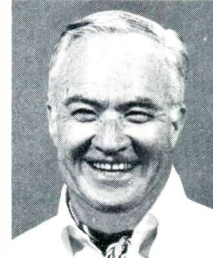
The new facilities, which house ABC Dot's sales, publishing, promotion, publicity and executive offices, were commissioned after the summer announcement of ABC Records board chairman Jerold H. Rubinstein under the direction of ABC Dot president Jim Foglesong.

Personnel in the office includes president Foglesong and executive secretary Katie Gillon; vice president of national promotion Larry Baunach and his secretary, Sandy Cox; director of sales B. J. McElwee and his secretary, Leslie Huey; professional manager of the Nashville branch of ABC publishing company Diane Petty and her secretary, Glenda White; executive producer Ron Chancey and his secretary, Becky White; manager of public relations Jerry Bailey and his assistant, Carmen Adams; product coordinator and administrative assistant Regenia Lorange; promotion coordinator Jeannie Wallace and mailroom supervisor Joe Pitts.

The telephone number for the new offices is (615) 385-0840.

NASHVILLE REPORT

By RED O'DONNELL



■ MEMOS AT RANDOM: The longest song title on record? Could be "Who Is Going to Run the Truck Stop in Tuba City When I'm Gone," written by Scottsdale, Arizona's **Dolan Ellis**, which will be **LeRoy Van Dyke's** next single release for ABC Dot. Meanwhile Van Dyke & his **Auctioneers** open a five week engagement on Nov 4 at Las Vegas' Landmark Hotel. (It's his second such booking this year.) Couldn't happen to a nicer gentlemen . . .

I keep saying to myself: "Self, wouldn't it have been a perfect marriage of names if artist **Gene Vowel** was on the WORD label?" He's on Capitol, that's why!

Well, whattayah know if **Dinah Shore** didn't sign **Willie Nelson** for a guest shot on her syndicated TVer. What's your recipe gonna be, Willie? . . . **Eddy Arnold** keeps smoothly singing along. He's at Vegas' Sahara through Wednesday (5) night . . . **Jerry Reed** will be next locally-based entertainer to headline and host his own syndicated TV series. It's being produced by Show Biz, Inc., producer of weekly numerous television and radio shows wherein country music folks are involved . . . Sky high question for the nighttime: Has **Tony Moon** ever met **Kenny Starr**? . . . Is **Bill Anderson** going to get back into the syndicated TV series swim? He took a plunge recently and came up with pilot that has some N.Y. advertisers interested.

Seems I can't turn off the set? **Roy Clark** will be a guest on **Howard Cossell's** ABC-TVer next Saturday . . . One from c&w publisher **Jim Pelton**: "**Eddy Raven** claims he sang his 'You're My Rainy Day Woman' to a gal and she retorted, 'I'd rather be your fair weather friend.' . . . Remember "Roly Poly," written by the late **Fred Rose** and made famous by equally late **Bob Wills and His Texas Playboys**? It's **Carl Smith's** newest on Hickory.

Jacky Ward and **Pat McKinney** played a show in South Bend that outdrew the end zone of the Notre Dame vs. Southern Cal football game. Jacky & Pat attracted 4000—which is more than you can put in the ND stadium end zone!

Ran into **Dick Feller**, singer & writer, the other night and he told me about his first face-to-face with **Willie Nelson**:

"I was at Felt Forum in New York City and seated in the balcony to see and hear Willie open the **Merle Haggard** show.

"After Willie and his group finished I went down to the dressing room area and saw Willie coming through a door. Nobody was around but Willie and me. I walked up to him and said, 'Willie I am a country songwriter.'

"He looked at me, said, 'You sure are,' then turned around and walked down the corridor.

"I don't know to this day if he was paying me a compliment or putting me down."

And knowing Dick as I do, I am not sure if the incident happened or not.

In a recent issue of "In the Know" magazine, actress-author **Janet Coleman** was asked to name 37 of the most powerful women in America. "Power" is defined as the ability to influence the lives of other women and men. The list included—along with **Betty Ford**,

(Continued on page 99)

Swan'derful



Billy Swan has formed his own group for tours. Swan and band recently appeared at the Great Southeast Music Hall in Atlanta for a six-show engagement. Joining Swan between shows, from left, are: Don Miller, regional marketing manager, Epic and CBS Custom Labels, Atlanta; Swan; Scott Shannon, program director, WQXI; John Sturdivant, vice president, Record World; Frank Dileo, national pop promotion manager, Monument Records; and Don Cusic, southeastern editor, Record World.

COUNTRY PICKS OF THE WEEK

SINGLE **MCA RECORDS** **LORETTA LYNN, "WHEN THE TINGLE BECOMES A CHILL"** (Wilderness, BMI). This has possibilities of being Loretta's biggest single ever. A super ballad that every woman and man can relate to when those hot fires of passion become just a cold wind breezing through. Will definitely capture play immediately and make its mark across the board. MCA MCA-40484.

SLEEPER **RCA** **RANDY PARTON, "LOSING EVERYTHING"** (Owepar, BMI). Dolly's younger brother proves that he's a major talent in his own write. A smooth number that has Randy losing everything except listeners—and winning a hit along the way. Superb production by Porter Wagoner make this a solid country hit and this strong song should pronto/ RCA PB-10432.

ALBUM **CRYSTAL GAYLE, "SOMEBODY LOVES YOU."** Pretty Crystal has a fine voice, showcasing some excellent songs brought together by the distinctive production of Allen Reynolds. Highlights are the title song, "Before I'm Fool Enough," "High Time" and "I'll Get Over You." Sexy package and quality on vinyl make this a sure winner. United Artists UA-LA543-G.

CRYSTAL GAYLE



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Just out a few days and already hitting national charts, it's an easy prediction that Ed Bruce's "Mammas Don't Let Your Babies Grow Up To Be Cowboys" will make a lot of noise and confirm him as a major talent! Early believers include WHOO, KBUL, KRMD, KBOX, KCKN, WWOK, WCMS and WENO.

Webb Pierce is back on the recording scene after a brief absence; he's now with Plantation Records and his first out, "The Good Lord Giveth (And Uncle Sam Taketh Away)" is already drawing picks and play in the southwest and Nashville.

Kenny Starr will establish himself as a potent factor in the music industry with the blockbuster "Blind Man In The Bleachers;" it's spreading like wildfire in most major markets!



Kenny Starr

"Say I Do" is a whole new direction for Ray Price and it looks like the right one! Moving with it are WWOK, WHO, KIKK, WENO, WMQM and KSOP.

Willie Nelson can do no wrong! RCA has shipped "Fire and Rain" and it's a hot number already in Texas markets.

Ray Pillow's "Roll On Truckers" is rolling in requests at KSOP, WMQM and KCKN.

Hank Williams, Jr. is getting strong positive action on "Stoned At The Jukebox."

"Convoy," by popular demand, is being rush-shipped as C. W. McCall's next single! It already has chart

numbers in several markets!

Joyce Webb's "Tears On My Pillow" started at KENR; the master is being readied for re-shipping on the Epic label!

Jim Glaser takes the classic "Woman, Woman" that was a years-ago smash for both Jimmy Payne and the Union Gap, and has a brand new hit! Jumping heavily on it are WINN, KCKN, WJQS, WSLR, KENR, WHK, WCMS and WPNX.

(Continued on page 99)

More Than a Memory



Mrs. Bob Wills, wife of the late, legendary creator of western swing music, presented a special repackaged album from Epic Records combining the recordings of Bob Wills and His Texas Playboys and that of contemporary swing band Asleep at the Wheel. The double album package is entitled "Fathers and Sons," and will be a special offer to CBS accounts. Pictured from left at the presentation of the new Epic album are Tony Garnier from Asleep at the Wheel, Leon MacAuliffe from the Texas Playboys, Mrs. Wills, Ray Benson and Floyd Domino from Asleep at the Wheel, and Al Strickland of the Texas Playboys.

Mandrell To ABC Dot



Barbara Mandrell, most recent addition to the ABC Dot Records family, talks with president Jim Fogelson (right) and her manager-father Irby Mandrell (left) following her signing to the label.

Mako Records Bows

■ NASHVILLE — A new country label, Mako Records, has debuted with its first single, "I Can Make It Good For You," by C. C. Weather. The label will be distributed by IRDA of Nashville.

Miss Weather, a native of Houston, is currently on a 10 city personal appearance tour to promote the record. The session was produced by Jerry Foster.

Larry Lee Signs With Acuff-Rose

■ NASHVILLE — Songwriter Larry Lee has signed an exclusive writers agreement with Acuff-Rose Publications, Inc. Lee formerly headed the Nashville Screen-Gems publishing office and was professional manager for Johnny Cash's publishing company.

Jerry Reed TV Show Planned by Show Biz

■ NASHVILLE—Nashville will be the originating point for the Jerry Reed Show, a 90 minute music-talk program to be aired from 10:30 p.m. to midnight every Saturday beginning January 10 (11:30 p.m. to 1:00 a.m. EST). The new TV series is being produced and distributed by Show Biz, Inc. and Nashville Productions, Inc., a company headed by Reed, Jim Owens and Harry Warner.

The Jerry Reed Show is a first for Nashville in that it is a combination of contemporary country music and talk. The show will be fed on network lines to stations or on tape within a day or two after completion of its production each week. This, according to Reg Dunlap, executive vice president of Show Biz, will give the programs a "live" television quality.

The hour and a half show will be produced once each week during 1976, with no repeats. Bill Turner will be the director.

Am. Mgmt. Takes Hart

■ LOS ANGELES—American Management has signed Freddie Hart for exclusive world-wide representation, according to Jim Warner, president of the firm.

MIKE LUNSFORD



GO-133 - STARDAY RECORDS
220 BOSCOBEL STREET
NASHVILLE, TENNESSEE 37213
615/256-1656

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

ALL AMERICAN MAN Billy Sherrill (Algae, BMI)	29	ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	62
ALL OVER ME Billy Sherrill (Ben Peters and Charsy, BMI)	6	MIDDLE OF A MEMORY Dick Glasser (Rawhide, BMI)	83
ANOTHER WOMAN Crews, Gilmer & Browder (Dan Penn, BMI/Buzz Cason, ASCAP)	12	MIRROR, MIRROR (Soundwaves Music/Craftshop, ASCAP)	38
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING Jack Clement & Waylon Jennings (Baron, BMI)	2	MY BABE Earl Richards (Arc, BMI)	96
BATTLE OF NEW ORLEANS None Listed (Warden, BMI)	48	OUR MARRIAGE WAS A FAILURE Roy Dea (Hall-Clement, BMI)	57
BILLY, GET ME A WOMAN Norro Wilson (Al Gallico/Algae, BMI)	16	PAPER LOVIN' Jim Vienneau (Jidobi, BMI)	26
BLACK BEAR ROAD Don Sears & Chip Davis (American Gramophone, SESAC) ..	23	PLEDGING MY LOVE Jim Vienneau (Lion/Werner, BMI)	79
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	40	PIECES OF MY LIFE Prod. not listed (Danor, BMI)	53
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	60	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	100
COWBOYS AND DADDYS Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP)	59	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	1
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	90	ROLL YOU LIKE A WHEEL Eddie Kilroy (Unichappell, BMI)	51
DAYDREAMS ABOUT NIGHT THINGS Tom Collins (Chess, ASCAP)	58	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI)	8
DON'T CRY JONI Owen Bradley (Twitty Bird, BMI)	66	SANCTUARY Harry Minde (Chappell, ASCAP)	71
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	32	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	17
EVERY ROAD LEADS BACK TO YOU Keith Poiger & Barry Mason (Cherry Lane, ASCAP)	84	SHAME ON ME Billy Sherrill (Regent/Fort Knox, ASCAP)	55
EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) Chip Young & Billy Swan (Combine, BMI)	18	SHE BRINGS HER LOVIN' HOME TO ME Natalie Rosenberg & Henry Strzelecki (Makamillion, BMI)	93
FINE TIME TO GET THE BLUES Bob Ferguson (Tree, BMI)	54	SHE DESERVES MY VERY BEST Charlie Rich & Sy Rosenberg (Shelter-Poe/Unichappell, BMI)	68
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	45	SHE EVEN WOKE ME UP TO SAY GOODBYE Chips Moman (Acuff-Rose, BMI)	13
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	36	SHE'S NOT YOURS ANYMORE Dick Grant (Hall-Clement, BMI)	73
FUNNY HOW TIME SLIPS AWAY Johnny Morris (Tree, BMI)	11	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	72
GEORGIA RAIN Joe Johnson (Four Tay, BMI)	81	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	28
GREENER THAN THE GRASS Billy Sherrill (Window, BMI)	87	SOMETIMES I TALK IN MY SLEEP A. V. Mittelstadt (Milene, ASCAP)	74
HEART TO HEART Jim Foglesong (Short Rose, ASCAP)	65	SOMETHING BETTER TO DO John Farrar (ATV, BMI)	27
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chips Moman (Baby Chick, BMI) ..	41	SOMETIMES SUNSHINE Clarence Selman (Yearbook, BMI/Pana, ASCAP)	98
HOPE YOU'RE FEELIN' ME Jerry Bradley (Don Williams, BMI/Have-A-Tone, ASCAP) ..	67	STONE CRAZY Ron Chancy (Music City, ASCAP)	52
I JUST DON'T GIVE A DAMN Billy Sherrill (Uncanny, BMI)	91	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	94
I LIKE BEER Jerry Kennedy (Halinote, BMI) ..	5	SUGAR SUGAR Tommy Hill (Don Kirshner, BMI)	92
I SHOULD HAVE MARRIED YOU David Malloy (Briar Patch/Deb Dave, BMI)	10	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI)	85
I STILL BELIEVE IN FAIRYTALES Billy Sherrill (Tree, BMI)	19	THANKS Owen Bradley (Famous, ASCAP) ..	76
I'D RATHER BE PICKED UP HERE Ron Chancey (Pi-Gem, BMI)	78	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	88
IF I'M LOSING YOU Ray Pennington (Pax House, BMI)	25	THE DOOR'S ALWAYS OPEN Jim Vienneau (Jack, BMI)	75
I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Larry Butler (Birchfield, BMI) ..	70	THE LETTER THAT JOHNNY WALKER READ Tommy Allsup (Asleep At the Wheel, BMI)	14
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	3	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	77
INDIAN LOVE CALL Ray Stevens (Warner Bros., ASCAP)	33	THE SONG WE FELL IN LOVE TO Ray Baker (Acuff-Rose/Milene, ASCAP) ..	37
INDIAN CREEK Porter Wagoner (Owepar, BMI)	89	THE WOMAN ON MY MIND Norro Wilson (Algae & Al Gallico, BMI)	80
INDIAN GIVER (Blue Moon, ASCAP)	63	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI)	15
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	9	TOWER OF STRENGTH Milton Blackford (Famous, ASCAP)	31
IT'S NOT FUNNY ANYMORE Bob Dean (Olofus, ASCAP/Myonah, BMI)	69	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT Don Williams (Hall-Clement, BMI)	39
I'VE BEEN AROUND ENOUGH TO KNOW Glen Keener (Hall-Clement, BMI)	86	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	49
JASON'S FARM Walter Haynes (Pick-a-Hit, BMI)	46	WE USED TO Porter Wagoner (Owepar, BMI)	20
JO AND THE COWBOY Larry Gatlin (Combine, BMI)	22	WESTERN MAN Norro Wilson (Al Gallico, BMI)	35
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	50	WHATEVER I SAY Stan Silver (Prima Donna, BMI)	44
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI)	64	WHAT IN THE WORLD'S COME OVER YOU George Richey (Bluffire, ASCAP) ..	42
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	7	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI)	4
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	24	WHEN I STOP DREAMING Norro Wilson (Acuff-Rose, BMI)	95
LUST AFFAIR Dick Heard (Blue Moon, ASCAP)	47	WHERE LOVE BEGINS Russ Reeder & Wilson (Algae/Altam, BMI)	30
LYIN' EYES Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	34	WILL YOU LOVE ME TOMORROW Billy Sherrill (Screen Gems-Columbia, BMI) ..	92
MAKIN' LOVE Walter Haynes (Tree, BMI) ..	61	WOMAN, WOMAN Dick Glasser (Ensign, BMI)	97
MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Haines & Patsy Bruce (Tree/Sugarplum, BMI)	99	YOU GOT A LOCK ON ME Chet Atkins & Jerry Reed (Vector, BMI)	56
		YOU RING MY BELL Ray Griff & Bob Webster (Blue Echo, ASCAP)	21
		YOU'VE LOST THAT LOVIN' FEELIN' Billy Sherrill (Screen Gems-Columbia) ..	43

Hot Line (Continued from page 98)

"The Bible Against the Bottle" is a winner for **Earl Conley** at KFDI and WCMS.

Chuck Price looks good in Montgomery and Norfolk with "Last of the Outlaws."

Monster Movers: **Randy Corner, Zoot Fenster.**

SURE SHOTS

Loretta Lynn — "When The Tingle Becomes a Chill"

Hank Williams, Jr. — "Stoned At The Jukebox"

Johnny Cash — "Texas, 1947"

LEFT FIELDERS

Jim Glaser — "Woman, Woman"

Ray Price — "Say I Do"

Ray Pillow — "Roll On Truckers"

AREA ACTION

Joe Allen — "Bedroom Ballad" (WMC)

David Riley — "I Overlooked A Good Thing" (KKYX)

Beverly Wright — "For The Sake of the Children" (KCKN)

Hotline Check List

Reporting this week (alphabetically):

KAYO, Seattle	KSO, Des Moines	WIRE, Indianapolis
KBOX, Dallas	KSOP, Salt Lake City	WJJD, Chicago
KBUL, Wichita	KVOO, Tulsa	WJQS, Jackson
KKCC, San Bernardino	WBAM, Montgomery	WKDA, Nashville
KCKN, Kansas City	WCMS, Norfolk	WMC, Memphis
KENR, Houston	WENO, Nashville	WMQM, Memphis
KFDI, Wichita	WGBG, Greensboro	WPNX, Columbus
KIKK, Houston	WHK, Cleveland	WSDS, Detroit
KJJJ, Phoenix	WHN, New York	WSLR, Akron
KKYX, San Antonio	WHO, Des Moines	WSUN, St. Petersburg
KLAK, Denver	WHOO, Orlando	WTHI, Terre Haute
KRAK, Sacramento	WIL, St. Louis	WWOK, Miami
KRMD, Shreveport	WINN, Louisville	

Nashville Report (Continued from page 97)

Margaret Mead, Happy Rockefeller, Rose Kennedy—the name of **Loretta Lynn**. It wasn't too long ago that a Gallup Poll named Loretta as "one of the most admired women in the world." (Perhaps L. Lynn should run for president?)

The leader of the **Billy Burnette** band in Hollywood is the offspring of singer **Dorsey Burnette** . . . Speaking of bands, didja know that **Mickey Gilley** is probably the only country artist with two musical groups? The **Bayou City Beats** (with **Johnny Lee**) perform at his club and the **Red Rose Express** travels with him on tour.

Birthdaying: **Stonewall Jackson, Archie Campbell, Donna Fargo, Rita Faye, Onie Wheeler, Roy Rogers.**

A week from Tuesday (11) marks second anniversary of the tragic slaying of **Dave Akeman**—better known on stage and via Hee Haw as Stringbean—and his wife. (The convicted killers of String and his wife are now serving life sentences at the Tennessee State Prison in Nashville.)

One-time schoolteacher **Margo Smith** was in Music City last week (from the west coast) for a 20th Century recording session under direction of **Jim Vienneau**. Margo, formerly of Chart Records, has a hit in "Paper Lovin'." (Paper money?)

Jerry Clower—whose book "Ain't God Good" is most interesting—will be featured speaker at 48th annual Future Farmers of America (FFA) convention in Kansas City. Clower will address the convention, which is expected to draw 17,000 young people, Nov. 13-14. Other program orators include Vice President **Nelson Rockefeller**, Cincy Reds catcher **Johnny Bench** & former secretary of treasury **John Connolly**.

Charley Pride's two shows at Felt Forum of Madison Square Garden next Saturday night are virtual sellouts. Advance ticket sales were great, says promoter **Al Aronowitz** . . . **Faron Young** competed in the Disney World pro-celebrity golf tournament . . . "Hee Haw's" **Barbi Benton** readying a weekly television series. Working title: "Barbie." Now, how did they ever think of that?

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CRYSTAL GAYLE—United Artists UA-XW740-Y
SOMEBODY LOVES YOU (Jack, BMI)

A easy-paced, flowing number that delivers the sweet message that "somebody loves you." Written and produced by Allen Reynolds, it's headed down the right road for a hit.

JOHNNY CASH—Columbia 3-10237
TEXAS—1947 (Sunbury, ASCAP)

John comes forth with a song with great poetry and a great story line written by Guy Clark. The super-strong chorus will make it a definite request item time and again.

JACK GREENE—MCA MCA-40481
HE LITTLE THING'D HER OUT OF MY ARMS (Tree, BMI)

Jack hits home with a song whose lyrics are too often true. A ballad that delivers a strong message, it'll attract more attention than a mini-skirt in summer.

LARRY KINGSTON—Warner Brothers WBS 8139
GOOD MORNIN' LOVIN' (Owepar, BMI)

A number that Larry had out a few years back on another label has another go. Great success in the initial outing makes this a safe bet to be a big number.

BRIAN COLLINS—ABC Dot DOA-17593
QUEEN OF TEMPTATION (Sawgrass, BMI)

A song about a gal all the menfolk know—the queen of temptation. Stone solid country with an easy flowing melody and home-hitting lyric make this one to watch.

EARL CONLEY—GRT GRT 032

IT'S THE BIBLE AGAINST THE BOTTLE (IN THE BATTLE FOR DADDY'S SOUL)
(A-Gee-Jay, ASCAP/Blue Moon, BMI)

A cute number about the age old war between sin and good—with sin having the upper hand at the moment with the old man. Sounds like a good strong shot of a hit.

DOTTSY—RCA PB-10423

I'LL BE YOUR SAN ANTOINE ROSE (Sunbury, ASCAP)

Dottsy comes out with a strong number, penned by Susanna Clark, about a lonely woman who's looking for a tall dark stranger. Good possibilities to go all the way!

DON GIBSON AND SUE THOMPSON—Hickory H 360

MAYBE TOMORROW (Acuff-Rose, BMI)

Duet comes forth with an old Everly Brothers number that's soft and easy and sure to grab lots of airplay. "Maybe Tomorrow" is definitely for today!

SHARON VAUGHN—ABC DOA-17590

YOU AND ME (Danor, BMI)

Funky number that Sharon bounces through in hit fashion. Sounds like she's got her main man all picked out and they're both rarin' to go. Sing on!

LYNN ANDERSON—Columbia 3-10240

PARADISE (Cotillion/Sour Grapes, BMI)

Lynn brings forth the classic John Prine song about life back in Muhlenberg County. Looks like she's scooped up a hit with Mr. Peabody's coal train and is hauling it away!

HANK WILLIAMS, JR.—MGM M 14833

STONED AT THE JUKEBOX (Bocephus, BMI)

It's stone solid country with a honky tonk sound, and Hank Jr. will have this hit on juke boxes everywhere. Good down home, beer drinkin' music, sure to bend your elbow.

TROY SEALS—Columbia 3-10227

SAN ANTOINE—EE-O! (Danor, BMI)

A number with a lot of country funk about one of the finest play places around—San Antonio. Troy penned it and delivers it in fine hit fashion.

"SOMEONE LOVES YOU HONEY"

(4S-1019)

by

MARIE OWENS



on 4-Star Records

49 Music Square West
Nashville, Tenn. 37212

RCA Signs Cornelius



RCA division vice president Jerry Bradley (right) has announced the signing of Helen Cornelius (center) to RCA. Her first release is "We Still Sing Love Songs in Missouri," scheduled for release in November. Pictured with her is her manager, Jerry Crutchfield.

ICMBA Names Officers

■ NASHVILLE — Harry (Hap) Peebles has been re-elected president of the International Country Music Buyers Association. He has headed the organization the past four years.

For the first time, the ICMBA has chosen vice presidents for the different categories represented in that group. These include:

Jack Roberts, Jack Roberts Agency, Bothell, Wash., representing auditorium shows; Paul Buck, manager of Charlotte Coliseum, Charlotte, N. C., representing auditoriums; Ken Lance, rodeo producer, Ada, Okla., representing rodeo producers; George Moffett, Variety Attractions, Zanesville, Ohio, representing fair producers; Larry Sanborn, Argonaut Productions, Piqua, Ohio, representing phone promoters; Myles Johnson, manager, Clay County Fair, Spencer, Iowa, representing fair managers.

Other officers chosen include Evelyn Zerr, Harry Peebles Agency, Kansas City, Kan., chosen secretary; Jack Norman, Jr., Olympic Productions, Nashville, Tenn., elected treasurer.

The winter meeting of the ICMBA has been set for November 30 at the MGM Grand Hotel in Las Vegas.

WB Inks O'Donnell



Andy Wickham (right), director of Warner Bros. country, recently announced the signing of recording artist Bob O'Donnell (center). His first release is "Jimmy," written for Jimmy Hoffa. On the left, holding the first copy of the single off the press, is producer Huey Meaux.

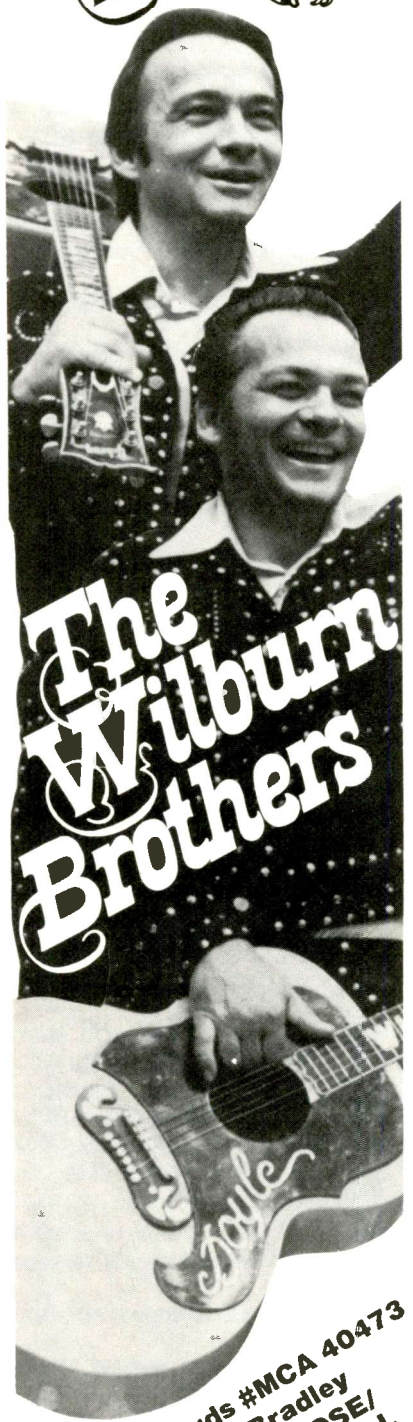


THE COUNTRY ALBUM CHART

NOVEMBER 8, 1975

NOV. 8	NOV. 1		WKS. ON CHART
1	1	WINDSONG JOHN DENVER—RCA APL 1 1183	5
2	2	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	20
3	4	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	12
4	4	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	15
5	6	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	9
6	7	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	10
7	5	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	14
8	11	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	8
9	8	BEST OF DOLLY PARTON—RCA APL 1 1117	14
10	10	HOME LORETTA LYNN—MCA 2146	11
11	15	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	4
12	12	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	18
13	18	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	4
14	17	M-M-MEL MEL TILLIS—MGM M3G 5002	8
15	23	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	4
16	14	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	18
17	20	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	5
18	29	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	4
19	28	THE SEEKER/WE USED TO DOLLY PARTON—RCA APL 1 1221	4
20	16	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	30
21	25	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Reprise BS 2870	5
22	27	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	5
23	9	ONCE UPON A RHYME DAVID ALLAN COE—Columbia KC 33508	13
24	40	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	2
25	22	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	9
26	21	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	7
27	30	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006	5
28	13	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030	10
29	19	BANDY THE RODEO CLOWN MOE BANDY—GRC GA 11449	3
30	34	THE FIRST TIME FREDDIE HART—Capitol ST 11449	3
31	35	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	5
32	37	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	4
33	24	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	32
34	41	ROCKY DICKEY LEE—RCA APL 1 1243	3
35	38	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	5
36	26	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	10
37	32	THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2882	7
38	31	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	20
39	36	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	26
40	49	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	2
41	44	MEMORIES OF US GEORGE JONES—Epic KE 33547	5
42	43	CALICO—United Artists LA454 G	5
43	57	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	2
44	50	MARGO SMITH—20th Century T 490	3
45	—	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	1
46	52	HERE COMES JOHNNY RUSSELL—RCA APL 1 1211	3
47	45	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	4
48	33	BURNIN' THING MAC DAVIS—Columbia PC 33551	16
49	—	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	1
50	55	ROCK N' ROLL MOON BILLY SWAN—Monument PZ 33805	3
51	39	OH HOW LOVE CHANGES DON GIBSON & SUE THOMPSON—Hickory H3G 4521	7
52	47	I'M JESSI COLTER—Capitol ST 11363	35
53	46	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	24
54	48	FEELIN'S CONWAY & LORETTA—MCA 2143	19
55	51	EDDIE RABBITT—Elektra CM 3	14
56	—	BILLY JO BILLIE JO SPEARS—United Artists LA508 G	1
57	63	SOME DAYS ARE DIAMONDS DICK FELLER—Asylum 7E 1044	2
58	42	NARVEL FELTS—ABC Dot DOSD 2025	20
59	58	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	26
60	59	AN EVENING WITH JOHN DENVER—RCA CPL 2 1765	35
61	61	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	46
62	53	MISTY RAY STEVENS—Barnaby BR 6012	20
63	—	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	1
64	60	TODAY ELVIS PRESLEY—RCA APL 1 1039	20
65	56	BARBARA FAIRCHILD—Columbia KC 33794	6
66	66	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	67
67	64	TANYA TUCKER—MCA 2141	27
68	54	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 2133	13
69	67	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	37
70	62	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	19
71	65	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	17
72	69	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	19
73	68	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	16
74	72	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	27
75	71	THE BEST OF THE BEST GEORGE JONES—RCA APL 1 1113	12

A honey of a NEW single...
"Country Honey"



On MCA Records #MCA 40473
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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

NOV. 8 NOV. 1

WKS. ON CHART

1	2	ROCKY DICKEY LEE RCA PB 10361		13
2	3	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379		10
3	1	I'M SORRY JOHN DENVER/RCA PB 10353		13
4	4	WHAT HAPPENED TO BLUE EYES JESSI COLTER/ Capitol 4087		12
5	6	I LIKE BEER TOM T. HALL/Mercury 73704		10
6	7	ALL OVER ME CHARLIE RICH/Epic 8 50142		8
7	9	LOVE IS A ROSE LINDA RONSTADT/Asylum 45271		10
8	5	SAN ANTONIO STROLL TANYA TUCKER/MCA 40444		12
9	14	IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141		6
10	11	I SHOULD HAVE MARRIED YOU EDDIE RABBITT/ Elektra 45259		12
11	8	FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569		13
12	10	ANOTHER WOMAN T. G. SHEPPARD/ Melodyland ME 6016		13
13	20	SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127		8
14	15	THE LETTER THAT JOHNNY WALKER READ ASLEEP AT THE WHEEL Capitol 4115		11
15	16	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega 1236		10
16	19	BILLY, GET ME A WOMAN JOE STAMPLEY/Epic 8 50147		9
17	28	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585		4
18	18	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN/Monument ZS8 8661		12
19	21	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE/ Epic 8 50145		8
20	22	WE USED TO DOLLY PARTON/RCA PB 10396		7
21	26	YOU RING MY BELL RAY GRIFF/Capitol 4126		10
22	23	JO AND THE COWBOY JOHNNY DUNCAN/ Columbia 3 10182		11
23	25	BLACK BEAR ROAD C. W. McCALL/MGM 14825		9
24	29	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715		6
25	24	IF I'M LOSING YOU BILLY WALKER/RCA PB 10345		9
26	27	PAPER LOVIN' MARGO SMITH/20th Century TC 2222		9
27	32	SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459		7
28	36	SINCE I MET YOU BABY FREDDY FENDER/GRT 031		5
29	33	ALL AMERICAN MAN JOHNNY PAYCHECK/Epic 8 50146		7
30	42	WHERE LOVE BEGINS GENE WATSON/Capitol 4143		5
31	35	TOWER OF STRENGTH SUE RICHARDS/ABC Dot DOA 17572		11
32	44	EASY AS PIE CRASH CRADDOCK/ABC Dot DOA 17584		4
33	34	INDIAN LOVE CALL RAY STEVENS/Barnaby 616		9
34	49	LYIN' EYES EAGLES/Asylum 45279		5
35	41	WESTERN MAN LaCOSTA/Capitol 4139		6
36	45	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580		6
37	43	THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10210		6
38	38	MIRROR, MIRROR BEN REECE/20th Century TC 2227		10
39	12	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS/ABC Dot 17568		13
40	17	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176		17
41	48	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS/ ABC ABP 12121		7
42	13	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/ Columbia 3 10184		14
43	30	YOU'VE LOST THAT LOVIN' FEELING BARBARA FAIRCHILD/ Columbia 3 10195		10
44	51	WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579		5
45	55	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351		5
46	60	JASON'S FARM CAL SMITH/MCA 40467		4
47	57	LUST AFFAIR MEL STREET/GRT 030		5
48	53	BATTLE OF NEW ORLEANS BUCK OWENS/Capitol 4138		6
49	65	WARM SIDE OF YOU FREDDIE HART/Capitol 4152		4
50	64	JUST IN CASE RONNIE MILSAP/RCA PB 10420		3

51	59	ROLL YOU LIKE A WHEEL MICKEY GILLEY & BARBI BENTON/Playboy 6045	4
52	52	STONE CRAZY FREDDY WELLER/ABC Dot DOA 17577	8
53	62	PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	4
54	54	FINE TIME TO GET THE BLUES JIM ED BROWN/ RCA PB 10370	10
55	58	SHAME ON ME BOB LUMAN/Epic 8 50136	10
56	56	YOU GOT A LOCK ON ME JERRY REED/RCA PB 0389	7
57	66	OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	6
58	46	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	17
59	67	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10409	4
60	71	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	2
61	63	MAKIN' LOVE RONNIE SESSIONS/MCA 40462	5
62	69	ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y	3
63	31	INDIAN GIVER BILLY LARKIN/Bryan 1036	12
64	75	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	2
65	37	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	14
66	39	DON'T CRY JONI CONWAY TWITTY/MCA 40407	14
67	40	HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344	15
68	76	SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154	3
69	70	IT'S NOT FUNNY ANYMORE STELLA PARTON/ COUNTRY SOUL & BLUES IRDA 088	6
70	50	I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') JEAN SHEPARD/United Artists XW701 Y	11
71	47	SANCTUARY RONNIE PROPHET/RCA PB 50027	11
72	82	SILVER WINGS AND GOLDEN RINGS BILLE JO SPEARS/ United Artists XW712 Y	2
73	72	SHE'S NOT YOURS ANYMORE FERLIN HUSKY/ ABC Dot DOA 17574	9
74	84	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	2
75	79	THE DOOR'S ALWAYS OPEN LOIS JOHNSON/ 20th Century TC 2242	5
76	61	THANKS BILL ANDERSON/MCA 40443	12

CHARTMAKER OF THE WEEK

77	—	THE MAN ON PAGE 602 ZOOT FENSTER Antique IRDA 106		1
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78	81	I'D RATHER BE PICKED UP HERE JERIS ROSS/ ABC Dot DOA 17573	3
79	85	PLEDGING MY LOVE BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2239	3
80	92	THE WOMAN ON MY MIND DAVID HOUSTON/ Epic 8 50156	2
81	89	GEORGIA RAIN JERRY WALLACE/MGM 14823	3
82	—	WILL YOU LOVE ME TOMORROW JODY MILLER/ Epic 8 50158	1
83	83	MIDDLE OF A MEMORY EDDY ARNOLD/MGM 14827	5
84	90	EVERY ROAD LEADS BACK TO YOU LEAPY LEE/MCA 40470	2
85	87	SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	3
86	86	I'VE BEEN AROUND ENOUGH TO KNOW JOEL SONNIER/ Mercury 73702	5
87	—	GREENER THAN THE GRASS TANYA TUCKER/ Columbia 3 10236	1
88	99	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	2
89	96	INDIAN CREEK PORTER WAGONER/RCA PB 10411	2
90	91	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	3
91	95	I JUST DON'T GIVE A DAMN GEORGE JONES/ Epic 8 50127	3
92	94	SUGAR, SUGAR MIKE LUNSFORD/Starday GO 133	3
93	93	SHE BRINGS HER LOVIN' HOME TO ME MUNDO RAY/ Epic 8 50141	3
94	—	STONED AT THE JUKEBOX HANK WILLIAMS, JR./ MGM 14833	1
95	97	WHEN I STOP DREAMING DEBI HAWKINS/ Warner Bros. WBS 8140	2
96	98	MY BABE EARL RICHARDS/Ace of Hearts 7502	2
97	—	WOMAN, WOMAN JIM GLASER/MGM 14834	1
98	100	SOMETIMES SUNSHINE MARILYN SELLARS/ Mega MR 1237	2
99	—	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	1
100	—	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	1



"...I learned what I know first hand from a smooth talkin' travelin' man...I know how love is made, and I can love you every which-a-way..."

I Can Make It Good For You

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