

# RECORD WORLD



## Who In The World: The Ohio Players

### HITS OF THE WEEK

#### SINGLES

**GEORGE HARRISON, "DING DONG; DING DONG"** (prod. by George Harrison) (Gango, B.V., BMI). Guy Lombardo now has a rock counterpart as Harrison gallops in with a future New Years perennial. A contemporary "Auld Lang Syne" sure to prove one of the few seasonal offerings with post-holiday staying power. Apple 1879 (Capitol).

**MILLIE JACKSON, "IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT"** (prod. by Brad Shapiro & Millie Jackson) (East Memphis/Klondike, BMI) With her album "Caught Up" gold even before the release of the first single from the set, she's just got to do right with her choice of Luther Ingram's classic. Millie's a monster! Spring 156 (Polydor).

**JACKSON BROWNE, "WALKING SLOW"** (prod. not listed) (Benchmark, ASCAP). Not since "Doctor My Eyes" has Jackson enjoyed so jumpin' a hot single shot. Powered by some old-fashioned hand-clappin' and jug blowin', this mighty cut from "Late for the Sky" is right on time and on target to be one of the early '75 giants. Asylum 45227.

**GILBERT O'SULLIVAN, "YOU ARE YOU"** (prod. by Gordon Mills) (MAM, ASCAP). Combining the O'Sullivan wit with sax lines that made Hurricane Smith's "Oh Babe" so huge, Gilbert gallavants back into top form. References to personages as diverse as Kissinger and Warhol tell of eve ridiculous and sublime. MAM 5N-3642 (London).

#### SLEEPERS

**CHARLIE ROSS, "THANKS FOR THE SMILES"** (prod. by Amigo Prod.) (House of Gold, EMI) Song penned by the man behind "Behind Closed Doors," Kenny O'Dell, seems to be a sleeper of the same ilk, but more definitively in the pure pop direction. Another Charlie is about to give him a big copyright now, so grin and bear it! Big Tree 16225 (Atl).

**PHOEBE SNOW, "POETRY MAN"** (prod. by Dino Airali w. Phil Remone) (Tarka, ASCAP). From an album that's been doing quite nicely without the benefit of a hit single comes a pleaser from the new act. Woman who mixes a Joni Mitchell-esque range with a blues-tinged style provides her own blizzard of top 40 chills and thrills. Shelter 40353 (MCA).

**HELLS PEOPLE, "FUTURE SHOCK"** (prod. by Todd Rundgren) (Sheet Rock, ASCAP). The Alvin Toffler book of the same name caused an immediate stir upon its release five years ago. Now rock's only mime band puts the phrase to musical good use under the auspices of long-time cohort Rundgren. To posterity and prosperity! ABC Dunhill 15023.

**NATURALS, "CRYSTAL BLUE PERSUASION"** (prod. by Sonny Limbo & Micky Buckins) (Big Seven, BMI). Prime example of psychedelia for the top 40 scene was first introduced by Tommy James & the Shondells in 1969. In this pop/soul version, the tune seems to be even more resilient and persuasive. Smooth sounds azure like it! Shout 307 (Bang).

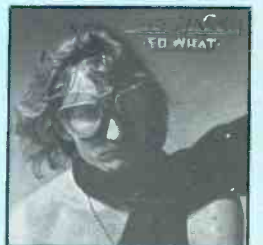
#### ALBUMS

**JOE WALSH, "SO WHAT."** Following in the successful footsteps of his "The Smoker You Drink the Player You Get" set, (and in light of recent production triumphs), Walsh is out with a well-balanced, innovative album destined for a noble chart reign. Walsh's talents are at new heights, ably embellished here by Dan Fogelberg and the Eagles. ABC Dunhill DSD-50171 (6.98).

**JAMES BROWN, "REALITY."** "Mr. Sociological/Environmental Soul" is sure to stir the mind as well as the body with this provocative release. The subject matter ranges from current economic woes to the strength behind group efforts, all set to Brown's own funky brand of rhythm. This music-maker certainly finds the best way to face "Reality"! Polydor PD 6039 (6.98).

**"THE BAKER-GURVITZ ARMY."** After a lengthy absence from the pop scene, Ginger Baker returns, joined by Adrian and Paul Gurrvitz, displaying musical ingenuity and a special style of professionalism in the newly-formed triumvirate. "Help Me" is a classic, commercially-climactic composition, and "Mad Jack" beats with excitement. Janus JXS 7015 (6.94).

**ORIGINAL SOUNDTRACK, "THE GODFATHER, PART II."** While the anticipation grew for the film's release, so did the excitement regarding the score. In view of the staggering critical acclaim garnered by the film and the outstanding box office business accumulated, this touching and professional album's success is inevitable. It's an offer that can't be refused! ABC ABCP-856 (6.98).

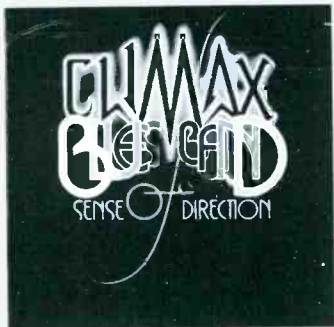


# ABC RECORDS

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## SIRE RECORDS & PASSPORT RECORDS

currently represented on the national charts  
with 7 albums



**CLIMAX BLUES BAND/  
SENSE OF DIRECTION**  
Sire SAS 7501 — 29 weeks on the charts. Britain's top boogie band.



**RENAISSANCE/TURN  
OF THE CARDS**  
Sire SAS 7502 — Uniquely brilliant! Following this initial breakthrough, certain to be one of top bands of 1975. 22 weeks on the charts



**NEKTAR/REMEMBER  
THE FUTURE**  
Passport PPS 98002 — First band from Germany to be firmly established in U.S. and one of the top new bands of 1974  
**87 Billboard**  
**141 Cash Box**



**STACKRIDGE/PINAFORE DAYS**  
Sire SASD 7503 — Currently one of the most played LP's on FM Radio. Strong material and vocals highlighted by George Martin's masterful production.  
**185 Record World**  
**165 Cash Box**  
**199 Billboard**  
\*Single "Last Plimsoll" soon to be released



**PAUL ANKA/GOLD**  
Sire SASH 3704-2 — "Diana," "Puppy Love," "Lonely Boy," "Put Your Head On My Shoulders" and 24 other suzer hits by one of rock's first and most consistent superstars.  
**★ 156 Billboard**  
**● 145 Cash Box**  
**165 Record World**



**HISTORY OF BRITISH ROCK  
VOL. II**  
Sire SASH 3705-2 — From the Beatles in Hamburg onward Bee Gees, Hollies, Kinks, Who, Manfred Mann, Donovan, Deep Purple, Small Faces plus previously unreleased tracks by Elton John & Rod Stewart.  
**★ 162 Billboard**  
**● 146 Cash Box**  
**158 Record World**



**TURTLES/HAPPY TOGETHER  
AGAIN**  
Sire SASH 3703-2 — A retrospective in music and photos of the career of one of 1960's most important groups. Includes "Happy Together," "Eleanor," "She'd Rather Be With Me," "You Showed Me."  
**198 Billboard**  
**164 Cash Box**  
**186 Record World**

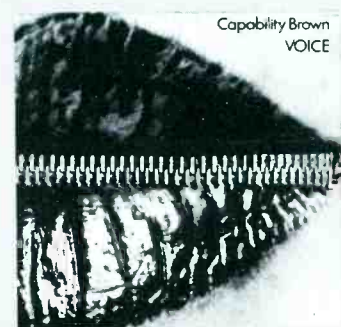
### and These Strong Contenders



**TRACE**  
Sire SASD 7504 — Holland's new supergroup! Strong Action Cleveland, Cincinnati, N.Y.



**CHILLIWACK/CRAZY TALK**  
Number 12 on RPM in Canada and breaking fast stateside.  
**100 Billboard**  
**95 Cashbox**  
**117 Record World**



**CAPABILITY BROWN/VOICE**  
Passport PPSD 98004 — Six part harmonies in a musical blend of styles unlike any other Top FM play

With best wishes for continued success in 1974



# RECORD WORLD

## RCA Names Tony Montgomery National Director of Promotion

■ NEW YORK — The appointment of Tony Montgomery as national director of promotion, has been announced by Jack Kiernan, division vice president, marketing.

"Montgomery has proved himself to be a most vital and valuable member of the RCA team, and I have every confidence he will continue the high level of performance in this new and most important position," Kiernan said.

Montgomery had been director of national commercial sales and replaces Tom Cossie, who has resigned.

Montgomery, who will report to Kiernan, joined RCA Records in 1970 as promotion manager of the Washington - Baltimore area. Shortly thereafter, he became the northeastern region promotion manager, operating out of Philadelphia. Soon, he was brought



Tony Montgomery

to New York as national single sales manager, and last August was promoted to the position covering all RCA Records' commercial sales.

## '75 NARM Convention Sets Individual Meetings

■ CHERRY HILL, N.J.—In order to give the three segments of merchandisers which make up the regular membership of NARM (rack jobbers, retailers and distributors) the opportunity to meet their counterparts from every part of the country when they gathered together for the annual NARM Convention, a series of meetings has been planned for the opening day of the 17th Annual NARM Convention on Sunday, March 2, at the Century Plaza Hotel in Los Angeles.

At 10:00 a.m. that morning, the rack jobbers will meet to discuss their common problems, as will the retailers and the distributors. Chairing the Rack Jobbers Meeting will be Stanley Jaffe of ABC Record and Tape Sales. Barrie Bergman of the Record Bar will chair the Retailers Meeting. Milt Salstone of M.S. Distributing Company heads up the Distributors Meeting. Only regular members may attend these sessions.

At 12:00 noon, three separate Rap Luncheons will be held, once again for each of the segments. As a special feature of the Rack Jobbers Rap Luncheon,

(Continued on page 33)

## WB First to Respond To 'Nixon Disc' Order

■ WASHINGTON, D. C. — U.S. District Court Judge Gerhard A. Gesell has set Jan. 3 as the deadline for all interested parties, including record manufacturers and the media networks, to propose their plans for reproducing and distributing the contents of White House tapes of former President Nixon and his aides now being used as evidence in the Watergate coverup trial.

So far, the only label to publicly indicate its interest in commercially releasing the tapes has been Warner Bros. Records, whose plans include an 11-record set with potential input from New Republic editor Walter Pincus and narration from actor George C. Scott.

In an interview with the Washington Post, Warner Bros. Records VP Stan Cornyn further described the label's goals: "We want this to be a serious piece of journalism."

According to Cornyn, the 11-record set which will list for approximately \$25 will be preceded by a two-record, \$9.98 package. Pincus, who has been working with the label for three weeks on the project and who has been covering Watergate-related de-

(Continued on page 35)

## Oldies Are Hotter Than Ever As Source Of New Chart Hits

By ROBERT ADELS

■ NEW YORK — As many radio stations tighten their playlists to make room for holiday music and a greater mix of oldies, an analysis of **Record World's** Singles Chart reveals a more-than-seasonal upswing in the current popularity of established copyrights.

Standards from the Motown and Lennon-McCartney catalogues figure prominently, but not exclusively in the current "oldies" mania accounting for 15 titles now on The Singles Chart. This proves to be an increase of 50 percent over the average of 10 oldies titles in the top 100 for this time of the year.

Topping the charts this week is "Lucy in the Sky with Diamonds" (Elton John, MCA). The Lennon-McCartney way with a pen is also represented at 90 with "Day Tripper" (Anne Murray, Capitol). Both tunes are Maclen Music copyrights.

The Motown catalogue of Jobete contemporary standards accounts for four of the top 100 singles this week. Leading the pack is "Please Mr. Postman" bulleted at 4 for the Carpenters (A&M), a song first charted by the Marvelettes as their debut hit in

1961. In a more current vein is the 1971 double winner "Never Can Say Goodbye," which originally scored in versions by the Jackson Five and Isaac Hayes, and is now a bulleted 17 for Gloria Gaynor (MGM). The Rolling Stones (Rolling Stones) are at 42 with "Ain't Too Proud to Beg," the Temptations hit from the Summer of '66, while a new band Diamond Reo (Big Tree) is a bulleted 73 with their revival of Marvin Gaye's '65 smash, "Ain't That Peculiar."

### Third Time Around

A number of "oldies" hits are now in their third chart incarnation. "Ruby Baby" which is a country crossover for Billy "Crash" Craddock (ABC) at 75 this week was first introduced as an r&b tune by the Drifters ('56) and then became a straight pop hit for Dion some seven years later ('63). Ringo Starr (Apple) is bulleted at 11 with "Only You," introduced by the Platters in a vocal version during 1955 and also an instrumental hit for Frank Pourcel in '59. Elvis Presley (RCA) is currently at 28 with "The Promised Land," written by Chuck Berry who scored with it in 1964. The song was also a big country hit for Freddy Weller in 1970. Linda Ronstadt (Capitol) is a bulleted 27 with "You're No Good," already topping that copyright's two prior chart versions (Betty Everett in '63 and the Swinging Blue Jeans in '64).

Grand Funk (Capitol) is bulleted at 26 with a version of the sole charter for a group called the Soul Brothers 6 who hit with "Some Kind of Wonderful" back in '67. Tommy Edwards' 1959 ballad hit "Morning Side of the Mountain" is currently a bulleted 29 by Donny & Marie Osmond for the same label that first scored with it (MGM).

Older soul on its second chart go-round includes "Everlasting Love" from Carl Carlton (Back Beat), first introduced by Robert Knight in '67 and "Willie and the Hand Jive" from Eric Clapton (RSO), the Johnny Otis hit from '58.

(Continued on page 35)

## Un-Beatle-ble First

■ NEW YORK — Elton John (MCA) now has an additional feather to put in his hit cap. With "Lucy in the Sky with Diamonds" moving into the number one slot this week on The Singles Chart, he becomes the first artist other than a former member of the Beatles to go all the way with a tune composed by any member or combination of members of the supergroup. Although the Lennon-McCartney catalogue is considered one of the most active in the business, the two biggest records by a non-Beatle it has generated until now had been Stevie Wonder's "We Can Work It Out" (Tamla) which peaked at 13 on May 1, 1971 (and also climbed to 4 on The **RW** R&B Chart) and Silkie's version of "You've Got to Hide Your Love Away" which climbed to 12 the week of December 4, 1965.

Cover Story on page 13

## Sunbury/Dunbar Music Taps Carter, Schatz

■ NEW YORK—The appointment of Warren Schatz as manager, music publishing and creative productions, New York, and Pat Carter as manager, music publishing and creative productions, Nashville, has been announced by Allen Stanton, vice president and general manager, Sunbury/Dunbar Music publishing subsidiaries of RCA Records.

Schatz joins Sunbury/Dunbar after having been a general professional manager of Bourne Music.

Carter, who will be responsible for finding and developing new writers and talent and will work with the Nashville Sunbury/Dunbar writers, Guy Clark and Ray Pennington, also will be responsible for product demos and placing material with recording artists.

Carter moved to Nashville in 1971 as an artist. While attending the University of Southern California, he was signed to a recording contract by Liberty Records. Also while in California, he formed his own production and publishing company. After leaving Liberty, he was signed as an artist by Dot Records. It was while he was with Dot that he moved to Nashville.

## ABC Plans Five More 'Greatest Hits' Albums

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced that the label has added five more albums to the first set of reissues in the "16 Greatest Hits" series it is preparing for release this month. The albums are by Steppenwolf, Dave Mason, Melanie, Ike and Tina Turner and the Dixie Hummingbirds.

## Dark Horse at the White House



President Gerald Ford and his son Jack recently hosted a luncheon at the White House at which George Harrison told members of the first family about his plans to donate proceeds from some of the concerts on his recent U.S. tour to a variety of charities. Pictured at the White House, from left: Harry Harrison, George's father; Billy Preston; Harrison; President Ford; Jack Ford; Ravi Shankar; and Tom Scott.

## Copyright Package Awaits Ford's OK

■ VAIL, COLO. — While President Ford is on his current holiday work/ski vacation, he is expected to sign Congress' new copyright package into law. It is one of some 150 bills which the nation's chief executive has taken along with his ski gear for consideration.

### Penalties

The copyright bill for sound recording (the anti-piracy portion of the legislation) carries a penalty for the first offense (a misdemeanor) of up to \$25,000, as well as a one year jail term. Consequences of subsequent infringements (a felony) are punishable by up to \$50,000 in fines and/or a two-year prison term.

### Extends Protection

The bill would also extend the current copyright protection for music until Dec. 31, 1976 as an interim measure and creates a commission to study the effects of technology on copyrighted materials.

## Sales & Promo Meet Scheduled by RCA

■ NEW YORK—RCA Records will hold a national sales and promotion conference in New Orleans, January 2-5.

More than 200 RCA Records executives and managers, including 170 field sales and promotion representatives and home, Nashville and Hollywood office personnel will be present.

The conference, to be held at the Marriott Hotel, features a presentation of the product which spearheads the company's entry into 1975, and the marketing and merchandising plans to support that product.

## Col Promotes Franks

■ NEW YORK — Albert E. Shulman, vice president, Columbia Special Products, has announced the promotion of John M. Franks to the newly created position of general sales manager, Columbia special products.



John M. Franks

In his new capacity, Franks will have responsibility for all marketing, sales and sales planning activities for the Columbia special products department. He will oversee the operations of the regional sales managers as well as the director of special services and the managers of incentive and syndicated sales. He will report directly to Shulman.

### Joined in '64

Franks first joined CBS in 1964 as account executive for Columbia special products. He held various positions in that department until, in January, 1973, he was promoted to director of special services, a position he has held until this new appointment.

## ATV Taps Spitz

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the appointment of Bob Spitz as director of licensing. Spitz will work towards licensing much of the English Pye product to other American companies and will also be working as liaison between ATV Records and the various record clubs.

### Farrell Protege

Spitz broke into the music business under Wes Farrell's tutelage and went on to management of Bruce Springsteen. Just prior to this new position, he was the general & professional manager of Dick James Music in the U.S. and was closely involved in the promotion of Elton John and the Dick James catalogues.



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# Bobby VINTON



## UPCOMING CONCERT TOUR

Dec. 29	..... Carnegie Hall, N.Y.	Jan. 17	..... Indianapolis, Ind.
Dec. 31	..... Colony Hill, N.Y.	Jan. 17	..... In Concert, ABC-TV
Jan. 3	..... Johnstown, Pa.	Jan. 18	..... Chicago, Ill.
Jan. 4	..... Chester, Pa.	Jan. 23	..... Utica, N.Y.
Jan. 5	..... Allentown, Pa.	Jan. 25	..... Binghamton, N.Y.
Jan. 8	..... Dinah Shore-TV	Jan. 26	..... Brooklyn, N.Y.
Jan. 10	..... Milwaukee, Wisc.	Jan. 27-30	..... Toronto, Canada—TV Special
Jan. 11	..... Detroit, Mich.	Jan. 31-Feb. 2	..... Cleveland, Ohio
Jan. 12	..... Columbus, Ohio		
Jan. 13	..... Toledo, Ohio		
Jan. 15	..... Cincinnati, Ohio		
Jan. 16	..... Ft. Wayne, Ind.		

 abc Records

WILLIAM MORRIS  
AGENCY, INC.  
ESTABLISHED 1898  


**LESLIE PODKIN**—Atlantic 3233

**HE'S ONLY HAPPY WHEN HE'S SINGIN' HIS SONG** (prod. by Carl Maduri & Barry Beckett/Belkin-Maduri Prod.) (Manikin, ASCAP)

To tour or not to tour? The answer as far as she's concerned is no, because when he's on the road, she's alone. Her understanding is the key to this song.

**DANA GILLESPIE**—RCA PB-10119

**REALLY LOVE THE MAN** (prod. by Dana Gillespie & Joe Porter/MainMan Prod.) (MainMan, ASCAP)

Unique British artiste offers her first single from her promising "Ain't Gonna Play No Second Fiddle" set. Hooky ballad is one man-sized love affair.

**CURTIS MAYFIELD**—Curtom 2006 (Buddah)

**MOTHER'S SON** (prod. by Curtis Mayfield) (Camad, BMI)

"Got to Find a Way" album begets this rhythm track bound to be a biggie at the discos. Handclappin', bass-heavy cut is one relative matter you can't sit still for.

**JIM WEATHERLY**—RCA PB-10134

**HIGH ON LOVE** (prod. by Jimmy Bowen/Amos Prod.) (Keca, ASCAP)

Vault material from the same production and artist team which is now clicking for Buddah. Pulled from his namesake album, a lovesong re-elevating itself.

**MAJOR HARRIS BOOGIE BLUES BAND**—Atlantic 3217

**EACH MORNING I WAKE UP** (prod. by WMOT Prod. and Mystro & Lyric) (WMOT/Steals Bros., BMI)

Opening lines which recall "I Say a Little Prayer" serve as the title and basis of a product in the Philly soul groove. Rouser arises to the funk call with power.

**CHARLIE RICH**—Mercury 73646 (Phonogram)

**SOMETHING JUST CAME OVER ME** (prod. by Jerry Kennedy) (Makamillion, BMI)

In the absence of new Charlie Rich single material, this vintage country-rocker of his wife Margaret's composition could easily chart and fill the void.

**JOHN MAHONEY**—Amherst 702 (Transcontinent)

**IF I COULD WRITE A LOVE SONG** (prod. by Ron Kramer) (Dunbar, BMI)

Man who put his label on the chart map with his "Ballad of Evel Knievel" novelty turns to a bit more serious subject for his follow-up, propelled by "sha-la-las."

**BROTHER TO BROTHER**—Turbo 040 (All Platinum)

**EVERY NIGGER IS A STAR** (prod. by S. Robinson, M. Burton) (Drama Films, BMI)

The "In the Bottle" band takes a slur and turns it into a spectacular development of a black power theme. Idea that all brothers are stellar makes for r&b action.

**BILL HOUSE**—RCA NB-10106

**COMMON THIEF** (prod. by Terry Melcher & Bruce Johnston w. Bill House & Jimmy Seiter/Equinox) (Silent Partner, BMI)

Stealing a bit of soul sauce to cover his own prone-to-boogie prowess, new rocker debuts with basement funk. Could lay the foundation for a solid, runaway career.

**TONY LAMPKIN**—JEMKL Soul 5001

**HE'S A BETTER LIAR THAN ME** (prod. by Travis Jones) (Four Grand, BMI)

How to succeed in loving without really lying is the theme of this soul epistle. Truthful Tony tries to woo his lady on down-to-earth terms. Honest potential.

**COUNTRY JOE McDONALD**—Vanguard 35181

**DR. HIP** (prod. by Maynard Solomon) (Alkatraz Corner, BMI)

The great Fish founder explores funk rock like never before in his ongoing search for the perfect solo groove. This prescription for spins and sales is potent!

**CALIFORNIA MUSIC**—RCA NB-10120

**DON'T WORRY BABY** (prod. by Bruce Johnston & Terry Melcher/Equinox) (Irving, BMI)

Group names themselves after the genre in which they choose to debut. The Beach Boys '64 hit is given contemporary twists to wrap itself up a '75 winner.

**DAWSON SMITH**—Scepter/Roadshow 12400

**I DON'T KNOW IF I CAN MAKE IT (PART 2)** (prod. by George Kerr/Double K Prod.) (It Ain't Easy/Moth, BMI)

Another tale of depression told in monetary terms from a funky man who feels he's the first to be hit the hardest. Disco groove pulls it all out of sobstory land.

**JOHNNY HAMMOND**—Salvation 301 (CTI)

**YESTERDAY WAS COOL** (prod. by Larry Mizell/Sky High Prod.) (Aluby, ASCAP)

Jazzman releases his most commercial single yet, thanks to the same sort of production that gave "new music" its first '70s hero, Donald Byrd. Futuristic!

**ARLENE BROWN & LEE 'SHOT' WILLIAMS**—Dynamite 8864 (Jewel)

**IMPEACH ME BABY** (prod. by Arlene Brown & Lee "Shot" Williams) (Danny Cade, BMI)

A male-female soul duet recalling some of the more raw moments of '50s r&b styles. The politics here are tongue-in-check, but their power is for real.

**MAGNIFICENT ONES**—Katie the Great 7801

**I'LL SEE YA IN THE BREAD LINES** (prod. by Tommy Colbert) (The Ark of Glens, ASCAP)

Slowly but surely, lyrics are capitalizing on our current economic straits. This straight-on attempt at getting to the heart of our worst fears let's 'em eat soul.

**BOBBY HART**—Warner Bros. 8058

**HARD CORE MAN** (prod. by Danny Janssen, Bobby Hart & Dominic Frontiere) (Warner-Tamerlane, BMI)

Former duo half of Boyce & Hart who hit with a few circa '67-'68 returns as a solo on the main film theme from "Freebie and the Bean." Solid in its own way.

**K.C. & THE SUNSHINE BAND**—T.K. 1008

**I'M A PUSHOVER** (prod. by Richard Finch & H. W. Casey) (Sherlyn, BMI)

Studio group made up of the sound men who helped George McRae rock his baby are coming off a huge British hit. They're ready to take on the home front.

**CHARLES RANDOLPH GREAN SOUNDE**—Ranwood 1010

**VERY VERY BLUE DANUBE** (prod. by C. R. Grean, Dennis Briefel) (Galahad/Ranwol, BMI)

Strauss' public domain goodie comes waltzing back as synthesizers give it a moogish update. There's surely a flowing MOR concept in these water running true.

**MOSES DILLARD & LOVE JOY**—1-2-3 711

**THEME FROM LOVE JOY** (prod. by Bill Lowery) (Lowery, BMI)

Since MFSB and Love Unlimited Orchestra have come along, soul instrumentals are looking better than ever. Sound here is more open than lush, but effective.

**JOE QUARTERMAN & FREE SOUL**—Mercury 73637 (Phonogram)

**GET DOWN BABY, PT. 1** (prod. by Joe Quarterman/Free Soul Music) (Free Soul/Unichappell, BMI)

Almost tribal in its gut-level appeal, this most danceable black powerhouse presents the act in its best light yet. An east coast r&b ritual starting to spread.

**JAY JAY TAYLOR**—Dynamite 8665 (Jewel)

**TELL ME THE TRUTH** (prod. by L. V. Hawkins) (Valberst/Miss Aud, BMI)

New find in the B. B. King groove tells it like it is in this traditional Chicago-styled blues mood. The facts of a confused love situation are soulfully queried.

**PEOPLES CHOICE**—TSOP ZS8-4759 (Columbia)

**PARTY IS A GROOVY THING** (prod. by Gamble-Huff) (Mighty Three, BMI)

Word which typically resounds from the rafters of any soul concert worth its weight in funk becomes the take-off point for another disco tune. Fete for your feet.

**JOEY WELZ & THE TIME MACHINE**—Music City 891

**COUNTRY COMFORTS** (prod. by Joey Welz/Dawn Prod.) (Dick James, BMI)

Keyboardman who began his professional rock career as a Comet with Bill Haley returns in a mellow fashion with an Elton John classic. Comfortable programming.

## WINTER LIGHT

**OREGON**—Vanguard VSD-79350 (6.98)  
Aesthetically pleasing quintet continues in that joy-bringing tradition as they gently weave jazz, classical and folk threads into uniquely swirling patterns. Transcending the limitations of musical categorization, they are best captured on "Tide Pool," "Rainmaker," "Witchi-Tai-To" and "Ghost Beads."



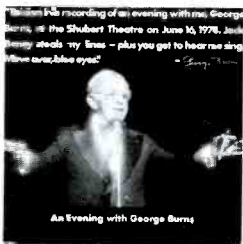
## DUKE ELLINGTON'S THIRD SACRED CONCERT, THE MAJESTY OF GOD, AS PERFORMED IN WESTMINSTER ABBEY

**RCA APL1-0785 (6.98)**  
Since the great musical maestro's death, there has been an abundance of Ellington releases, either directly by Ellington or in tribute to his vast talents. This album is one of the best of the crop. The sensitive genius that he possessed is quite lovingly conveyed.



## AN EVENING WITH GEORGE BURNS

**Pride PD 00011 (25.00)**  
A limited edition two-record set ensures sales, especially in view of the funnyman's vast votary and colossal career. Randy Newman assists in production responsibilities. Although the disc basically encompasses Burns' vocal frivolity, the laughs remain aplenty.



## MAXOOM

**MAHOGANY RUSH**—20th Century T-463 (6.98)  
Second set from the highly electrified Hendrix soundalikes is indicative of their musical growth with added dynamics charting new cohesive dimensions. Highlighting the new release is the commercially percussive "Funky Woman," the soothing appeal of "Madness" and the hard-rocking "All in Your Mind." Va-voom for "Maxoom"!



## WRITE ME A LOVE SONG, CHARLIE

**JACK JONES**—RCA APL1-0773 (6.98)  
Sweet 'n soft sounds from the long-standing Mr. Jones deal with all phases of romantic relationships (l'amour l'amour!) in the French "chanson" fashion on this self-produced disc. Spotighting the set are "The 'I Love You' Song," "After Loving You," "We've Had It All" and "The Happy Days."



## SHE WAS TOO GOOD TO ME

**CHET BAKER**—CTI 6050 S1 (Motown) (6.98)  
Trumpeteer extraordinaire, Baker teams up with other jazz notables (Bob James, Ron Carter and Hubert Laws to name a few) and serves up a recording loaded with fulfilled promise. Best of the batch include "Funk in the Deep Freeze," "It's You or No One" and the title tune.



## IN CONCERT, VOLUME TWO

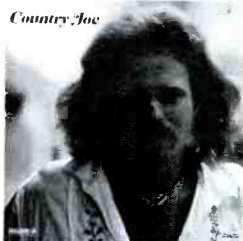
**VARIOUS ARTISTS**—CTI 6049 S1 (Motown) (6.98)  
A marvelous showcase to exhibit the individual and collective talents of jazzmen supreme Herbie Hancock, Freddie Hubbard, Stanley Turrentine, Ron Carter, Jack DeJohnette and Eric Gale, with Creed Taylor's shinningly clean production tying it all together into one perfect package. Very much alive and oozing with vibrancy.



## COUNTRY JOE

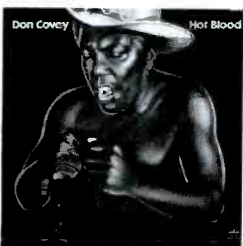
## COUNTRY JOE

**JOE McDONALD**—Vanguard VSD 79348 (6.98)  
Having made quite a splash in the '60s with The Fish, Country Joe returns to the music scene with a new attitude and a refreshing sound. Pop as well as FM possibilities are in the grooves, most obviously with "Dr. Hip," "You Messed Me Over," "Memories," "Pleasin'" and "It's Finally Over."



## HOT BLOOD

**DON COVAY**—Mercury SRM-1-1020 (Phonogram) (6.98)  
Compellingly soulful performer/writer really outdoes himself this time out, mustering some stirring emotions into each and every groove on the set. The disc remains super-hot throughout, as exemplified by "It's Better to Have (And Don't Need)," "Sexy Lady" and "I Been Here All the Time."



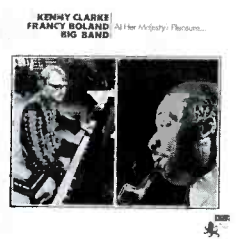
## THE ODESSA FILE

**ORIGINAL SOUNDTRACK**—MCA MCA-2048 (6.98)  
The score from this best-selling novel-turned film is sure to fare well, especially in view of the flick's current box-office business. Perry Como's vocalization of the timely "Christmas Dream" highlights the Andrew Lloyd Webber-authored score, which becomes a symphonic synthesis of sounds.



## AT HER MAJESTY'S PLEASURE

**THE KENNY CLARKE, FANCY BOLAND BIG BAND**—Black Lion BL-131 (Audio Fidelity)  
Big band flavors spiced up with '70s ingredients serve as true testimony to the talents of the distinguished personnel playing on this zesty set. Savory sounds are carefully blended and well-executed to provide one of the tastiest jazz platters to emerge in some time.



## THE TRIAL OF BILLY JACK

**ORIGINAL SOUNDTRACK**—ABC ABCD-853 (6.98)  
The success of the "Billy Jack" series films has been quite remarkable, with this one being no exception. Initial reaction to the Elmer Bernstein composed and conducted score has been very positive, and the rhapsodic aura surrounding the music makes for many moments of enjoyable listening.



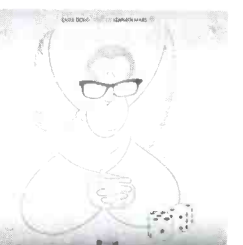
## ROCK ME BABY!

**MEMPHIS SLIM**—Black Lion BL-155 (Audio Fidelity) (6.98)  
Legendary blues figure, who experienced an upsurge of popularity during the folk revival era, is out with a new set recorded in London. The vocalist/pianist struts his sturdy blues roots, best evidenced on "Don't Think You're Smart," "We're Just Two of the Same Old Kind" and the title track.



## HENRY THE FIRST

**EARL DOUD/KENNETH MARS**—ABC Dunhill DSD-50191 (6.98)  
Well established comic character actor Kenneth Mars teams up his fine capabilities with the writing genius of Earl Doud (of "The First Family" fame), yielding a witty, clever and sure-to-be successful set. Exposure could come via proper FM segueing, with sales potential hot on its heels.



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Sid Seidenberg: Management With Style

By ROBERTA SKOPP

■ Entering the entertainment field in 1949 as an accountant for several acts, Sid Seidenberg decided to embark on a management career in 1968, with B. B. King as his first client. He is also responsible for the management of Gladys Knight and the Pips, (and six other acts) and is credited with having guided their career to its current status. In this Dialogue, Seidenberg discusses the acts he manages and the divisions within S.A.S. Inc. that allow for guiding their careers to the fullest possible extent.



Sid Seidenberg

**Record World:** Your management roots began with B. B. King. How were you involved with him in the beginning? Was your association with him your first solid step into management?

**Sid Seidenberg:** I met B. B. King in 1968. I was a public accountant at the time, and he asked me to be his accountant.

**RW:** Had you been involved with entertainment clients before?

**Seidenberg:** Yes, I've been involved with entertainment clients since 1949 as an accountant—I specialized in entertainment accounting. Some of my accounts were Chuck Willis, Clyde Otis when he had the Brook Benton run of hits; I had music publishers; I had represented Tom Jones when he first came to this country.

**RW:** So you felt your experience was strong enough to be able to personally manage B. B.?

**Seidenberg:** Actually I was a successful accountant, not interested in managing. I could have managed many years ago. The only reason I got into managing was that B. B. King came to me; B. B. had a lot of tax problems and other financial problems which we had to work at very diligently to straighten out, as he had gone through several other managers and his affairs were not in the best order. As accountants we found ourselves doing the work of the manager, and he then asked me to manage after he no longer had a manager.

At that time he was only making \$750 to \$1,000 a night which didn't quite make it for him because he carried a full band and bus and the whole entourage. And doing all the other work that a manager normally does, and not getting compensated for it, he insisted that I become his manager and clear dates, and expand my functions. Basically, that's how I got into management. I really wasn't interested in being a manager. I didn't dig how a lot of managers operated.

**RW:** But your attitude has obviously changed.

**Seidenberg:** Only after B. B. induced me to manage him, in a nice way, and I saw that some of my ideas from the past 22 years of experience could be carried out, and some of it has proven to be successful.

**RW:** You brought B. B. King and Gladys Knight out from the background right into the limelight. How did you accomplish that?

**Seidenberg:** To tell you the truth I don't think of it that way. I just think that they basically were super talents on an undiscovered basis. In other words, there is a lot of talent around today. There is talent that has never been given an opportunity to be exposed. And I think it's just a matter of somebody sitting down and being financially secure, and financed properly, with the will to make somebody, breaking somebody before the public and making them popular. It's almost that simple.

**RW:** But there's a method to that will.

**Seidenberg:** Yes, that is true.

**RW:** Now you found a successful method. Could you comment on your particular methodology?

**Seidenberg:** Applying good business judgement, setting out goals for these people—within the artists themselves—to reach. Also, one

of the secrets is proper financing, both on the part of the manager and on the part of the artist. A lot of managers get involved with an act and they themselves are very, very in need of the money, or the commissions, so to speak, which is the reward of managing an act. And then, in turn, their need for more money taints their decision-making process when they are dealing with an act. Therefore, they become almost wedged together as one, and then they become mentally almost as partners. The mentality becomes the act working for the manager's needs: for paying his rent, his overhead, etc. And they lose sight of the goal of what this relationship was supposed to be.

The relationship, the way I look at it, is that the manager has to work for the act and earn his commissions from that. So, initially, what we did was finance the situation. If a guy is in debt and hasn't got money—it's just the same as a guy who goes into a business—he has to be capitalized. So you go to a bank. If you've got good credit, a good reputation and some collateral, the bank will loan you money like any other business providing that the people behind the entertainer or artist are substantial and reliable and have a track record. That's what we did with B. B. We financed him.

**RW:** What were the specific goals you had set up for him?

**Seidenberg:** Well, to make him as popular as he is today, if not more so. And primarily to expose him. At that time there was a white and a black market and we wanted to take him out of the r&b area and cross him over into the pop field.

**RW:** How had you planned to do that?

**Seidenberg:** Well, we sat down and we figured out the selection of material; proper material was one important avenue; also to educate the record company executives that they no longer had a simple blues artist, but a pop artist, and therefore direct their efforts to the pop area. They also are guilty of characterizing acts. The booking agencies themselves that were handling the acts were also a problem. In the process we could change agencies, go to a better agency, and we exposed B. B. and took jobs where he was exposed to the contemporary market. Television had very few black entertainers on and we tried to get as much exposure on television as possible. Also, doing institutional promotions — institutionalizing B. B. King.

In other words, we were there for commercials, jingles, endorsements of products, which no blues artist had ever done before. They were always thought of in a separate category. By doing that we worked him across the board.

**"One of the secrets is proper financing, both on the part of the manager and on the part of the artist."**

**RW:** You tried to break down those barriers?

**Seidenberg:** Yes, mental barriers. And we also worked him very strongly in colleges, and the underground was a big help at the time. As a matter of fact, one of his early proponents was Bill Graham. Bill Graham gave us a shot at the Fillmore East, the Fillmore West, and more work started coming in. All the superstars like Eric Clapton and the Beatles were saying that they really dug B. B. King and actually copied B. B. All of that was used to authenticate that this was the original star.

**RW:** To build B. B.'s credibility.

**Seidenberg:** Exactly. And we called him the world's greatest living blues singer and guitarist, which he really is. We started to go overseas to make him an international star. At that time Louis Armstrong was around and we set a goal to replace Louis, who was getting old and not traveling too much, with B. B. King as an image for outside the United States. And it worked.

**RW:** When did you start managing Gladys Knight?

(Continued on page 16)



# Big in '74. Bigger in '75.

PC 33005

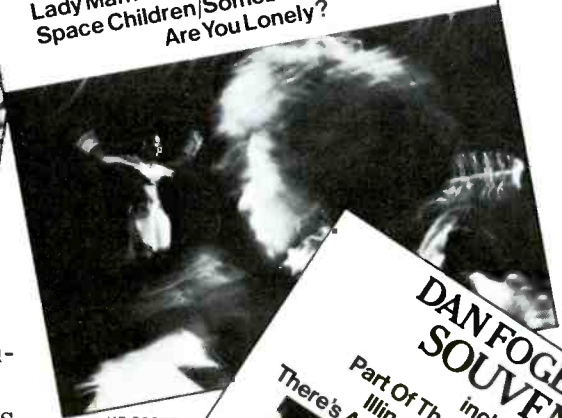
## Barbra Streisand ButterFly

including:  
Guava Jelly/Love In The Afternoon  
Jubilation/Since I Don't Have You/Crying Tim



## LABELLE/NIGHTBIRDS

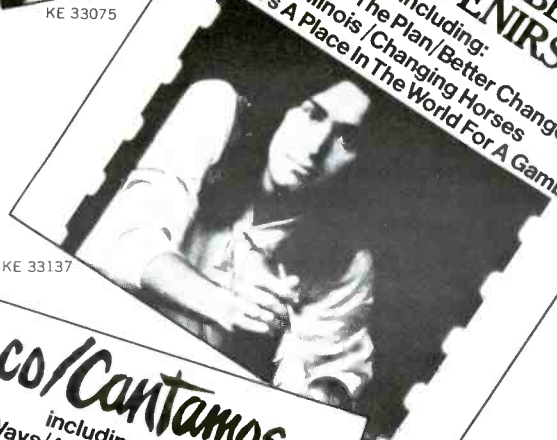
including:  
Lady Marmalade/What Can I Do For You?  
Space Children/Somebody Somewhere  
Are You Lonely?



KE 33075

## DAN FOGELBERG SOUVENIRS

including:  
Part Of The Plan/Better Change  
Illinois/Changing Horses  
There's A Place In The World For A Gambler



KE 33137

These are albums with a running start. And now they're getting ready for big, big jumps. Stock up on Barbra Streisand, Mott, Labelle, Billy Joel, Poco, Dan Fogelberg and Dave Mason. And start your new year with action.

Snowballing New Year hits On Columbia and Epic Records and Tapes

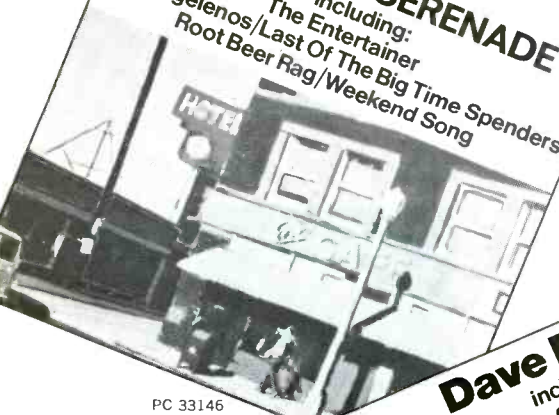
## MOTT THE HOOPLE LIVE

including:  
All The Young Dudes  
All The Way From Memphis/One Of The Boys  
Rock 'N' Roll Queen/Walking With A Mountain



## BILLY JOEL STREETLIFE SERENADE

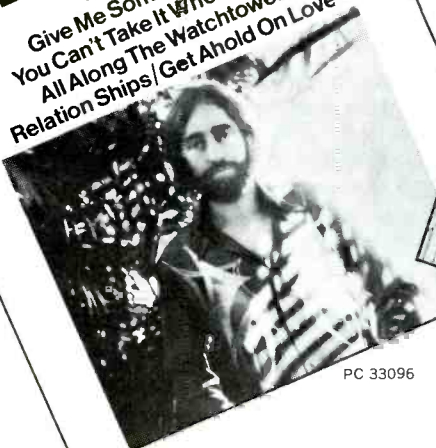
including:  
The Entertainer  
Los Angelenos/Last Of The Big Time Spenders  
Root Beer Rag/Weekend Song



PC 33282

## Dave Mason

including:  
Give Me Some Affection  
You Can't Take It When You Go  
All Along The Watchtower  
Relation Ships/Get Ahold On Love



PC 33096

## Poco/Cantamos

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



PE 33192

PC 33146  
Not available on tape

# THE COAST

By KAREN FLEEMAN



■ **JOB HUNTING?:** If you're a 6'3" blond guitar player, you may be in luck. After confirming that **Mick Taylor** had left the **Rolling Stones**, **Mick Jagger** was asked about a possible replacement. His only reply was, "No doubt we can find a brilliant 6'3" blond guitarist who can do his own make-up . . ." Taylor is currently teaming up with former **Cream** member **Jack Bruce** . . . Another **Cream** member has formed a new band. **Ginger Baker**, former drummer of the group, will tour England in January with his new band, the **Baker-Gurvitz Army**. **Adrian Gurvitz** will be featured on guitar and **Paul Gurvitz** on bass. Adrian has most recently been working with the **Moody Blues'** **Graeme Edge** . . . **Paul McCartney** has chosen **Geoff Britton** as the new drummer for his band . . . Other changes include vocalist **Russ Ballard**, who has reportedly left **Argent** . . . Although the **Electric Flag** will still record together, the group will not tour anymore. According to ace publicist **Bill Yaryan**, "**Michael Bloomfield** is doing soundtracks for pornographic movies, **Barry Goldberg** doesn't want to fly, and **Buddy Miles** is touring with his own band" . . . Last, but not least, **Michael Allsup** has left **Three Dog Night** to form his own group.

**ROCK ON:** **David Essex** has been forced to move from his London home of one week due to the crazed hordes of fans that have been plaguing him. Two over zealous girls wound up in the hospital with minor injuries after widely miscalculated swan dives at Essex' car . . . **Norman Lent**, Republican representative from Long Island, N.Y., has petitioned **President Ford** to pardon **John Lennon**, and is being joined, as of this writing, by 24 U.S. congressmen who are putting their efforts toward the pardoning . . . Although the British government pardoned and dropped all charges against both Lennon and **George Harrison**, Lennon is still virtually hanging by a thread in this country. Ironically enough, Pres. Ford didn't think twice about inviting Harrison to lunch with himself and his son **Jack**, while Harrison was in Washington, D.C. during his recent tour. Harrison showed up for the meal replete with orange sneakers . . . In other presidential news, **Neil Bogart**, Casablanca's head hanzo, went to the home of **Groucho Marx** to present him with the first copy of "Here's Johnny: Magic Moments From the Tonight Show." Groucho answered the door clad in a bathrobe and slippers, and as Bogart started to make the presentation, Groucho closed the door saying, "No thanks, I already have one." A stunned Bogart stood on the doorstep wondering whether or not to press the issue, when Groucho opened the door and graciously accepted the award . . . A Hungarian band has developed the latest thing in rock music theatrics—a flame-shooting synthesizer. The group, **Omega**, also incorporates flaming fountains, firecrackers and exploding spears into their act . . . **Greg Shaw** has founded a new record company named **Bomp Records**.

**RECORDING:** The **Faces** have released a new single which appears to win this year's competition for the longest titled record of the year. The song is called "You Can Make Me Dance, Sing or Anything (Even Take the Dog For a Walk, Mend a Fuse, Fold Away the Ironing Board, or Any Other Domestic Shortcomings)" . . . **Elton John's** New York concerts were taped for a possible live album next year. The tape includes the three songs on which **John Lennon** joined Elton: "Whatever Gets You Through The Night," "Lucy In The Sky With Diamonds" and "I Saw Her Standing There." Supposedly, Elton has yet to listen to the tapes, and after hearing them will decide whether or not they should be released as an album. If Lennon's contribution is to be included, there will probably be a long delay while the legal situation is ironed out. Autumn 1975 is the earliest estimate for a release date, if the album is to be issued . . . **David Bowie** has recorded a few **Bruce Springsteen** tunes . . . **John McLaughlin** is currently in the studio putting together an album entitled "Visions of the Emerald Beyond." The album should be released sometime in January to coincide with a European tour . . . **Iron Butterfly** has completed waxing their album at Paramount Studios for a January release, and will be out on the road for a major tour in February . . . **Paul Rothchild** is putting together a double album of **Janis Joplin** material culled from the recently released movie on the late legendary rock singer. The package will include a 12-page booklet composed of rare, never-before-seen photos of Janis on the stage and off.

**TV AND FILMS:** **Rod Stewart** recently completed a film documentary of one of his concert tours. The film, titled after his most current album release, "Smiler," is scheduled to air on television sometime early this year.

## CONCERT REVIEW

### Harrison, Shankar and Preston Strike A Blissful Balance

■ **NEW YORK** — When George Harrison, as one fourth of the Beatles, first began to seriously incorporate Indian music and philosophy into his songs and work, there were widespread efforts at introducing ragas, and other classical Indian musical forms, to Western ears: "East Meets West" read headlines, and concerts and recordings featured various cross-breedings—Yehudi Menuhin and Ravi Shankar crossing the classical modes; groups such as the Paul Winter Consort (and later, Oregon) fusing jazz and Indian improvisational styles. Sitaris hung alongside guitars in music shop windows. Eastern religions appeared to hold, for many, the panacea they were unable to find within themselves or within the religious structures of the West.

Today, the fusion is no longer as unique as it seemed at first, and just as politics has become more an undertone than an overt statement (musically), so interest in religious philosophy per se has waned. In that light, there were inherent dangers in George Harrison's late-1974 tour of the United States — the first full tour by a former Beatle. On the heels of the formation of his own record label, Dark Horse, he brought Ravi Shankar (who records for the label) and Billy Preston (who records for A&M, Dark Horse's distributor) as sup-

porting acts. He wisely chose to weave these two other acts into the fabric of the total performance rather than having them do solo sets — using their energy and vitality to spark his own. Shankar also attempted to make full use of the rock surroundings.

Closing the tour in New York at Madison Square Garden (26), Harrison satisfied most of the audience with renditions of "While My Guitar Gently Weeps," "What Is Life" and "For You Blue." Preston, providing vocal back-up that was well used, also lit the brightest sparks of the evening with his two two-song spotlights—"Nothing From Nothing" bringing everyone to their feet, and guiding Harrison right into his finale. The entire ensemble returned for an encore of "My Sweet Lord," and the East/West, religious/secular mix came to an even balance.

Ira Mayer

### Columbia of Canada Sets Low Price Series

■ **ONTARIO**—In an effort to supply the market place with appropriate product at the most advantageous price to the consumer, Columbia Records of Canada, Limited has announced the immediate price reduction of over 150 Columbia and Epic popular records and tapes. From a list price of \$7.29 and \$7.98 respectively, this product (consisting primarily of best selling back catalogue numbers) will henceforth carry a suggested list of \$4.98 and \$5.98.

### Here's Groucho



It was 1962 when Groucho Marx introduced Johnny Carson to the nation. Above, Neil Bogart, president of Casablanca Records, presents Groucho with the first "Here's Johnny . . . Magic Moments From the Tonight Show" album off the press. Over 400,000 albums have been sold, thus far, of the two-record set. The album was certified gold by the RIAA on Dec. 5.

### American Song Festival Buys Commercial Spots

■ **NEW YORK** — The American Song Festival, has bought two 30 second spots on ABC-TV stations in Philadelphia, Denver, Atlanta, Indianapolis, Tulsa, Austin, Boston, Bakersfield, Houston and Memphis during a January 2 90 minute re-run of the "Wide World of Entertainment" finals of the international song competition at the Saratoga Performing Arts Center, N.Y. Helen Reddy and Paul Williams co-star in the special.

The commercials call attention to the opening of the 1975 competition, and give direction to songwriters who want to compete for the expanded prize structure. Olgilvy & Mather, Los Angeles, produced and placed the spots.

### Winter Gets Gold

■ **NEW YORK** — Epic recording artist Edgar Winter's album, "Roadwork" has been certified gold by the RIAA.

# happy new year

Bill Barnes  
Don Meyer  
Leonard S. Bee  
John Sturdivant  
Allen Cleman  
Lance Oman  
Dede Dabney  
Michael Schanzer  
Tom Truitt

Spence  
Berland  
Robert Ales  
Don Cusic  
Boobie Howe  
David McCreary  
Spinght Jenkins  
Pandy & Ehler  
Gene Wood

Nancy Levee  
Mike Lyman  
Ed Austin  
Ellis Brown  
Roberta Skapp  
Marie Ruff  
Linda Nelson  
Howard Gritt  
Mitchell Kanner  
Mike Bisher

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ The situation as regards the Association of Country Entertainers and its relation to radio is a peculiar one, in that a few people at some stations have taken the position that "those guys aren't going to tell me what to play." I suppose that would be a valid stance, if those guys were trying to tell us what to play. However, nothing could be further from the truth.

The purpose of ACE is not, in even the vaguest way, to put in motion any pressure directed at the type of country music production, the type of music played by the stations or who sings what. The formation of the organization was brought about, as I understand it, not because any particular artist(s) was nominated or won any specific award, but rather because some artists publicly declared that they did not wish to be associated with "country," even though they had been accorded honors by the industry.

In conversations with members of ACE, they find themselves baffled over the inaccuracies, misquotations, rumours, half-truths and untruths that seem to be running rampant. You can hear anything from "they are out to destroy the CMA" to "they are out to burn Nashville," and everything in between. It seems that before any station should take the position of banning an artist's records, or feeling harshly toward any group of people within the industry, that perhaps you might want to pick up the telephone and find out for yourself what the position of that person or group might be.

Personally, I feel that the formation of the association can't do anything but good. Anytime you get an immense amount of talent and a large group of interested people working toward any positive goal, good things happen.

**Craig Scott** is sorta like the bouncing ball—at least between WSLR in Akron and WJJD in Chicago. Craig moves back to Chicago, but this time with responsibility for all the Plough stations. **Bill King**, now at KBUC in San Antonio and WNCR in Cleveland, is looking for a morning newsman. Contact **Ben Peyton**.

**Lee Ross** of KPIK in Colorado Springs off to Nashville for a recording session. Might be interesting if there were a way to find out how many country jocks are also pickers with the urge to be recording stars.

**Judy Lynn**, one of the nicer ladies you'll ever meet, has been a star for a bunch of years, and from the reports from stations I've talked to, she just might have her first monster-sized hit in the oldie "Padre." Couldn't happen to a more deserving country act . . . **Tom Allen** sending out a little note pointing out the irony of a former employer of his switching back to a format which had been highly successful under his leadership. It's a good feeling when you're right. Tom is now PD at KBOX in Dallas.

### Wendy on the Airwaves



A happy group gathered in WQIV-FM's New York studios after the recent on-the-air concert given by Warner Bros. artist Wendy Waldman. Standing (from left) are Peter Bernstein, Wendy's bassist; Wendy; Warner Bros. artist relations exec Alan Rosenberg; WQIV's Jim Cameron; Alan Eisenberg, WQIV general manager; and Larry Miller, program director. Seated are deejay Tom O'Hare and Warner New York promotion manager Mike Shavelson.

## The World of Radio in '74: Change Made the Biggest News

By LENNY BEER

■ LOS ANGELES — As we prepare to ring in the new year, it might be fun to look back at some of the radio highlights of 1974 before they fade from memory entirely. So let this serve as a summary and as an overall glimpse of some of the events that did not make headlines in 1974.

*The long record:* Many words were said again about 4 minute records. John Denver's "Back Home Again" lacked for airplay and caused a storm of controversy due to its length, yet "Lucy In the Sky With Diamonds" by Elton John was an automatic on almost every station even though it was 5 and one-half minutes in length. There's justice there somewhere, but it's not exactly obvious on first glance.

#### Reverse Crossover

*Reverse crossover:* This was the year that r&b stations came out and vocalized a practice that had been occurring for some time; white records are being played on their stations. It just happens to improve ratings in some areas and that's what the game is all about. So why all the secrecy?

*The Gavin convention:* It was the year for Houston stations to win the majority of the radio awards. However, the time has to come soon when WABC is recognized because of the simple fact that it remains a tower of strength and record-selling potential, and it's time that its leader, Rick Sklar should win programmer of the year.

*Time checks:* Larry Lujack and WCFL found that people were listening closely enough to them to hear that something funny was happening with the studio clock, but not closely enough to win back the market from John Gehron, Jim Smith and WLS.

*New champions:* It was the year of the upset in radio land. Major market giants like WQAM, KQV, KXOK, KGFJ, WVON, and others found that the competition had come alive and toppled their leadership. The only trouble that the new leaders found was that retailers don't change their buying decisions as quickly as listeners change their dial, and the fight was only partially won.

*The big hits:* In the year that the "Kung Fu" television show received its pink slip, a single called "Kung Fu Fighting" be-

came a giant. In the year of the new rock and roll bands like Bad Company and Bachman-Turner Overdrive, the biggest song belonged to an old thrush named Streisand, and in the year when everyone began to look back to avoid what was happening today, Bobby Vinton, Paul Anka and Neil Sedaka re-emerged from the shadows to establish themselves as stars once again.

*FM explosion:* Finally, after Murray the K and WOR-FM had long since passed, FM stations began to establish themselves as powerhouses in major markets around the country.

#### Summary

In 1974, radio programming once again could best be summarized as a quite eclectic blend of science, entertainment and business. "Formulas" that work at one point can often prove to be little more than unnecessarily rigid habits as research methodology improves, the public's musical tastes expand and change, and the general needs of the market undergo transition on all levels.

### Burnett Does TVers

■ NASHVILLE — Sandi Burnett, Columbia Records' artist, will make two major television appearances in as many days. The songstress will appear on the Merv Griffin Show January 7, and will be the featured star on Tennessee Ernie Ford's Nashville-Moscow Express to air January 8. Her second Columbia single, entitled, "Love You Gotta Give," is also scheduled for a January release.

### D.C. B'casters Group Re-Elects Wm. Dalton

■ WASHINGTON, D.C.—William Dalton, vice president and general manager of WASH Radio, has been re-elected to a second term as chairman of the Washington Area Broadcasters Association. Dalton was also elected by the member broadcasters to serve on the board of directors.

#### Membership

Membership in the organization is limited to AM, FM and television stations licensed to serve the Washington, D.C. area. Membership includes 35 of the eligible commercial radio and television stations and three educational stations.

# Who In The World:

## Mercury's Ohio Players Burn with Black Rock

By ROBERT ADELS

■ NEW YORK—Quite literally on "Fire" coming off a most successful 1974, The Ohio Players (Mercury) are a red hot property in both the soul and pop markets. Their vocalist/saxman Clarence "Satch" Satchell describes the act's appeal thusly: "We don't consider ourselves a real hard rock group, nor do we consider ourselves an r&b group—we're in between."

The seven-man band now has two gold albums in as many efforts with their new label ("Skin Tight" and "Fire"); meanwhile the title singles from each have been set ablaze in chart glory past and present. "Fire" is currently a bulleted 33 pop and a bulleted 90 r&b as a single, while the album is 1 on the soul chart and a bulleted 6 on the pop lp chart.

The hailing-from-Dayton (and hence their name) septet is now ready to make their national success a multi-cultural affair. Beginning with a January 24 performance at MIDEM, the group will burn through France, Germany, Holland, and England with a series of concert and TV appearances under the auspices of Jeff Franklin at ATI, who is taking a personal interest in their career.

The self-contained group encompasses the following talents: Clarence "Satch" Satchell (tenor,

soprano and baritone saxophones, trumpet, flute and trombone); Marshall "Rock" Jones (bass guitar); Ralph "Pee Wee" Meadowbrook (trumpet, trombone, alto and tenor sax); Billy Beck (piano, organ, clavinet, ARP synthesizer); Marvin "Merv" Pierce (trumpet, valve trombone, flugelhorn); Leroy "Sugar" Bonner (lead guitar); and Jimmy "Diamond" Williams (drums, congas).

Public reaction to the Ohio Players' music, aside from the obvious hot sales angle is on such a frenzied level that it has led "Rock" to talk about entertainment in these terms when the band plays to a live crowd: "Actually the people entertain me. I dig them partying. It blows my mind to see them going through it."

Tighter than tight and hotter than hot, the Ohio Players are at the bottom of what's happening in the "black rock" genre and are right on top of the successful situation.

### Edgemont Inks Three

■ SCARSDALE, N. Y.—Edgemont Productions has announced the signing of three new groups.

London Fog, 20th Century and Chelsea Warehouse are the latest to ink contracts, according to Frank Smith, president of Edgemont Productions.

## More Talent Set For Davis TVer

■ LOS ANGELES—The Mac Davis Show, which debuted December 19 as a major music-variety hour in the weekly NBC-TV lineup, continues to add guests from the areas of music and recording.

Set for upcoming segments by executive producer Sandy Gallin are Ray Charles, Paul Anka, Smokey Robinson, Loggins and Messina, Roy Clark, John Sebastian, Marvin Hamlisch, Donny and Marie Osmond, Florence Henderson, Olivia Newton-John and others.

Shows already taped for airing have featured Paul Williams, John Davidson, Miss Newton-John, Charlie Rich, and Gladys Knight and the Pips.

In addition, executive producer Gallin has been balancing each segment with familiar performers from other phases of entertainment, among them Paul Lynde, Jimmy Walker ("Good Times"), McLean Stevenson ("MASH"), Cloris Leachman ("Mary Tyler Moore Show") and Nancy Walker ("Rhoda").

### Kristofferson Goes Gold

■ NEW YORK — Monument recording artist Kris Kristofferson's album entitled "Me & Bobby McGee" has been certified gold by the RIAA.

## He Heard 'Nothin' Yet'



Phonogram's VP of a&r Charles Fach (right) visited Record World to present to Robert Adels a plaque with the following inscription: "To Bob 'Ears' Adels for being the first person to recognize 'You Ain't Seen Nothin' Yet' as a number one record." Adels picked the cut as his choice for a single off an early acetate of Bachman-Turner's now gold "Not Fragile" album.

### Capricorn Releases Two

■ MACON, GA.—Capricorn Records will release two albums during the month of January, announced Frank Fenter, executive vice president of the label.

The two albums are both debut lps by Bonnie Bramlett and Percy Sledge. Ms. Bramlett's lp is titled "It's Time" and was produced by Johnny Sandlin. The album was recorded at Capricorn Sound Studios in September, 1974. Percy Sledge's album, "I'll Be Your Everything," features the single of the same name. The lp was produced by Quin Ivy and recorded at the Muscle Shoals Sound Studios.

## 'Star' Studded Meeting



Columbia recording artist David Essex recently received a gold disc in England for sales of his latest single, "Gonna Make You A Star." Essex (center) is shown above with Bruce Lundvall (left), vice president and general manager, Columbia Records, who was in London to catch Essex's live show, and M. Richard Asher, managing director, CBS Records, United Kingdom. The "Gonna Make You A Star" single has just been released stateside and will be followed in January with the release of Essex's second Columbia lp, simply entitled "David Essex." Essex is also the star of a new film entitled "Star-dust." The movie, a sequel to "That'll Be The Day," in which Essex also starred, is scheduled for release in the U.S. in early 1975 through Columbia Pictures.

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## Casablanca Extends 'Tonight' Campaign

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced an extension of the current television campaign on "Here's Johnny . . . Magic Moments from the Tonight Show" through January 6, 1975.

"Sale results have been nothing short of spectacular," stated Bogart. "In addition to continuing the current campaign, an additional nation-wide television buy will begin again January 24 and run for three consecutive weeks. Billing for the first three weeks has already exceeded \$2½ million, and the impact is growing rapidly."

### 25th Anniversary

1975 will mark the 25th year anniversary of the Tonight Show. A radio special, currently in production, will highlight an additional campaign to take place sometime in March.

## Levinson Inks Report, Grossman and Hackady

■ NEW YORK—Weather Report has signed with Peter Levinson Communications for public relations. The Columbia recording artists are about to record their next Columbia album in California.

### Broadway-Bound

In addition, Levinson's office has also signed the song-writing team of Larry Grossman and Hal Hackady who have written the music and lyrics for the upcoming Broadway musical, "Good-time Charlie" starring Joel Grey. Their new musical will open in Boston on January 13, followed by a stint in Philadelphia, and will open on Broadway on February 24. The original cast album will be on RCA Records.

# new york central

By IRA MAYER

■ If Frank Loesser's musical version of **Brandon Thomas'** "Charley's Aunt" isn't quite as classically oriented as the original, it certainly lends itself to casting and staging excellence. In its current production at the uptown Circle In the Square, "Where's Charley?" is a superb example of available theater talent—from the performers to the scenic designer, choreographer, costume man, music director and arranger, and director. It is a physically outstanding production of a musical comedy whose strength is more on the comic end than the musical.

**Raul Julia**, as Charley and his aunt, mugs his lines where appropriate, treats the comic element straightforwardly rather than as camp, and is in complete control whether speaking singing or dancing. He is supported by a cast equally at home in all three areas and with enough enthusiasm for three musicals.

The most interesting aspect on the musical side of "Charley" are the arrangements, using a small chamber orchestra (two violins, cellos, viola, bass, and harpsichord and piano). It adds a time perspective naturally—in contrast to the datedness of the music itself, with the exception of "Once In Love With Amy." Both the orchestra and the vocalists are unamplified in the relatively small theater (the stage is the center of a rectangle, with the audience on three sides)—proof that there are Broadway personalities who can project properly and sufficiently sans microphone.

**Marjorie Kellogg's** sets and **Arthur Boccia's** costumes, as stated earlier, are more than dressing. They are an integral part of the production. And **Margo Sappington** has choreographed the dancing with a keen eye to the specifics of the theater. **Theodore Mann**, directing, has overseen the production and insured that the individual elements relate to each other and work as a whole.

All of which reminds us once again of the paucity of high-quality musical material to emerge from the ranks of rock and pop songwriters today. The talent to put it in the proper light is there and waiting.

**SPEAKER'S PODIUM:** A&M college promotion director **Rod Wunderlich** stated as a panelist for the NEC national convention in February.

**VOLUNTEERS FOR JAZZ:** The New York Jazz Museum is seeking experienced volunteers to assist in various publicity/public relations functions. The coordinators of the public relations committee, **Laurie Young** of Nonesuch Records and **David Reich** of Gross and Associates, ask that anyone interested in helping out call **Howard Fischer**, executive director of the museum, at (212) 765-2150, or Reich at (212) 581-9303.

**IN PRINT:** People magazine listing **Stevie Wonder** as one of its 25 people to watch in the new year. On the music page: **Johnny Rodriguez**; and **Linda Ronstadt**, **Bonnie Raitt** and **Maria Muldaur** (as a possible new supergroup), among others.

## CONCERT REVIEW

## Bromberg Wows 'Em At the Academy

■ NEW YORK—David Bromberg (Col) was greeted by hoots, cheers and shouts as he took the stage at the Academy of Music (14). This was his first top billing at the Academy, and he rose to the challenge, playing to a crowd that is often hard to please.

Opening with a high energy version of "Six Days on the Road," the pace was set for an evening of free wheeling music. Two fiddles, a bass and guitar back up Bromberg's fast snappy style, highlighted by the horns of Peter Ecklund and Billy Novick. Their French horns, sax and clarinet sounds lean heavily toward New Orleans jazz influences, which tend to give the band a brash, fresh sound that reflects the emotional content of their music. Notable in this respect was "Send Me to the 'Lectric Chair" (off the "Wanted Dead or Alive" album), a bluesy tune with all of the band members taking gutsy solos in between Bromberg's unpredictable lyrics.

### Phoebe Snow

With the energy flowing, David put out a rousing vocal performance, joined by songstress Phoebe Snow (Shelter), belting out Sam Cooke's "Wonderful World," in which Bromberg's fine guitar work was prominently displayed. As a veteran of numerous record sessions on guitar, mandolin, banjo and dobro, it was surprising to see Bromberg restrict himself to only guitar and fiddle for this concert.

The two fiddlers, along with a penny whistle accompaniment, followed David Bromberg's own fiddle, rambling from classical to American folk to Irish jigs. The close harmonies generated so much excitement that the spirited and very dynamic sound of the "New Lee Highway Blues" turned the Academy into an old time hoedown.

Playing on the same bill with Bromberg was Roger McGuinn (Col), entertaining with many songs from old Byrd days and several from his most recent album "Peace on You."

**Randy J. Eichler**

■ "The Sun Story" article appearing in last week's edition of **Record World** (dated December 28) erroneously identified the five record set as a JEM release. The collection should have been identified as being on the Sun label, available in England from Phonogram, Inc., and imported to this country by JEM Records. The Sun catalogue is now owned by Shelby Singleton.

## Spreading Christmas Cheer



On December 16, Atlantic/Atco, WNEW-FM, Howard Stein, Dee Anthony of Bandana Management, and Atlantic/Atco artists Jonathan Edwards and the J. Geils Band combined forces for a benefit concert at Avery Fisher Hall. Proceeds from the benefit went to the United Cerebral Palsy Fund, and concert-goers were requested to bring toys for under-privileged children. The evening's festivities concluded with a party at the Promenade Cafe in Avery Fisher. Shown in the photo at left are (from left): Jonathan Edwards; Mr. Blankenfield and his son Peter Wolf of the J. Geils Band; Atlantic/Atco's Earl McGrath; and Atlantic/Atco chairman Ahmet Ertegun. In the photo at right are, (from left): John Doumanian of Bandana; Dick Kline of Atlantic/Atco; Peter Wolf with Laura Serrano, United Cerebral Palsy poster child; Seth Justman; J. Geils; WNEW-FM's Allison Steele; Stephen Jo Bladd (kneeling with drink in hand); Danny Klein; Magic Dick; Santa; WNEW-FM PD Scott Muni (kneeling); Dave Herman of WNEW-FM; and Steve Leeds of Atlantic/Atco.

## CLUB REVIEW

### Fleeman, Manhattan Transfer Tantalize Paradise Room

■ NEW YORK — How can an evening filled with songs about blue champagne, Fred Astaire and pork chops 'n gravy be anything but charming and uplifting? Such was the mood set when Gregory Fleeman and Manhattan Transfer (Atlantic) entertained the crowd that filled Reno Sweeney's Paradise Room recently (18).

#### Gregory Fleeman

Gregory Fleeman kicked off the festivities with his "The Fred Astaire Memorial Tap Dance Theme Song" (anyone who chooses to pay tribute to the immortal feet of the divine Mr. Astaire is obviously exercising fine taste and a very special awareness), performed acapella and in Fleeman's quite unique, sardonic style. The comic singer/songwriter minimally accompanied himself on guitar and piano for the ensuing selections, delivered charmingly in his straight-faced motif, with "Skin," "Clothes Make the Man" and "Slippery When Wet" (a love-song to the Tappan Zee Bridge) being the more communicative and relatable compositions of his repertoire.

#### Manhattan Transfer

Manhattan Transfer's material encompassed all forms of nostalgia, with concentration exerted on '30's and '40s material, all of which was up-dated with a '70s sophistication. Their act is a slick and polished one, completely tended to and tied together from the mode of dress to the material chosen to the tasteful choreography and nimble vocal interplay. At times they were vocally reminiscent of both Lambert, Hendricks and Ross and the Pointer Sisters, but the most apparent distinction seems to be the variety of styles offered and the limitless possibilities of mixing two male and two female

### Atlantic Signs Jackson



Henry Allen, Atlantic/Atco senior vice president for r&b product, recently announced the signing of instrumentalist Willis Jackson to the label. Jackson, who was born and raised in Miami, Florida, was originally with Atlantic back in the fifties when he played tenor sax with his former wife, Ruth Brown. He is currently at work on a new Atlantic album, which is slated for release in the near future. Pictured from left: Henry Allen; Willis Jackson; and Alan Lott, Atlantic/Atco national album promotion director.

voices, on both audio and visual levels.

Three harmonies were set to ride with one lead vocal for "Pork Chops 'N Gravy," introducing the audience to the glossy treat that lay in wait. Strong crowd reaction came from the performance of "Gimme Some Skin," which was delivered in a very professional manner and was perfectly paired with the prevailing ambience. Other pleasing selections included "Candy," the gossypily possible single (from their forthcoming Atlantic album due out sometime near mid-February), "Operator," "Aurora" (which seemed to come directly out of a Dolores Del Rio star-studded film extravaganza), "Java Jive" and an elegant blues ballad, "Blue Champagne." Their doo-wop expertise was displayed via "Heart's Desire" and "Guided Missiles." Simply swell.

Roberta Skopp

## CLUB REVIEW

### Muldaur Makes Magic At L.A.'s Troubador

■ LOS ANGELES — The lady who brought us "Midnight at the Oasis" and a lot more, came back to the Troubador (18) after a year's absence and delivered a phenomenal performance to SRO crowd.

Maria Muldaur's (Reprise) raw, powerful vocals and soulful phrasing were as intriguing as her stage presence, in which she writhed around the stage, interacting with the rest of the band. Vocally, her strength lies in blues and jazz, but she is good on all variations of material. She did a rousing version of Fats Waller's "Squeeze Me," and also offered a dynamic treatment of Duke Ellington's "Prelude to a Kiss."

The most impressive number of the set, by far, was an unbelievable version of "Feel Like Breakin' Up Somebody's Home," in which she belted out the ballad of a low-down woman taking her man away in a style that sounded as black as black could be. Her all-star line up included Amos Garrett on guitar, the Crusader's Arthur Adams also on guitar, and Earl Palmer on drums. The band, needless to say, was incredibly tight, and rendered a solo for "Put It Where You Want It" that had the audience dancing in their seats.

Ms. Muldaur's musical maturity has developed astronomically, and she seems to have obtained the discipline that makes her a truly dynamic performer.

Karen Fleeman

## Torch Singer



20th Century recording artist Maureen McGovern, who recently recorded her theme song from the "Towering Inferno," stopped by Record World West with independent promotion man Mike Borchetta and 20th Century's Bill Pfordreiser. Pictured (from left) are RW's Lenny Beer, McGovern, Borchetta and Pfordreiser.

## CLUB REVIEW

### Weisberg, Hamill Hot at the Troub

■ LOS ANGELES — Against an exotic backdrop of trees (Both the palm and Christmas varieties), his named spelled out in lights above him, flautist par excellence Tim Weisberg (A&M) edged one step closer to the top of the progressive-pop (formerly jazz) heap. The Troubador and Tim Weisberg have always mixed well together, and his recent engagement there was no exception. Whether you call it jazz or pop, Weisberg's music is an innovative melding of musical elements, and the only adjective that need be employed is "good."

#### Stage Dynamics

The most striking facet of the Weisberg group's performance is a near-miraculous control of stage dynamics. With a driving rhythm section setting the pace, Weisberg's flute spun a web-like series of melody lines complemented by Lynn Blessing's virtuoso fingering of a keyboard set-up so multi-tiered as to resemble a wedding cake. Blessing's restraint and delicacy, a perfect foil for Weisberg's intricate voicings, was perhaps the

most singularly impressive aspect of the group's performance.

Weisberg programmed his instrument through an ARP synthesizer, lending an eerie quality to such stand-out pieces as "Scrabble: X,Y, and Z" — selections from last year's "Dreamspeaker" lp. Other highlights of the set included a pair of cuts that are featured on the artist's most recent album, "Tim Weisberg 4."

#### Claire Hamill

Opener Claire Hamill (Konk) employed a sexy stage approach and forceful vocals in delivering her extremely diversified material. Ranging widely from such songs as the Animals' classic "We Gotta Get Out of This Place" to ragtimey songs of her own composition (most notably, "Stage Door Johnnies," the title cut from her recent lp) Ms. Hamill proved to be an impressive newcomer to the American pop scene. Her set closed in a blaze of glory, with a straight-faced swing arrangement of the standard "Sit Right Down and Write Myself A Letter."

Eliot Sekuler

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



# COLLEGE RADIO AIRPLAY REPORT

## Dialogue (Continued from page 8)

**Seidenberg:** Well, you see as an accountant, I had most of these people. I've been her accountant, I've been the group's accountant for about 11 years.

**RW:** While you're their manager, you're still retaining their accounting responsibilities?

**Seidenberg:** Right. That becomes part of the business management. I have several provisions in the management. Actually, on B. B. King, we set up a goal, a five year goal. We feel we have achieved the goal to the degree that we wanted to at this point. Now, his contract is expiring with his record company, which is ABC; his contract is expiring with the booking agency that we set him with, Associated Booking; his contract is expiring with me at the end of the year. And I feel, and I think everybody feels, that he can do anything he wants to do insofar as relationships with his manager, his booking agent, his record company.

In other words, the man is now, I feel, fulfilled in a way. He is very well taken care of financially with investments and equities. He has a 24 week commitment in Las Vegas for '75-'76, which we set for him. We have fantastic offers from ABC Records right now, as well as other record companies that are interested in B. B. King. So his future is solidified. Now if he doesn't want to stay with a booking agency, it's his prerogative. If he doesn't want to have a manager, it's his prerogative. In other words, he's a free agent as of January 1. It's a nice feeling to know that I don't own him, he can do anything he wants. The agency has done the job.

**RW:** Your attitude about the possibility of losing an important client seems so casual.

**Seidenberg:** We like to function that way because a lot of acts come up here and they've always had to toe the mark in previous managerial situations. They were not advised about what was going on, they just did what they were told. We have a different attitude. We inform our acts of every offer on an engagement, they are involved in all the decision making, until it comes to the point where it's so much, they say, "Do me a favor, decide that yourself." And that has to come from the acts. That's sort of a free attitude that they have up here. They don't feel like we own them. That's the whole key. And that's what we try to maintain. The same with Gladys and the Pips. They came from Motown, a great record company, and they managed them.

**RW:** So you started managing them when they signed with Buddah?

**Seidenberg:** Well, before they signed with Buddah. I was the accountant and business manager during the Motown period. I had them before they were signed to Motown. When the deal came through for Motown I was involved in the decision of whether to go to Motown or not. At the time it may have been the right decision. But after spending seven years at Motown, I was the only accountant allowed to stay with an act while they were with Motown. So they, in turn, came out of the Motown situation, very, very, substantial. They came out of the deal, not owing any taxes as rumored by a lot of other groups when they finished with Motown. But they came out in very good shape, healthy attitude.

I'm only bringing this up as an analogy to the very tight feeling of being enclosed and not fulfilled, as opposed to freedom. Under Motown they had a lot of executives directing their career, and they didn't understand a lot of things. But they did work with a lot of material and had three million record sellers with Motown. They left with a million record seller—"Neither One of Us." So when the change came, and they asked me to manage them, I was always their accountant, I said okay. The attitude and feeling they have up here is just like night and day to them. They're so up, they're so excited about everything. And I guess it's just the difference of environment.

**RW:** What's the extent of your involvement with Gladys Knight & the Pips? Are you committed as far as selecting material, etc., is concerned?

**Seidenberg:** We leave the selection of material primarily up to the acts. We do have a lot of material submitted here, and I go through it and send it to a listening committee in the group. The record company submits material which they think is good as well. Art Kass is involved in the selection of material with the group—it's a joint decision. And then they pick an arranger and producer for each particular project. We don't have any one regular producer, and have found success in varying them. Gladys & the Pips add the dimension of the interpretation of vocal arrangements. Nobody can do that but them. They co-produce every session themselves, getting

(Continued on page 17)

### WVBR-FM/CORNELL UNIV.

Ithaca, N. Y.

**FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra

**FLYING START**—Blackbyrds—Fantasy

**IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M

**MOTT THE HOOPLE LIVE**—Col

**WALLY**—Atlantic

### WRSU-FM/RUTGERS UNIV.

New Brunswick, N. J.

**GOODNIGHT VIENNA**—Ringo Starr—Apple

**IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M

**SOUVENIRS**—Dan Fogelberg—Epic

**THE LAMB DIES DOWN ON BROADWAY**—Genesis—Atco

**TRACE**—Sire

### WRCU-FM/COLGATE UNIV.

Hamilton, N. Y.

**FREE SPIRIT**—Hudson-Ford—A&M

**HISTORY OF BRITISH ROCK, VOL. II**—Sire

**OUT OF THE STORM**—Jack Bruce—RSO

**SOUVENIRS**—Dan Fogelberg—Epic

**STORMBRINGER**—Deep Purple—WB

### WDBS-FM/DUKE UNIV.

Durham, North Carolina

**MILES OF AISLES**—Joni Mitchell—Asylum

**MOTT THE HOOPLE LIVE**—Col

**MOVEABLE FEAST**—Fairport Convention—Island

**SPYGLASS GUEST**—Greenslade—Mercury

**WALKER'S COLLECTIBLES**—Jerry Jeff Walker—MCA

### WCBN-FM/UNIV. OF MICHIGAN

Ann Arbor, Mich.

**FACING YOU**—Keith Jarrett—ECM

**JAZZ**—Various Artists—Mainstream

**SUN SECRETS**—Eric Burdon Band—Capitol

**STANLEY CLARKE**—Nemperor

**TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WSRM-FM/UNIV. OF WISCONSIN

Madison, Wisc.

**HANDSOME DEVILS**—Hello People—ABC/Dunhill

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

### LUCY IN THE SKY WITH DIAMONDS

(single)—Elton John—MCA

**MILES OF AISLES**—Joni Mitchell—Asylum

**SHEER HEART ATTACK**—Queen—Elektra

### KDIC-FM/GRINNELL COLL.

Grinnell, Iowa

**A LEGENDARY PERFORMER**—Glenn Miller—RCA

**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol

**IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M

**NIGHTBIRDS**—Labelle—Epic

**RED**—King Crimson—Atlantic

### KCFR-FM/UNIV. OF DENVER

Denver, Colo

**FLOATING WORLD**—Jade Warrior—Island

**PRELUSION**—Patrice Rushen—Prestige

**REBIRTH**—Carl & Earl Grubbs—Muse

**RELAYER**—Yes—Atlantic

**STANLEY CLARKE**—Nemperor

### KUMN-FM/UNIV. OF NEW MEXICO

Albuquerque, N. M.

**DARK HORSE**—George Harrison—Apple

**STANLEY CLARKE**—Nemperor

**TOTAL ECLIPSE**—Billy Cobham—Atlantic

**VOICE**—Capability Brown—Passport

**WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### KLCC-FM/LANE COMM. COLL.

Eugene, Oregon

**AND THE FEELING'S GOOD**—Jose Feliciano—RCA

**ANOTHER BEGINNING**—Les McCann—Atlantic

**DREAMS AND ALL THAT STUFF**—Leo Kottke—Capitol

**JOURNEY**—Arif Mardin—Atlantic

**STORIES TO TELL**—Flora Purim—Milestone

### CRFM-FM/RYERSON P. I.

Toronto, Canada

**A THIRD TESTAMENT**—John Mills Cockell—True North

**CRYSTAL SILENCE**—Chick Corea/Gary Burton—ECM

**PHOEBE SNOW**—Shelter

**PRIME CUTS**—Randy Edelman—20th Century

**SNOWFLAKES ARE DANCING**—Tomita—RCA



# Dialogue (Continued from page 16)

technical know-how from producers.

**RW:** How has your organization functioned in bringing them from the background to way up in front?

**Seidenberg:** Well, we in turn went down and we didn't set up the same goals as B.B., but we set up the goals, we set up a plan, we set up the financing to make sure we'd have enough bread so that we don't get squeezed for money. So we make our own decisions. We went and we tried to do the right dates. Instead of doing a date for \$7,000—which at the time was a lot of money for us (just two years ago)—where it would mean nothing, just means making \$7,000 in some joint, we'd take \$5,000 in a better place, and build that particular reputation. Once again, it was a crossover problem with the group. They were strictly an r&b act and recognized in the r&b market, personal appearances, as well as everything else but television. They were not accepted on television, and the first year we had over 34 TV appearances. That was the push. Plus with personal appearances we started to do things that had never been done before.

We did a very big public relations job on them. And Buddah did a great job on us. They distributed the records, sold the records, and really had a whole company effort on this particular act. I would imagine that we were one of the most important acts that they had acquired lately, and with the company's transition, they really needed us, desperately. They had incentives. It was probably one of the reasons that the decision was made to go to Buddah.

**RW:** What about Eugene McDaniels? He's had recognition lately with Roberta Flack's "Feel Like Makin' Love." What are your plans for building his career?

**Seidenberg:** We've started a public relations program with Gene. He has come back from his particular hiatus in Europe for about five years. He started to do a lot of writing there and came back with a tremendous amount of material. We plan to continue to build him as a writer and a producer—he co-produced Roberta Flack's record and he will do some producing with Gladys and possibly Lou Rawls. And Gene is currently signed by Lou Adler for Ode Records.

**RW:** He, himself, as an artist?

**Seidenberg:** Yes, as an artist and producing sessions with Lou Adler. Things are looking very good for Gene and we expect them to continue to grow.

**RW:** One of the great things that you have going for you here is your great organizational capabilities. Maybe that comes from your accounting background. You have a lot of different divisions. Could you explain them?

**Seidenberg:** When we first went into the business, we saw that we would have to have specialties. First we sign the acts to management contract and then we in turn become their manager. And if that's all they want us to do for them, that's fine. But we also have a business management service which is our accounting service, at a nominal additional fee. They don't have to take it, but it's very convenient for them to do so because it's all organized. We have three people, just doing bookkeeping and accounting and we have computers. We then have a publicity and advertising service company. It is an internal public relations firm which coordinates the activities of many public relations functions.

We follow everything and sort of direct it, coordinate all the activities with the artist. And it's a very important function. We also have a tremendous mailing operation. That's all given to the artist on a cost basis. Everybody charges and it is charged back to the artist on a cost basis. That's a big plus. A tremendous power surge if they want to get some heavy things moving right away, which most artists can't really afford to do. This is a community thing, in that area. They don't have to take the service, but it's there for them to accept it.

Then we have a company called Music Administration Service Company. We form a publishing company for all our artists that write. And the publishing firm is owned one hundred percent by the artists. We have two people administering the firm for them. We charge them the same commission as we do management. They end up owning their own firm, their own entity and copyrights.

Most managers take fifty-fifty. And there's always a problem later down the road. And that's what we do. We have a company called TAFSCO, Television and Film Service Company. We are getting into television and films. We are in the process of doing a film on B. B. King ourselves—self-financed—and we have the whole thing shot,

*(Continued on page 33)*

## Dennis Ganim:

# Promoting 'Priority Records'

By IRA MAYER

■ NEW YORK — Our whole attitude changed," says Dennis Ganim, the first man to be hired by the newly-merged Polydor/MGM forces late last Spring, whose function as director of national promotion is to coordinate the promotion system for all the labels involved. "Each field man is in fact the boss in his territory," he continues. "I don't sit here and tell them what should be done in their market. My reasoning is that I get into these markets maybe once every five or six months, where they're there all the time—the people they're dealing with seven days a week."

Ganim took on his duties on June 1, at a point when single and album action for Polydor Inc. appeared to be on a far horizon. Much to even his own surprise, product started moving by mid-July to a point where he claims there were as many as nine singles and a dozen albums on the charts at once. The key, he maintains, is a matter of communication and of processing information.

"I really need information from them as to how things should be handled in their market. Consequently, just knowing that you're the boss and knowing that they have my support in whatever decisions they make — whether they're right or wrong I'll back them — I think that takes a lot of pressure off the men. In essence, the way we operate is they feed information to me as to what's happening and what's valid in their market relative to the response to new releases as well as what's happening with priority records, and by the same token, I feed information back to them based on what I gather from all the other fellows in the field. I also encourage them to communicate with each other—not necessarily totally rely on informa-

tion about the rest of the country from me as the middle man. It's now unusual for a man who may have a record on the air and is selling well in his market for three or four weeks but not seeing any other activity to call some of the other guys and say, 'Hey, support me. People I'm dealing with went out on a limb and put the record on. It's doing well, back me up a little bit.'"

Ganim may indeed be in a unique position in that the new Polydor Incorporated allows him, as the head of promotion, to set the company's singles release schedule. Therein his exercise of control over a system he calls "priority records."

"What we've done is really chosen priority records—records that must be on any given formatted station before the field men even go on to another record in that category. Although it seems unfair initially to the other records, we seem to get records on the air faster and then move on to the next record in that priority level. The way we determine priority records is that records that are serviced usually get one of three responses from radio people: they either love it and say they'll get it on as soon as they can, or 'It's not bad, let me know what happens with it and I'll see if I have room for it,' or 'It's a piece of garbage and I'm not going to play it no matter what happens to it.'"

"Unfortunately, most of the response comes in the latter two categories, if not the last. But once I get all of that information in there may be certain records that a particular promotion man personally flips out over—and by all means I'll let him continue with that enthusiasm in his market. But he will know that he's the only one that's really working on the record. Because everyone else had a bad response to it from initial servicing.

"By the same token, I let the other people know that such and  
*(Continued on page 35)*

## Abraham, Henry & Ted



Honest Abe Lincoln makes a surprise visit to WNEW with O. Henry (right), the artist who has recently cut "A Tear in Old Abe's Eye" (Yellow House). Greeting the message song promoters is the disc jockey who has introduced the disc to the station's audience, Ted Brown (left).

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## Big Brothers



Several months ago an elaborate celebration took place in Haworth, New Jersey. Kelly, Rudolph and Ronald Isley (the Isley Brothers) honored two of their younger brothers, Ernest Isley (right) and Christopher H. Jasper, for having achieved the B.A. Degree in Fine Arts. Marvin Isley, the youngest of the brothers, will finish college in 1976. The entertainment for the evening included Mandrill, the Duke Ellington Orchestra (under the direction of Mercer Ellington), the First Choice, Roy Ayers; the emcee was Karl Fisher. Approximately 2000 people attended this extravaganza and the two brothers received many fine gifts.

## Burkan Competition Won by Jeffrey Roth

■ NEW YORK — Jeffrey I. Roth of Chicago, Illinois, has won the \$100 second prize in the 1974 Nathan Burkan Memorial Competition at the Yale Law School, president Stanley Adams of the American Society of Composers, Authors and Publishers has announced. The competition at Yale University was under the supervision of dean Abraham S. Goldstein, and the title of the winning essay was "Copyrighting the Dance—Watch Your Step."

## Newley Pens Theme for Comedy Awards TVer

■ NEW YORK—Anthony Newley has written a theme song for "The First Annual Comedy Awards," an entertainment-award special to air on the ABC Television Network on Wednesday, January 29, 8:30-10:00 p.m. EST.

Newley will also perform the song wearing the well known "Littlechap" clown costume from his musical, "Stop The World I Want To Get Off." The theme's title is "The Men Who Made Us Laugh."

Alan King is the host of the inaugural all-star award special and is producing via his production firm, King-Hitzig Productions, in which he is partnered with Rupert Hitzig.

## Tape Pirate Sentenced

■ UPPER MARLBORO, MD.—Leo Kopit doing business as Cee Lee Distributors, was sentenced to six months in jail and fined \$2,500 for distributing tapes that did not have the name and address of the manufacturer. Judge Vincent J. Femia of the Maryland District Court suspended the jail term and placed Kopit on probation for three years.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ "Release," that new **Barrabas** album Act I deejay Murray Brooks was so enthusiastic about two columns back (December 21), turns out to be MGM's. Now an import, the album was originally scheduled for a March 1975 American release, but it's since been pushed up to late January, preceded a week or two by the release of a shortened 45 version of its prime cut, "Hijack." Only "Hijack" has already been hijacked—to Atlantic by **Herbie Mann**. Mann, who's been planning a flow-through discotheque album for his next release, seized on "Hijack" as the perfect jumping-off point for that project after hearing a copy of the Barrabas original that Brooks had made available to Atlantic's head of a&r, Jim Delehant. A few days later, Mann's cover version—featuring **Ray Barretto** on congas and vocals by the **Sweet Inspirations** with **Cissy Houston**—was finished and cut in two lengths: 3:00 for radio stations, 5:32 for discotheques (and everybody else).

In a few more days—barely a week after the Brooks report appeared in print—the record had been pressed and shipped. Mann's "Hijack" is airier and more upbeat than the Barrabas cut, but it lacks that group's hard-edged lead vocals. Come January, this could turn into a very interesting battle, but right now Herbie Mann's taken over.

But why should MGM worry when they have the **Gloria Gaynor** album coming out the first week of January? One side of the album—"Honeybee," "Never Can Say Goodbye" and a wonderful version of the Four Tops' classic, "Reach Out I'll Be There," all running about six minutes and blended together—has been made available to a few New York deejays including David Rodriguez at Limelight and Michael Cappello at Le Jardin. Both report a predictably knock-out

(Continued on page 28)

## Discotheque Hit Parade

(listings are in alphabetical order, by title)

### STARDUST BALLROOM/ NEW YORK (THE BRONX)

DJ: Hector Reyes  
**BLUE EYED SOUL**—Carl Douglas—20th Century (lp cut)  
**THE BOTTLE (LA BOTELLA)**—Joe Bataan—Salsoul  
**DOCTOR'S ORDERS**—Carol Douglas—Midland International  
**E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (not commercially available)  
**EXPRESS**—B.T. Express—Scepter (lp cut)  
**GIRLS (PARTS I & II)**—Moments and Whatnauts—Stang  
**HEY GIRL, COME AND GET IT**—Stylistics—Avco (lp cut)  
**I'LL BE HOLDING ON**—Al Downing—Chess  
**NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM  
**SATIN SOUL**—Gene Page—Atlantic (lp cut)

### LE JARDIN/NEW YORK

DJ: Michael Cappello  
**ASK ME**—Ecstasy, Passion & Pain—Roulette  
**DOCTOR'S ORDERS**—Carol Douglas—Midland International  
**DO IT ('TIL YOU'RE SATISFIED)**—B.T. Express—Scepter  
**EXPRESS**—B.T. Express—Scepter (lp cut)  
**GET DANCIN'**—Disco Tex & the Sex-O-Lettes—Chelsea  
**LADY MARMALADE**—Labelle—Epic  
**NEVER SAY GOODBYE**—Gloria Gaynor—MGM  
**SHAME, SHAME, SHAME**—Shirley (And Company)—Vibration  
**TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess  
**WHAT CAN I DO FOR YOU?**—Labelle—Epic (lp cut)

### LIMELIGHT/NEW YORK

DJ: David Rodriguez  
**ASK ME**—Ecstasy, Passion & Pain—Roulette  
**BUMP ME BABY**—Dooley Silverspoon—Cotton  
**EXPRESS**—B.T. Express—Scepter (lp cut)  
**HEY GIRL, COME AND GET IT**—Stylistics—Avco (lp cut)  
**I'LL BE HOLDING ON**—Al Downing—Chess  
**LADY MARMALADE**—Labelle—Epic  
**MIRRORS OF MY MIND**—Jackson 5—Motown (lp cut)  
**SHAME, SHAME, SHAME**—Shirley (And Company)—Vibration  
**TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess  
**WHAT CAN I DO FOR YOU?**—Labelle—Epic (lp cut)

### THE MONASTERY/NEW YORK (QUEENS)

DJ: Paul Casella  
**BLUE EYED SOUL**—Carl Douglas—20th Century (lp cut)  
**THE BOTTLE (LA BOTELLA)**—Joe Bataan—Salsoul  
**DOCTOR'S ORDERS**—Carol Douglas—Midland International  
**E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (not commercially available)  
**EXPRESS**—B.T. Express—Scepter (lp cut)  
**I'LL BE HOLDING ON**—Al Downing—Chess  
**JUST AS LONG AS WE'RE TOGETHER**—Gloria Scott—Casablanca  
**LET ME BE THE ONE**—Blue Magic—Acto (lp cut)  
**SHOORAH! SHOORAH!**—Betty Wright—Alston  
**YOU'VE BROKEN MY HEART**—Sound Experience—Soulville (lp cut)

## Hansen House Formed

■ MIAMI BEACH, FLA.—Charles H. Hansen, president and owner of Hansen Publications, Inc., music book publishers, has announced the formation of a new company within the organization, Hansen House. Six directors have been appointed to the staff of Hansen House, effective January.

The directors are: Arnold Freed, director of the choral group; Douglas Lexa, director of commercial music education; Kazumi Ujihara, director of children's music and education programming; Norman Wieland, director of marketing; Chip Koonmen, director of rack services; and Chuck Hansen, director of Charlie's Music Stop. In addition, Ed Shanaphy has been retained as full-time mail order consultant.

## Led Zep Tickets Going on Sale

■ NEW YORK — Tickets to the Led Zeppelin concerts at Madison Square Garden and Nassau Coliseum are going on sale Monday, January 6. The announcement was made to stop rumors that had caused several hundred anxious ticket buyers to line up prematurely in front of Madison Square Garden. The New York concerts are being promoted by Swan Song in association with Jerry Weintraub/Concerts West. Led Zeppelin will be performing at Madison Square Garden on February 3, 7, and 12 and at Nassau Coliseum on February 13, 14. Ticket prices are \$6.50, \$7.50 and \$8.50.

### Detroit Tix

In another development, Swan Song reported that 16,500 tickets to the Led Zeppelin concert in Detroit (January 31) were sold out in four hours without any advertisements, when the concert was announced by a disc jockey on a local FM station.

## She's the 'One'



Rocket Records recording artist Nigel Olson's "Only One Woman" (his latest single release distributed by MCA) is Roberta Skopp as he drops by Record World's office in New York with the Elton John tour.

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow, BMI)	79
AIN'T THAT PECULIAR David Shaffer (Jobete, ASCAP)	73
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP)	42
ANGIE BABY Joe Wissert (WB, ASCAP)	7
AS LONG AS HE TAKES CARE OF HOME Rick Hall (Muscle Shoals Sound, BMI)	62
A WOMAN'S STORY Phil Spector (Mother Bertha/Daddy Sam, BMI)	91
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP)	77
BACK HOME AGAIN Okun w. O'Connor (Cherry Lane, ASCAP)	53
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)	21
BIG YELLOW TAXI (Squomb, BMI)	74
BLACK WATER Ted Templeman (Landsdown/WB, ASCAP)	56
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	12
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	10
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	47
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	13
CHANGES Ken Scott (Tantric, BMI)	40
COSTAFINE TOWN George Harrison (Clog, BMI)	86
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI)	36
DARK HORSE George Harrison (Ganga B.V., BMI)	39
DAY TRIPPER Brian Ahern (Maclen, BMI)	90
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	22
DON'T CALL US WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP)	81
DON'T CHA LOVE IT Freddie Perren (Jobete, BMI)	94
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	34
DO YOUR THING Papa Don & Tommy Cogbill (East-Memphis, BMI)	97
DREAM ON Lambert & Potter (ABC-Dunhill, BMI)	48
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	67
EVERLASTING LOVE Papa Don & Tommy Cogbill (Rising Sons, BMI)	52
FAIRYTALE (Parathumb/Pologrounds, BMI)	35
FIRE Ohio Players (Ohio Players/Unichappell, BMI)	33
FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	83
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	38
FROM HIS WOMAN TO YOU B. Crutcher L. Smell & J. Smith (East-Memphis, BMI)	70
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	24
HAPPY PEOPLE J. Bowen & B. Gordy (Jobete, ASCAP)	72
HEAVY FALLIN' OUT Hugo & Luigi (Avco, Embassy, ASCAP)	61
HOPPY, GENE AND ME Snuff Garrett (Pesco/Lowery, BMI)	66
I BELONG TO YOU Barry White (Sa-Vette/January, BMI)	44
I CAN HELP Young & Swan (Combine, BMI)	14
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Edut/MEWG, BMI)	19
I'M A WOMAN J. Boyd & L. Waronker (Yellow Dog, ASCAP)	84
IT'S ALL RIGHT J. Capaldi (Ackee, ASCAP)	75
I'VE GOT THE MUSIC IN ME Gus Dudgeon, (April/Yellow Dog, ASCAP)	43
JUNIOR'S FARM/SALLY G. Paul McCartney (McCartney/ATV, BMI)	5
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	2
LADY John Ryan (Wooden Nickel, ASCAP)	60
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	6
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	69
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	81
LONELY PEOPLE George Martin (WB, ASCAP)	51
LONGFELLOW SERENADE Tom Catalano (Stonebride, ASCAP)	49
LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	57


LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (Maclen, BMI)	1
MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP)	88
MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	8
MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros. ASCAP)	29
MUST OF GOT LOST Bill Szymczk (Juke Joint/Walden, ASCAP)	20
MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	55
MY MAIN MAN Al Bell (East-Memphis, BMI)	92
MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	32
NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis Jobete, ASCAP)	17
NIGHTINGALE Lou Adler (Colgems, ASCAP)	82
#9 DREAM John Lennon (Lennon/ATV, BMI)	71
ONE MAN WOMAN, ONE WOMAN MAN prod. by Dante & Proffer; exec. prod. Rick Hall (Spanka, BMI)	9
ONLY YOU Richard Perry (TRO-Hollis, BMI)	11
PICK UP THE PIECES Arif Mardin (AWB, BMI)	25
PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	4
PROMISED LAND (Arc, BMI)	28
RIDE 'EM COWBOY Paul Davis/Bulle Prod. (Web IV, BMI)	23
READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP)	45
ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	63
ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI)	30
RUBY BABY Ron Chancey (Hill & Range/Quintet/Freddy Bienstock, BMI)	75
SAFE AT HOME Richie Podolor (Bar-None, BMI)	93
SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI)	64
SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/AI Green, BMI)	16
SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	80
SOME KIND OF WONDERFUL Jimmy Ienner (Dandelion/Crash, BMI)	26
STRUTTIN'/YOU'RE SO BEAUTIFUL Billy Preston (Irvine/WEP, BMI) (Almo/Preston, ASCAP Irvine WEP, BMI)	59
SUGAR PIE GUY, Pt. I Lee Valentine (Landy/Unichappell, BMI)	85
SWEET SURRENDER M. Okun w. K. O'Connor Cherry Lane/Walt Disney, ASCAP)	58
THANKS FOR THE SMILES Amigo Prod. (House of Gold, BMI)	99
THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI)	46
THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	68
TIN MAN George Martin (WB, ASCAP)	96
WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	65
WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP)	76
WHEN A CHILD IS BORN (Beechwood, BMI)	37
WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	18
WHERE ARE ALL MY FRIENDS Gamble-Huff (Mighty Three, BMI)	100
WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	54
WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	31
WOMAN TO WOMAN Jackson & Stewart (East-Memphis, BMI)	41
YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	50
YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	15
YOU HAVEN'T DONE NOTHING Stevie Wonder (Stein & Van Stock/Bleck Bull, ASCAP)	98
YOUR BULLDOG DRINKS CHAMPAGNE P. Gerhard & Lobo (Famous, ASCAP)	78
YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	27
YOU'RE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irvine/WEP, BMI)	89
YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	3

JAN. 4	DEC. 28	
101	103	TO THE DOOR OF THE SUN AL MARTINO—Capitol 3987 (April, ASCAP)
102	104	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)
103	104	LADY MARMALADE LABELLE—Epic 8-50048 (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)
104	101	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)
105	106	GUAVA JELLY BARBRA STREISAND—Columbia 3-10075 (Cayman, ASCAP)
106	108	I AM, I AM SMOKEY ROBINSON—Tamla T54251F (Tamla, ASCAP)
107	107	ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Stone Diamond, BMI)
108	114	PHILADELPHIA B.B. KING—ABC 12029 (ABC/DeAnn, ASCAP)
109	143	SHOULD ANYBODY ASK GARY BONNER—Atlantic 3234 (Don Kirshner, BMI)
110	—	POETRY MAN PHOEBE SNOW/Shelter SR 40353 (Tarka, ASCAP)
111	112	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)
112	115	IF TELLY SAVALAS—MCA 40301 (Colgems, ASCAP)
113	125	UP IN A PUFF OF SMOKE POLLY BROWN—GTO 1002 (ABC) (Almo, ASCAP)
114	117	HOT DAWGIT RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10056 (Saggifire/Elbur, BMI)
115	116	I FEEL SANCTIFIED COMMODORES—Motown M1310F (Jobete, ASCAP)
116	102	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS—Bell 45606 (Arista) (Tree, BMI)
117	131	CRAZY TALK CHILLIWACK—Sire SAA 716 (ABC) (Music Makers/Doraflor, BMI)
118	121	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/Tree, BMI)
119	124	HE'S ONLY HAPPY WHEN HE'S SINGING HIS SONG LESLIE PODKIN—Atlantic 3233 (Manekin, ASCAP)
120	134	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE—Atco 7008 (Montage, BMI)
121	128	MIDNIGHT SHOW RON DONTE—Bell 45619 (Arista) (Don Kirshner, BMI)
122	122	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackstone, ASCAP)
123	138	GOOD TIMES ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 006 (Dunbar, BMI)
124	126	I KNOW NEWBEATS—Playboy P6013 (Unart/At Last, BMI)
125	127	LONELY TOGETHER STARK & McBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)
126	—	WALKING SLOW JACKSON BROWNE—Asylum 45227 (Benchmark, ASCAP)
127	133	I GET LIFTED GEORGE McCRAE—TK 1007 (Sherlyn, BMI)
128	130	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 005 (Rose Bridge, BMI)
129	—	FUTURE SHOCK THE HELLO PEOPLE—ABC Dunhill D 15023 (Sheet Rock, ASCAP)
130	—	WE MAY NEVER LOVE LIKE THIS AGAIN MAUREEN McGOVERN—20th Century TC 2158 (20th Century/WB, ASCAP; Fox Fanfare/Warner-Tamerlane, BMI)
131	—	GIRLS (PART I) MOMENTS & WHATNAUTS—Stang 5057 (All Platinum) (Gambi, BMI)
132	—	MIDNIGHT SKY, PT. I ISLEY BROS.—T-Neck 8-2255 (Col) (Bovina, ASCAP)
133	135	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill (ABC/Holicanthus/Golden Cover, ASCAP)
134	123	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10049 (Combine, BMI)
135	109	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)
136	139	WOLFGANG JACK TODD RUNDGREN—Bearsville 0301 (WB) (Earmark/Screen Gems, BMI)
137	—	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum) (Brendi, BMI)
138	142	LET ME START TONIGHT LAMONT DOZIER—ABC 12044 (Dozier, BMI)
139	110	MS. GRACE TYMES—RCA PB 10128 (Hall, BMI)
140	141	WHERE HAVE THEY GONE JIMMY BEAUMONT AND THE SKYLINERS—Capitol 3979 (Lightening Rod, BMI)
141	145	TELL ME WHAT YOU WANT JIMMY RUFFIN—Chess 21601 (Ruffin Ready, BMI)
142	118	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)
143	146	RHYME TYME PEOPLE KOOL & THE GANG—Delite 1563 (PIP) (Delightful/Gang, BMI)
144	120	HARLEM FIFTH DIMENSION—Bell 45612 (Arista) (Emanay, ASCAP)
145	148	OH ATLANTA LITTLE FEAT—Warner Bros. 8054 (Naked Snake, ASCAP)
146	—	ONLY ONE WOMAN NIGEL OLSSON—MCA 40337 (Casserole, BMI)
147	129	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49208 (London) (Page Full Of Hits, ASCAP)
148	111	POSTCARD THE WHO—MCA Track 40330 (Track, BIM)
149	—	BUTTER BOY FANNY—Casablanca 814 (Tinkle Tunes/Braintree, BMI)
150	144	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)



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

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**RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST**

AMIE Robert Allen Ringe (McKenzie/Dunbar, BMI) .....	83	MIND YOUR LOVE Chet Atkins & Jerry Reed (Vector, BMI) .....	52
BABY Steve Stone (Blue Echo, ASCAP) .....	82	MISSISSIPPI YOU'RE ON MY MIND Earl Ball (Fourth Floor, ASCAP) .....	50
BACK IN HUNTSVILLE AGAIN Bobby Bare (Evil Eye, BMI) .....	21	MR. RIGHT AND MRS. WRONG Jim Vienneau (Sawgrass, BMI) .....	99
BAD NEWS Jack Feeney (Acuff-Rose, ASCAP) .....	97	MISTY Ray Stevens (Vernon, ASCAP) .....	6
BARROOM PALS, GOODTIME GALS Bob Ferguson (Ma-Ree/Porter Jones, ASCAP) .....	53	MY OLD KENTUCKY HOME Gary Klein (January, BMI) .....	44
BEYOND YOU Allen Reynolds (Stonehill, BMI) .....	33	PICTURES ON PAPER Ron Chancey (Acoustic, BMI) .....	48
BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI) .....	39	PERSONALITY Nelson Larkin & Dick Heard (Lloyd & Logan, BMI) .....	54
BOILIN' CABBAGE (Hi/Bill Black, ASCAP) .....	45	PLEASE COME TO NASHVILLE Jerry Styner (Sunbar, SESAC/Dunbar, BMI) .....	94
BRASS BUCKLES Eddie Kilroy (Tree, BMI) .....	15	PUT YOUR HEAD ON MY SHOULDER Larry Butler (Spanka, BMI) .....	55
BURNING Don Gant (Jack & Bill, ASCAP) .....	56	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC) .....	79
CLASSIFIED Don Sears & Chip Davis (American Gramophone, SESAC) .....	59	RECONSIDER ME Johnny Morris (Shelby Singleton, BMI) .....	19
COLINDA A. V. Mittelsted (Jack & Bill, ASCAP) .....	38	ROLLIN' IN YOUR SWEET SUNSHINE Billy Davis (Music City, ASCAP) .....	85
COMIN' HOME TO YOU Joe Johnson (Four Tay, BMI) .....	43	ROLL ON BIG MAMA Norro Wilson (Algee/Al Gallico, BMI) .....	7
COUNTRY D.J. Owen Bradley (Stallion, BMI) .....	80	SEARCHIN' Pete Drake (Hill & Range, BMI) .....	88
DON'T ANYONE MAKE LOVE AT HOME ANYMORE Ray Baker (Acuff-Rose, BMI) .....	13	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) Roy Dea (Rose Brilge, BMI) .....	1
DREAMING MY DREAMS WITH YOU Waylon Jennings & Jack Clements (Jack, BMI) .....	49	SHE'S ALREADY GONE Don Gant (Chappell, ASCAP) .....	42
EARLY SUNDAY MORNING Chip Taylor (Blackwood/Back Road, BMI) .....	76	SHE TALKED A LOT ABOUT TEXAS Walter Haynes (Coal Miners, BMI) .....	47
FINE LOVIN' WOMAN Larry Rogers (Partner, BMI) .....	95	SMOKEY MOUNTAIN MEMORIES Dick Heard (Blue Moon, ASCAP) .....	10
FIREBALL ROLLED A SEVEN Jimmey Key & Jack J. Key (Newkeys, BMI) .....	57	STEALIN' Jerry Kennedy (Jack & Bill, ASCAP) .....	60
FORGIVE AND FORGET Jim Malloy (Briar Patch/Deb Dave, BMI) .....	23	STILL THINKING 'BOUT YOU Ron Chancy (Chriswood/Easy Nine, BMI) .....	31
41st ST. LONELY HEARTS CLUB (Bice Book, BMI) No producer listed .....	25	STORMS NEVER LAST Roy Dea (Baron, BMI) .....	90
FREDA COMES, FREDA GOES Dick Heard (Cookaway, ASCAP) .....	61	T-R-O-U-B-L-E Felton Jarvis (Jerry Chestnut, BMI) .....	68
FROM BARROOMS TO BEDROOMS Charlie Rich & Sy Rosenberg (Double R, ASCAP) .....	14	THANK GOD, I'M A COUNTRY BOY Milton Okun (Cherry Lane, ASCAP) .....	2
GHOST STORY Jim Shaw (Tree, BMI) .....	100	THAT'S WHEN MY WOMAN BEGINS (Ricci Mareno, SESAC) .....	65
GLITTER AND GLEAM Felton Jarvis (Low-Pini, BMI) .....	92	THE DEVIL IN MRS. JONES Nelson Larkin (Blue Moon, ASCAP) .....	81
GOD'S GONNA GET 'CHA (FOR THAT) Billy Sherrill (Hermitage, BMI) .....	66	THE KIND OF WOMAN I GOT Jim Vienneau (Sure Fire, BMI) .....	30
GOOD NEWS, BAD NEWS Don Gant (Senor, ASCAP) .....	51	THE MOST WANTED WOMAN IN TOWN Mary Reeves & Bud Logan (Ma-Ree/Porter-Jones, ASCAP) .....	35
HE TURNS IT INTO LOVE AGAIN Glenn Sutton (Rodeo Cowboy, BMI) .....	37	THE ONE I SING MY LOVE SONGS TO Pete Drake (Jack, BMI) .....	77
HE'S MY ROCK Owen Bradley (Famous/Ironside, ASCAP) .....	24	THE TIPS OF MY FINGERS Larry Butler (Tree, BMI) .....	40
HELLO I LOVE YOU Roy Dea (Newkeys, BMI) .....	63	THERE I SAID IT Jim Vienneau (Jidobi, BMI) .....	29
(HEY WON'T YOU PLAY) ANOTHER SOME BODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI) .....	11	(THERE SHE GOES) I WISH HER WELL Wesley Rose (Acuff-Rose, BMI) .....	46
HONEY ON HIS HANDS Walter Haynes (Danon, BMI) .....	73	THESE DAYS (I BARELY GET BY) Billy Sherrill (Altam, BMI) .....	17
HURT Audie Ashworth (Miller, ASCAP) .....	12	TOO LATE TO WORRY, TOO BLUE TO CRY Tom Collins & Jack D. Johnson (Hill & Range/Elvis Presley/Noma, BMI) .....	5
I AIN'T ALL BAD Jerry Bradley (Roz Tense, BMI) .....	9	TRYIN' TO BEAT THE MORNING HOME Bill Browder, Jack Gilmer (Don Crews, BMI) .....	18
I LOVE A RODEO Roger Miller (Alhron, BMI) .....	64	UNCHAINED MELODY Norro Wilson (Frank, ASCAP) .....	74
I THINK I'LL SAY GOODBYE Allen Reynolds (Alan Williams, BMI) .....	62	WARM AND FREE Bobby Bare (Evil Eye, BMI) .....	21
I WANT TO HOLD YOU IN MY DREAMS TONIGHT Bob Dean (Owlfus/Holleyfish, ASCAP/ Myownah/Fishcummins, BMI) .....	86	WEEKEND DADDY (Bluebook, BMI) .....	25
I'D LIKE TO SLEEP 'TIL I GET OVER YOU George Richey (Brougham Hall, BMI) .....	8	WHAT TIME OF DAY Farah Prod. & Jim Vienneau (Sawgrass, BMI) .....	89
I'M AVAILABLE Dave Burgess & Bill Walker (Golden West Melodies, BMI) .....	71	WHERE HE'S GOING Jim Vienneau (Al Cartee/Tree, BMI) .....	30
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI) .....	3	WHEN WILL I BE LOVED Peter Asher (Acuff Rose, BMI) .....	20
IN THE MOOD Joe Bob Barnhill (Shapiro, Bernstein & Co., ASCAP) .....	91	WHILE THE FEELINGS GOOD Tommy Hill (Brougham, BMI) .....	41
IT'S ALL OVER NOW Chet Atkins (Charlie Rich, BMI) .....	28	WINDOW UP ABOVE Eddie Kilroy (Glad, BMI) .....	4
IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE Pete Drake (Brushape, BMI) .....	69	WHY DON'T YOU LOVE ME Ray Baker (Fred Rose, BMI) .....	78
IT TAKES FAITH Marty Robbins (Mariposa, BMI) .....	75	WORD GAMES Ray Pennington (Show Biz, BMI) .....	22
JUST FOR THE LONELY ONES Porter Wagoner (Warden, BMI) .....	98	WOULD YOU BE MY LADY Ron Bledsoe (Window, BMI) .....	93
LET'S LOVE WHILE WE CAN Billy Sherrill (Partners/Algee, BMI) .....	70	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Jim Fogelsohn (Combine, BMI) .....	32
LION IN THE WINTER Hoyt Axton & Henry Leroy (Lady Jane, BMI) .....	84	YOU'RE MY BEST FRIEND Don Williams (Don Williams, BMI) .....	16
LITTLE BAND OF GOLD George Richey (Beaik, BMI) .....	34	YOU KNOW JUST WHAT I DO Jim Vienneau (Jack and Bill, ASCAP) .....	87
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI) .....	26	(YOU MAKE ME WANT TO BE) A MOTHER Billy Sherrill (Algee, BMI) .....	27
MAKING BELIEVE Norro Wilson (Acuff-Rose, BMI) .....	72		
MATHILDA Huey P. Meaux (Longhorn, BMI) .....	58		
MAY YOU REST IN PEACE Glenn Keener (Milene, ASCAP) .....	96		
MERRY GO-ROUND OF LOVE Chet Atkins (Four Tay, BMI) .....	36		

Get it while it's hot. Barbara Fairchild's new hit is "Let's Love While We Can."



Right now, it's one of the hottest records on the street. In just three weeks, 40 major stations have jumped on it. It's a pick hit in the trades. It's bulleted and already making big jumps on the charts. It's a great song by one of country's best female singers. And to top it all off, it's produced by Billy Sherrill.

**"Let's Love While We Can"**  
Barbara Fairchild's new hit.  
On Columbia Records.

MAY 17, 1975



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
<b>1</b> 2 SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART RCA PB-10222	10
<b>2</b> 3 THANK GOD, I'M A COUNTRY BOY JOHN DENVER/RCA PB-10239	8
<b>3</b> 1 I'M NOT LISA JESSI COLTER/Capitol 4009	13
<b>4</b> 5 WINDOW UP ABOVE MICKEY GILLEY/Playboy P 6031	9
<b>5</b> 6 TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/RCA PB-10228	9
<b>6</b> 8 MISTY RAY STEVENS/Barnaby 614	9
<b>7</b> 4 ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075	12
<b>8</b> 9 I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/Capitol 4031	11
<b>9</b> 13 I AIN'T ALL BAD CHARLEY PRIDE/RCA PB-10236	8
<b>10</b> 10 SMOKEY MOUNTAIN MEMORIES MEL STREET/GRT 017	11
<b>11</b> 7 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054	11
<b>12</b> 14 HURT CONNIE CATO/Capitol 4035	10
<b>13</b> 15 DON'T ANYONE MAKE LOVE AT HOME ANYMORE MOE BANDY/GRC GR 2055	9
<b>14</b> 18 FROM BARROOMS TO BEDROOMS DAVID WILLS/Epic 8-50090	7
<b>15</b> 16 BRASS BUCKLES BARBI BENTON/Playboy P 6029	10
<b>16</b> 23 YOU'RE MY BEST FRIEND DON WILLIAMS/ABC/Dot DOA-17550	6
<b>17</b> 20 THESE DAYS (I BARELY GET BY) GEORGE JONES/Epic 8-50088	8
<b>18</b> 21 TRYIN' TO BEAT THE MORNING HOME T. G. SHEPARD/Melodyland 6006	7
<b>19</b> 31 RECONSIDER ME NARVEL FELTS/ABC/Dot DOA-17549	7
<b>20</b> 30 WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	5
<b>21</b> 22 BACK IN HUNTSVILLE AGAIN/WARM AND FREE BOBBY BARE/RCA PB-10223	9
<b>22</b> 26 WORD GAMES BILLY WALKER/RCA PB-10205	9
<b>23</b> 27 FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237	8
<b>24</b> 29 HE'S MY ROCK BRENDA LEE/MCA 40385	6
<b>25</b> 28 41ST ST. LONELY HEARTS CLUB/WEEKEND DADDY BUCK OWENS/Capitol 4043	7
<b>26</b> 33 LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	4
<b>27</b> 12 (YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071	13
<b>28</b> 36 IT'S ALL OVER NOW CHARLIE RICH/RCA PB-10256	6
<b>29</b> 34 THERE I SAID IT MARGO SMITH/20th Century TC-2172	5
<b>30</b> 38 THE KIND OF WOMAN I GOT/WHERE HE'S GOING HANK WILLIAMS, JR./MGM 14794	7
<b>31</b> 11 STILL THINKING ABOUT YOU BILLY CRASH CRADDOCK/ABC 12068	12
<b>32</b> 35 YOU'RE GONNA LOVE YOURSELF IN THE MORNING ROY CLARK/ABC/Dot DOA-17545	8
<b>33</b> 46 BEYOND YOU CRYSTAL GAYLE/United Artists UA-XW600-X	6
<b>34</b> 42 LITTLE BAND OF GOLD SONNY JAMES/Columbia 3-10121	4
<b>35</b> 45 THE MOST WANTED WOMAN IN TOWN ROY HEAD/Shannon 829	6
<b>36</b> 37 MERRY-GO-ROUND OF LOVE HANK SNOW/RCA PB-10225	9
<b>37</b> 17 HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/Columbia 3-10100	10
<b>38</b> 48 COLINDA FIDDLIN' FRENCHIE BURKE/20th Century TC-2182	5
<b>39</b> 19 BLANKET ON THE GROUND BILLIE JO SPEARS/United Artists UA-XW584-X	14
<b>40</b> 24 THE TIPS OF MY FINGERS JEAN SHEPARD/United Artists UA-XW591-X	11
<b>41</b> 41 WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto GO-124	12
<b>42</b> 49 SHE'S ALREADY GONE JIM MUNDY/ABC 12074	7
<b>43</b> 25 COMIN' HOME TO YOU JERRY WALLACE/MGM 14788	9
<b>44</b> 47 MY OLD KENTUCKY HOME JOHNNY CASH/Columbia 3-10116	7
<b>45</b> 50 BOILIN' CABBAGE BILL BLACK'S COMBO/Hi SN-2283	7
<b>46</b> 51 (THERE SHE GOES) I WISH HER WELL DON GIBSON/Hickory 345	6
<b>47</b> 54 SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	4
<b>48</b> 55 PICTURES ON PAPER JERIS ROSS/ABC 12064	4
<b>49</b> 57 DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/RCA PB-10270	3



<b>50</b> 59 MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/Capitol 4051	6
<b>51</b> 61 GOOD NEWS, BAD NEWS EDDY RAVEN/ABC 12083	6
<b>52</b> 52 MIND YOUR LOVE JERRY REED/RCA PB-10247	7
<b>53</b> 56 BARROOM PALS, GOODTIME GALS JIM ED BROWN/RCA PB-10233	8
<b>54</b> 62 PERSONALITY PRICE MITCHELL/GRT 020	5
<b>55</b> 58 PUT YOUR HEAD ON MY SHOULDER SUNDAY SHARPE/United Artists UA-XW602-X	8
<b>56</b> 64 BURNING FERLIN HUSKY/ABC 12085	6
<b>57</b> 68 FIREBALL ROLLED A SEVEN DAVE DUDLEY/United Artists UA-XW630-X	4
<b>58</b> 32 MATHILDA DONNY KING/Warner Brothers WBS 8075	11
<b>59</b> 69 CLASSIFIED C. W. McCALL/MGM 14801	2
<b>60</b> 67 STEALIN' JACKY WARD/Mercury 73667	5
<b>61</b> 71 FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	3
<b>62</b> 66 I THINK I'LL SAY GOODBYE MARY KAY JAMES/Avco CAV-610	4
<b>63</b> 70 HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB-10258	3
<b>64</b> 65 I LOVE A RODEO ROGER MILLER/Columbia 3-10107	7
<b>65</b> 76 THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ABC/Dot DOA-17552	3
<b>66</b> 75 GOD'S GONNA GET'CHA (FOR THAT) GEORGE & TAMMY/Epic 8-50099	2
<b>67</b> 74 BIRDS AND CHILDREN FLY AWAY KENNY PRICE/RCA PB-10260	3
<b>68</b> 79 T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB-10278	2
<b>69</b> 73 IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE DAVID ROGERS/United Artists UA-XW617-X	5
<b>70</b> 78 LET'S LOVE WHILE WE CAN BARBARA FAIRCHILD/Columbia 3-10128	2
<b>71</b> 77 I'M AVAILABLE KATHY BARNES/MGM 14797	4
<b>72</b> 72 MAKING BELIEVE DEBI HAWKINS/Warner Brothers WBS 8076	8
<b>73</b> 86 HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395	2
<b>74</b> 85 UNCHAINED MELODY JOE STAMPLEY/ABC Dot DOA-17551	2
<b>75</b> 81 IT TAKES FAITH MARTY ROBBINS/MCA 40342	3
<b>76</b> 87 EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS-8090	3
<b>77</b> 80 THE ONE I SING MY LOVE SONGS TO TOMMY CASH/Elektra 45241	8

## CHARTMAKER OF THE WEEK

**78** — WHY DON'T YOU LOVE ME  
CONNIE SMITH  
Columbia 3-10135



<b>79</b> 82 RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	6
<b>80</b> — COUNTRY D. J. BILL ANDERSON/MCA 40404	1
<b>81</b> 88 THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018	4
<b>82</b> 84 BABY TENNESSEE ERNIE FORD & ANDRA WILLIS/Capitol 4044	5
<b>83</b> 83 AMIE PURE PRAIRIE LEAGUE/RCA PB-10184	4
<b>84</b> 92 LION IN THE WINTER HOYT AXTON/A&M 1683	3
<b>85</b> 93 ROLLIN' IN YOUR SWEET SUNSHINE DOTTIE WEST/RCA PB-10269	2
<b>86</b> 97 I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	2
<b>87</b> — YOU KNOW JUST WHAT I DO LOIS JOHNSON/20th Century TC-2187	1
<b>88</b> — SEARCHIN' MELBA MONTGOMERY/Elektra 45247	1
<b>89</b> 99 WHAT TIME OF DAY BILLY THUNDERKLOUD/20th Century TC-2181	2
<b>90</b> — STORMS NEVER LAST DOTTSY/RCA PB-10280	1
<b>91</b> 90 IN THE MOOD JOE BOB'S NASHVILLE SOUND COMPANY/Capitol 4059	3
<b>92</b> 94 GLITTER AND GLEAM TOMMY ROE/Monument ZS8-8644	3
<b>93</b> 96 WOULD YOU BE MY LADY DAVID ALLEN COE/Columbia 3-10093	4
<b>94</b> 95 PLEASE COME TO NASHVILLE RONNIE DOVE/Melodyland ME-6004F	3
<b>95</b> 98 FINE LOVIN' WOMAN SHYLO/Columbia 3-10102	3
<b>96</b> — MAY YOU REST IN PEACE MELODY ALLEN/Mercury 73674	1
<b>97</b> 100 BAD NEWS GEORGE HAMILTON IV/RCA PB-50063	2
<b>98</b> — JUST FOR THE LONELY ONES PORTER WAGONER/RCA PB-10281	1
<b>99</b> — MR. RIGHT & MRS. WRONG MEL TILLIS & SHERRY BRYCE/MGM 14803	1
<b>100</b> — GHOST STORY SUSAN RAYE/Capitol 4063	1

# 151-200 ALBUM CHART

151	MIRAGE CAMEL/Janus JXS 7009	176	HIS GREATEST HITS ENGELBERT HUMPERDINCK/Parrot PAS 71061 (London)
152	TIM WEISBERG 4/A&M SP 3658	177	BURT BACHARACH'S GREATEST HITS/A&M SP 3661
153	FEEL GEORGE DUKE/BASF MC 25355	178	MAN OF MIRACLES STYX/Wooden Nickel BWL BWL 1-0638 (RCA)
154	A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655	179	DO YOUR THING BUT DON'T TOUCH MINE GOOSE CREEK SYMPHONY/Columbia KC 32918
155	THE PROPHET RICHARD HARRIS/Atlantic SD 18120	180	GODSPELL ORIGINAL CAST/Bell 1102 (Arista)
156	A CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	181	SO . . . WHERE'S THE SHOW? JO JO GUNNE/Asylum 7E-1022
157	HOT CITY GENE PAGE/Atlantic SD 18111	182	POWERFUL PEOPLE GINO VANNELLI/A&M SP 3630
158	HISTORY OF BRITISH ROCK, VOL. II VARIOUS ARTISTS/Sire SASH 3705-2 (ABC)	183	STANLEY CLARKE/Nemperor NE 431 (Atlantic)
159	NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167	184	BOBBY WOMACK'S GREATEST HITS/United Artists LA 346-G
160	THE BAND KEPT PLAYING ELECTRIC FLAG/Atlantic 18110	185	PINAFORE DAYS STACKRIDGE/Sire SADS-7503 (ABC)
161	GET UP WITH IT MILES DAVIS/Columbia KG 33236	186	HAPPY TOGETHER AGAIN TURTLES/Sire SASH 3703-2 (ABC)
162	STYX II/Wooden Nickel WNS-1012 (RCA)	187	THE HEART OF A WOMAN JOHNNY MATHIS/Columbia M 6 81851
163	SUN SECRETS ERIC BURDON BAND/Capitol ST 11357	188	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0494
164	KEEP ON DANCIN' BOHANNON/Dakar DK 76910 (Brunswick)	189	WALKER'S COLLECTIBLES JERRY JEFF WALKER/MCA 450
165	PAUL ANKA GOLD/Sire SASH 3704-2 (ABC)	190	ROCKIN' SOUL HUES CORPORATION/RCA APL1-0775
166	IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)	191	THE MARK OF THE BEAST WILLIE HUTCH/Motown M6-81551
167	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	192	AS I SEE IT NOW MELANIE/Neighborhood NB 3000 (Arista)
168	THE HANDSOME DEVILS HELLO PEOPLE/ABC Dunhill DSD-50184	193	LUCKY DAY JONATHAN EDWARDS/Atco SD 36-104
169	HONK/Epic KE 33094	194	GITTIN' DOWN L.T.D./A&M SP 3660
170	LIKE CHILDREN JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)	195	HOT ROCKS ROLLING STONES/London-2PS 606/7
171	THE BEATLES 1967-70/Apple SKBO 3404	196	CITY LIGHTS MICKEY GILLEY/Playboy PB 403
172	IN FLIGHT ALVIN LEE /Columbia PG 33187	197	YOU LAY SO EASY ON MY MIND ANDY WILLIAMS/Columbia KC 33234
173	DAWN'S NEW RAGTIME FOLLIES/Bell 1130 (Arista)	198	TELLY TELLY SAVALAS/MCA 436
174	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)	199	THE HEART OF SATURDAY NIGHT TOM WAITS/Asylum 7E-1015
175	ANOTHER BEGINNING LES McCANN/Atlantic SD 1666	200	BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M)

## ALBUM CROSS REFERENCE

AEROSMITH	90	LOVE UNLIMITED	76
GREGG ALLMAN	131	LOVE UNLIMITED ORCHESTRA	48
AMERICA	30	LYNYRD SKYNYRD	93
PAUL ANKA	46	BARRY MANILOW	36
BRIAN AUGER'S OBLIVION EXPRESS	75	DAVE MASON	18
AVERAGE WHITE BAND	21	CURTIS MAYFIELD	123
BACHMAN-TURNER OVEDRIVE	3, 56	PAUL McCARTNEY & WINGS	121
BAD COMPANY	38	MIRACLES	97
BEACH BOYS	100	JONI MITCHELL	11
GEORGE BENSON	149	MOODY BLUES	9
BLACKBYRDS	92	MOTT THE HOOPLE	57
BLAND & KING	79	MARIA MULDAUR	55
BLUE MAGIC	106	ANNE MURRAY	134
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127	129	HOTTER THAN HELL KISS/Casablanca NBLP 7006	
128	—	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/A&M SP 3623	
129	127	FURTHERMORE SHAWN PHILLIPS/A&M SP 3662	
130	101	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	
131	99	THE GREGG ALLMAN TOUR/Capricorn 2C-0141 (WB)	
132	122	THRUST HERBIE HANCOCK/Columbia PC 32965	
133	136	TOULOUSE STREET DOOBIE BROTHERS/Warner Bros. BS 2634	
134	139	HIGHLY PRIZED POSSESSION ANNE MURRAY/Capitol ST 11354	
135	148	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KS8S 2603	
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141	143	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694	
142	146	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	
143	145	CHRISTMAS PRESENT ANDY WILLIAMS/Columbia C 33191	
144	—	COOL PFM/Manticore MA 6-502S1 (Motown)	
145	147	DONNY DONNY OSMOND/MGM M3G-4978	
146	162	FREE TO BE YOU AND ME MARLO THOMAS & FRIENDS/Bell 1110 (Arista)	
147	102	WAR BABIES DARYL HALL & JOHN OATES/Atlantic SD 18109	
148	—	GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/Haven ST 9201 (Capitol)	
149	—	BAD BENSON GEORGE BENSON/CTI 6045 (Motown)	
150	119	WELCOME BACK EMERSON, LAKE & PALMER/Manticore MC3-200 (Atlantic)	

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "If Loving You Is Wrong I Don't Want To Be Right" — Millie Jackson (Spring). By popular demand, this former lp cut was forced to be released as a single. Ms. Jackson sings her heart out, placing much emphasis on the lyrical content. Make this another million seller along with her album.

**DEDE'S DITTIES TO WATCH:** "The Mills On Fire" — Ken Matthews (Stax-MUPT); "Waitin' For The Rain" — The Philly Sound (Phi.-L.A. Of Soul — UPT).

In a recent edition of RW, Georgie Woods, WDAS-AM, Philadelphia, expressed his thanks to those who supported the station in the turkey drive for Thanksgiving. Through an oversight Woods left out two very helpful parties, Rocky G and Avco Records. From Georgie Woods to Rocky G and Avco Records; "thanks a lot for your support in a very successful drive."

The story behind WLDB-AM in the resort of Atlantic City is one that could be attributed to unity within black business. It seems that five black businessmen bought out that station, which was programming country and western, to change the format to total r&b. Hy Litt was appointed program director, and within 28 days, according to the latest ARB rating book, 'LDB is number one in that city. Litt has since appointed Champe Haggins, formerly with WDAS-AM and WHAT-AM of Philadelphia, the new program director.

Last Tuesday (17) Columbia Records held a luncheon for the Isley Brothers at the Persian Room in the Plaza Hotel, New York. Present were many well wishers for the family act which has been in existence for more than 15 years. They were presented with gold singles and albums.

Ms. Charlene Watts, formerly with WAMO-AM (Pittsburgh, Pa.), has joined the staff of WILD-AM in Boston. Ms. Watts will be holding down the morning drive time slot at that station. Also at that station, Sonny Joe White has been named the new program director, but will still be handling the music.

Wendell Bates, who has been with Sussex Records as east coast promotion director, moved to the west coast to assume promotion there, and was dismissed last week. Bates had been with that company for five years; his successor is Ms. Edna Collison.

## Educational Ingredient



RCA Records artists the Main Ingredient take time from a busy tour schedule to visit with students and teachers of the Elmer Lewis High School of Musical Arts, in Boston, Mass. Grouped here with the kids are the Main's Luther Simmons (left), Cuba Gooding (center) and Carl Thompkins (right), who sang, answered all questions on the music business and autographed copies of their current lp, "Euphrates River." The informative visit was arranged through the auspices of WILD-AM, Boston, together with RCA Records promotion men Chip Donelson and Don DeLacy.

## CLUB REVIEW

### Irvine's Talents Score at the Gate

■ **NEW YORK** — Some artists score an initial success and stand still forever thereafter; some artists score an initial success and push on, not content to rest on their laurels, aware that new and exciting challenges await them—they remain vital.

Weldon Irvine (RCA) falls into the latter category. Hardly a household name (even among jazz buffs), Irvine gained a measure of fame as a cohort of the legendary Nina Simone, for whom he wrote the lyrics to the stunning song "Young, Gifted and Black." Since that time, Irvine has released solo albums on Mainstream and currently has a new album out on RCA, "Cosmic Vortex." This album finds Irvine at the peak of his powers, while remaining poised and ready to explore his musical depths even further.

#### Live Broadcast

Irvine appeared at the Village Gate recently (23) in a concert broadcast live by WRVR. With a clean, tight ensemble behind him (featuring the very respected tal-

ents of Sonny Fortune on alto sax and Charles Sullivan on trumpet), Irvine dazzled the enthusiastic and perceptive SRO audience with his inventive keyboard work and accessible — yet intelligent — arrangements. Be it "Christmas Blues" or "Liberated Brother," Irvine and company kept it concise and to the point, wasting very few notes during the course of their thematic explorations.

Weldon Irvine may look like a kid, but he has the mind of a true musical master.

David McGee

### FBI Seizes Tapes

■ **DECATUR, ILL.** — FBI agents here seized 10,000 pirated tapes, a quantity of labels and duplicating equipment in a basement tape duplicating operation owned by John C. Burnette, doing business as Custom Distributing.

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## R&B PICKS OF THE WEEK

SINGLE

**CURTIS MAYFIELD, "MOTHER'S SON"** (Camad Music, Inc. BMI). Fluctuating beat sets the pace for strong disco play. Mayfield, of course, has lyrics set aside from the norm. Penned by the artist, it shows his creative quality. Mayfield has not lost the sensitivity he is known for. This giant will persevere no matter what! Curtom CR 2006.

SLEEPER

**JOHNNY HAMMOND, "YESTERDAY WAS COOL"** (Alrubby Music, ASCAP). A strong instrumental track enhances closing monologue. This particular tune should be strong for programming. Danceable beat with hints of strings, this Mizell production shows the quality of talents that are up-and-coming to the music scene. It should break big both r&b and pop. Extracted from the lp "Gambler's Life." Salvation SA 301F (CTI).

ALBUM

**SHIRLEY BROWN, "WOMAN TO WOMAN."** Conceptually, this young woman has relayed a message which every female would like to give. It has caused a stir within the male gender, but has given them food for thought. There is everything for everyone, woman to woman and woman to man. From one woman to the other sex, get to this one, for it will astound you musically. Ms. Brown has a brilliant future on the horizon. Truth TTS 4206.

WOMAN TO WOMAN



WOMAN TO WOMAN



# RECORD WORLD THE R&B LP CHART

JANUARY 4, 1975

1. **FIRE**  
OHIO PLAYERS—Mercury SRM 1-1013
2. **I FEEL A SONG**  
GLADYS KNIGHT & THE PIPS—  
Buddah BDS 5612
3. **WHITE GOLD**  
LOVE UNLIMITED ORCHESTRA—  
20th Century T-458
4. **EXPLORES YOUR MIND**  
AL GREEN—Hi SHL 32087 (London)
5. **FULLFILLINGNESS' FIRST FINALE**  
STEVIE WONDER—Tamla T6-33251  
(Motown)
6. **TOGETHER FOR THE FIRST TIME**  
BOBBY BLAND & B.B. KING—  
ABC Dunhill DSY 50190
7. **DO IT 'TIL YOU'RE SATISFIED**  
B.T. EXPRESS—Scepter SPS 5117
8. **CAUGHT UP**  
MILLIE JACKSON—Spring SD 6793  
(Polydor)
9. **NEW AND IMPROVED**  
SPINNERS—Atlantic SD 18118
10. **SOUTHERN COMFORT**  
CRUSADERS—Blue Thumb BTSY-9002-2  
(ABC)
11. **AVERAGE WHITE BAND**  
Atlantic SD 7308
12. **CAN'T GET ENOUGH**  
BARRY WHITE—20th Century T-444
13. **FOR YOU**  
EDDIE KENDRICKS—Tamla T6-33551
14. **KUNG FU FIGHTING**  
CARL DOUGLAS—20th Century T-464
15. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
16. **LIVE IT UP**  
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
17. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic KE 32561
18. **IN HEAT**  
LOVE UNLIMITED—20th Century T-443
19. **WITH EVERYTHING I FEEL IN ME**  
ARETHA FRANKLIN—Atlantic SD 18116
20. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA344-G  
(UA)
21. **THE MAGIC OF THE BLUE**  
BLUE MAGIC—Atco SD 36-103
22. **RUFUSIZED**  
RUFUS featuring CHAKA KHAN—  
ABC ABCD 837
23. **THREE DEGREES**  
Phila. Intl.—KZ 32408 (Col)
24. **BAD BENSON**  
GEORGE BENSON—CTI 6048 (Motown)
25. **LIVE AND IN CONCERT**  
FOUR TOPS—ABC Dunhill DSD-50188
26. **LIGHT OF WORLDS**  
KOOL AND THE GANG—Delite DEP 20144  
(Pip)
27. **TOTAL ECLIPSE**  
BILLY COBHAM—Atlantic SD 18121
28. **INNERVISIONS**  
STEVIE WONDER—Tamla T326L (Motown)
29. **PIECES OF DREAMS**  
STANLEY TURRENTINE—Fantasy F 9465
30. **BLACK BACH**  
LAMONT DOZIER—ABC ABCD 839
31. **THRUST**  
HERBIE HANCOCK—Columbia PC 32965
32. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33194
33. **NIGHTBIRDS**  
LABELLE—Epic KE 33075
34. **MIGHTY LOVE**  
SPINNERS—Atlantic SD 7296
35. **THE KIDS AND ME**  
BILLY PRESTON—A&M SP 3645
36. **HOT CITY**  
GENE PAGE—Atlantic SD 18111
37. **THE MARK OF THE BEAST**  
WILLIE HUTCH—Motown M6-81551
38. **DANCING MACHINE**  
JACKSON FIVE—Motown M6-78051
39. **HEAVY**  
STYLISTICS—Avco 69004
40. **DO IT BABY**  
MIRACLES—Tamla T6-33451 (Motown)

RECORD WORLD JANUARY 4, 1975

# RECORD WORLD JAZZ

By MICHAEL CUSCUNA



Choice Records is a relatively new independent label that is putting out some very choice records, if you'll forgive the corny phrasing. The label kicked off a little more than a year ago with Jimmy Giuffre's first album in ten years, "Music For People, Birds, Butterflies & Mosquitos," an impressive statement by Giuffre's trio that offers some very sensitive and impressionistic improvisations.

The second release was a gorgeous duet album from the long neglected reedman Eddie Daniels, playing flutes and clarinets, and guitarist Bucky Pizzarelli. The material ranges from classical themes to jazz tunes by Roland Hanna, Les McCann and Kenny Dorham. The record is aptly titled "A Flower For All Seasons." The third album in the Choice catalog is a fine Roland Hanna solo piano album that has already been reviewed in this column.

Another duet encounter is heard on "Interactions" by guitarists Chuck Wayne and Joe Puma, a fine exercise in taste and musicianship. Victor Feldman's first album in several years is "Your Smile" with a dynamic quartet including Tom Scott. Feldman's version of his own "Seven Steps To Heaven" is among the highlights.

Zoot Sims has been coming up with a couple of excellent albums recently after too many years of no recording activity. "Zoot Sims Party," the sixth disc on Choice, offers a truly special performance by the tenor saxophonist with a rare appearance from west coast pianist Jimmy Rowles.

Albums by Toots Thielemans and Buddy DeFranco are forthcoming. In the meantime, Choice is building a handsome reputation for itself with these first six albums. Choice is distributed independently and through Columbia Special Products. But if you can't find them, write to Choice Records, 246 Tilley Place, Sea Cliff, Long Island, New York 11579, where records can be purchased by mail for \$5.98.

\* \* \*

Delmark Records recently celebrated its twentieth anniversary with a gala party in Chicago. The label has just released Junior Wells' third album for the label "On Tap" . . . Pianist Joe Bonner has recorded a solo album for Muse Records . . . Saxophonist Azar Lawrence has just come with an impressive debut album that includes trombonist Julian Priester, trumpeter Woody Shaw and alto saxophonist Black Arthur Blythe among others. The album is "Bridge Into The New Age" on Prestige . . . Dave Liebman and Lookout Farm recently made their New York debut at the Five Spot after a strong European tour. Liebman is represented by two fine albums on ECM and PM Records. The group's pianist Richard Beirach is also making his own record for ECM . . . Testament has issued a Mississippi country blues album entitled "It Must Have Been The Devil" by guitarist Jack Owens and harmonica player Bud Spires . . . Andrew White has released the seventh album on his own Andrew's Music label, using the same quartet that appeared on his two previous discs. Included are five originals and Wayne Shorter's "Contemplation" . . . Cedar Walton and the Ruby Braff-George Barnes quartet are preparing their first albums for RCA . . . The Spontaneous Music Ensemble, a daring British group of varying personnel headed by drummer John Stevens and saxophonist Trevor Watts, has released a number of engaging albums on various labels in England and France. One of their finest is "So, What Do You Think?" on Tangent Records with a quintet of Stevens, Watts, Dave Holland, Kenny Wheeler and Derek Bailey. They have also recorded with trumpeter Bobby Bradford. Hopefully, their unique music will eventually reach these shores.

## Subscribe To Record World

# RECORD WORLD THE JAZZ LP CHART

JANUARY 4, 1975

1. **SOUTHERN COMFORT**  
CRUSADERS—Blue Thumb BTSY 9002-2  
(ABC)
2. **PIECES OF DREAMS**  
STANLEY TURRENTINE—Fantasy F 9465
3. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
4. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA344-G  
(UA)
5. **LIVE OBLIVION, VOL. 1**  
BRIAN AUGER'S OBLIVION EXPRESS—  
RCA CPL1-0645
6. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
7. **IS IT IN**  
EDDIE HARRIS—Atlantic SD 1659
8. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
9. **ONE**  
BOB JAMES—CTI 6045 (Motown)
10. **TOTAL ECLIPSE**  
BILLY COBHAM—Atlantic SD 18121
11. **FEEL**  
GEORGE DUKE—BASF MC 25355
12. **THE BADDEST TURRENTINE**  
STANLEY TURRENTINE—CTI 6048  
(Motown)
13. **WHERE HAVE I KNOWN YOU BEFORE**  
RETURN TO FOREVER featuring CHICK  
COREA—Polydor PD 6509
14. **ANOTHER BEGINNING**  
LES McCANN—Atlantic SD 1666
15. **THRUST**  
HERBIE HANCOCK—Columbia PG 32965
16. **CHAPTER THREE: VIVA EMILIANO ZAPATA**  
GATO BARBIERI—Impulse ASD 9279  
(ABC)
17. **ECHOES OF A FRIEND**  
McCOY TYNER—Milestone M 9055
18. **TIM WEISBERG 4**  
A&M SP 3658
19. **FIRST LIGHT**  
FAMILY OF MANN—Atlantic SD 1658
20. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KG 33194
21. **UPON THIS ROCK**  
JOE FARRELL—CTI 6042 (Motown)
22. **INTERSTELLAR SPACE**  
JOHN COLTRANE—Impulse ASD 9277  
(ABC)
23. **HIS GREATEST YEARS, VOL. 3**  
JOHN COLTRANE—Impulse ASH 92728-2  
(ABC)
24. **THE BADDEST HUBBARD**  
FREDDIE HUBBARD—CTI 6047 (Motown)
25. **GET UP WITH IT**  
MILES DAVIS—Columbia KG 33236
26. **DON'T YOU WORRY 'BOUT A THING**  
HANK CRAWFORD—Kudu 19 (Motown)
27. **FRESH FEATHERS**  
JOHN KLEMMER—ABC ABCD 836
28. **BLACKBYRDS**  
Fantasy F 9444
29. **HIGH ENERGY**  
FREDDIE HUBBARD—Columbia KC 30048
30. **HOT CITY**  
GENE PAGE—Atlantic SD 18111
31. **SOLO CONCERTS**  
KEITH JARRETT—ECM 3-1035/37 (Polydor)
32. **SAMA LAYUCA**  
McCOY TYNER—Milestone M 9056
33. **BROTHER, THE GREAT SPIRIT**  
MADE US ALL  
DAVE BRUBECK: TWO GENERATIONS OF  
BRUBECK—Atlantic SD 1660
34. **STANLEY CLARKE**  
Nemperor ME 431 (Atlantic)
35. **STORIES TO TELL**  
FLORA PURIM—Milestone M 9058
36. **WINTER IN AMERICA**  
GIL SCOTT-HERON—Strata East 19742
37. **NEWMANISM**  
DAVID NEWMAN—Atlantic SD 1662
38. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
39. **LOVE IN ALL OF US**  
PHAROAH SANDERS—Impulse ASD 9280  
(ABC)
40. **ARTISTRY**  
DEODATO—MCA 457

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## Record World en Nueva York

By EMILIO GARCIA

■ Empieza Fania Records de Nueva York, el lanzamiento en España, del sonido "caliente" de nuestra salsa, bajo su propio sello y distribuido por Disco-phon, de Barcelona. La colección se inicia con grabaciones de las Orquestas de **Willie Colón**; **Johnny Pacheco** con "El Conde;" **Ray Barretto** y el cantante **Santitos Colón**. Para **Gerald Masucci**, **Johnny Pacheco** y **José Florez**, altos ejecutivos de Fania Records, nuestra más calurosa felicitación y muchísimos éxitos en la Madre Patria. ¡Olé!

### Raphael

Cuando estas líneas estén en circulación, ya **Raphael** de España, habrá debutado en el "Uris Theatre," ubicado en el corazón de Broadway. La Empresa Neerlandesa de este modernísimo teatro, contrató al consagrado intérprete de la canción moderna para actuaciones del 17 al 22 de diciembre. Recientemente se han presentado en este coliseo, figuras de tanta talla como **Andy Williams**, **Michel Legrand**, **Anthony Newley**, **Henry Mancini**, **Johnny Mathis** y el formidable grupo **The 5th Dimension** . . . **Antonio Marcos**, famoso compositor en intérprete brasileño que ha tenido infinidad de éxitos en su país, empieza a despuntar en la radio, con el tema "El Hombre de Nazaret" de **Claudio Fontana**, uno de los números de más éxito en su carrera discográfica . . . Por el impacto logrado con sus sensacionales éxitos "Sólo He Vivido" y "Deseñaño," **La Corporación Latina** —orquesta puertorriqueña de reciente formación— se ha revelado

en nuestro medio musical, como una gran promesa en el género bailable . . . Con el relieve de imponerse fácilmente como éxito, la estelar **Nydia Caro**, se deja escuchar a través de las estaciones de radio, con la canción "Hoy canto por cantar" de (N. Caro-R. Cerratto), el tema que defendió y alcanzó el máximo galardón en el Festival de la O.T.I., celebrado recientemente en México . . . Mucho éxito obtuvo aquí **Celia Cruz**, la insuperable guarachera de Cuba, en sus presentaciones personales en el elegante Chateau Madrid.

### Rafael Díaz Gutiérrez

**Rafael Díaz Gutiérrez**, el experimentado organizador de Festivales, sigue acariciando con entusiasmo, la idea de presentar en 1975, el III Festival de la Canción Latina de Nueva York . . . En días pasados West Side Records de Nueva York, anunció que esa firma había adquirido la compañía U A Latino Records, división latinoamericana de United Artists Records, de Los Angeles, California. El valioso catálogo del sello U A Latino, cuenta con un magnífico material grabado por **Raphael**, **Nelson Ned**, **Vicentico Valdés**, **Chucho Avellanet** y el inolvidable **Tito Rodríguez**, entre otras grandes figuras de la canción popular . . . Bien situado en el ambiente juvenil, el formidable álbum "The Sun of Latin Music," del talentoso músico puertorriqueño **Eddie Palmieri**. De su repertorio gustan muchísimo "Mi Cumbia" y "Una Rosa Española," números que impulsan con fuerza las ventas de este disco de larga duración

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ De tiempo en tiempo suceden triunfos meteóricos como el de los **Judge's Nephews**, ya ampliamente conocidos en el mundo latino con la traducción literal, **Los Sobrinos del Juez**, del nombre en Inglés. Estos chicos cubanos llevan tiempo cubriendo con su arte caminos dentro del mundo norteamericano. Han actuado en el "Mike Douglas Show" por dos oportunidades, en el Sand's, el Landmark y el Flamingo de Las Vegas, el Harrah Hotel de Nevada y el Forge Lounge de Miami Beach. En variadas ocasiones han compartido honores con la afamada **Connie Stevens** en sinúmero de escenarios. De hace un tiempo a la fecha decidieron triunfar en su mundo latino. El primer paso fue aparecer en el popular programa de **Myrta Silva** en el Canal 47 de Nueva York y después en el "Solo para Bailadores" de **Omar Marchant** por el Canal 23 de Miami. Inmediatamente una producción discográfica independiente que les ha catapultado al éxito en menos de dos meses. "Mortífica" (Eddy Elmer) y "Harina de Maíz" han sido los números, ambos de la inspiración de uno de sus miembros y director musical. **Javier Oliva** está comenzando a dar fuerte con su tema en Inglés "Stay By Me" también en la grabación mencionada y en su voz, dentro del grupo. Los **Sobrinos del Juez** han logrado esa mezcla divina de agradabilidad, talento, conocimientos del mercado y sus reacciones y sobre todo, sus andanzas dentro del mundillo norteamericano les han dotado de una experiencia notable que les ha servido para conquistar ampliamente el mundo latino. Los **Judge's Nephews**, actualmente actuando en el Forge Lounge de Miami Beach, quizás el sitio más exclusivo en la ciudad, se preparan para conquistar también a Latinoamérica. Con sus talentos . . . ¡nada me extrañaría!

Se prepara Hispavox para lanzar en España el nuevo long playing de **Raphael** titulado "Amor Mío" con el tema del título incluido, con el cual despertó **Raphael** gran expectación durante sus actuaciones en Rusia. También de este sello, me impresionó notablemente la interpretación de **Edmundo "Bigote" Arrocet** (chileno) del hermoso número "Una Pena y un Cariño" (L. Pérez Freire). Al dorso, también muy comercial, "El Piripi" (E. Arrocet). El grupo **Alcatraz** logra bellamente "No sé" (J. M. del Moral-J.A. Pueryo) con "Promesas" (Coupaud-Muñoz) al dorso en otro nuevo "release" Hispavox en España . . . Orfeón Records Inc. cambió de dirección en Los Angeles. La nueva es 2837 West Pico Boulevard, Los Angeles, Calif. 90006, con el teléfono 737-1223. ¡Saludos **Oswaldo Venzor!** . . . "A Flor de Piel" por **Julio Iglesias** se está convirtiendo rápidamente en un exitazo internacional . . . Grabó **Iva Zanicchi** un long playing en castellano. ¿Puede alguien enviarme uno? . . . ¡Gracias!

**Art "Arturo" Kapper**, premiado por Record World como "D. J. del Año 1974" está ahora ofreciendo una especialidad muy interesante. Art está ofreciendo sus servicios con su discoteca portátil a clubs, escuelas, hogares y recepciones en patios y residencias. Kapper es una discoteca completa guiada por un solo hombre. Carga más de mil discos en su camioneta, desde salsa hasta rock, foxtrots y valsos. Su equipo incluye una consola de controles computarizados desde la cual maneja el sonido y las luces que colocadas en lugares predominantes, realzan el espectáculo danzante. Gran suceso está obteniendo Arturo en su nueva especialidad, después de decidir retirarse de sus programas radiales por un tiempo. ¡Éxitos Arturito! . . . Mis más cordiales saludos al Club Solo Amigos de Mexico y en especial a **José Omar Aburto**, Jefe de Relaciones Exteriores y gracias por el envío de las revistas . . . Vuelvo a invitar a todos los sellos y amigos que me lean a que efectuen el envío de sus muestras, comentarios y fotografías a: **Tomás Fundora**, Record World, 3140 West 8th Ave., Hialeah, Fla. . . . Aunque me acabe la vida, tengo por costumbre oír todo el material que recibimos y en su oportunidad cooperamos ampliamente a su difusión. De esta manera me llegó a las manos la grabación del nuevo grupo mexicana **Lucifer**, que refleja un salto adelante en la

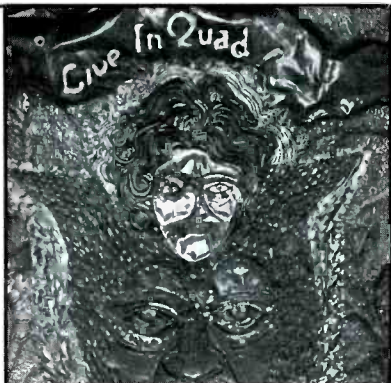
(Continued on page 31)

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# LATIN AMERICAN HIT PARADE

## Singles

### New York

By EMILIO GARCIA

1. A FLOR DE PIEL  
JULIO IGLESIAS—Alhambra
2. POR EL AMOR DE UNA MUJER  
DANNY RIVERA—Velvet  
JULIO IGLESIAS—Alhambra
3. PRUEBA DE AMOR  
TANIA—Top Hits
4. SONANDO CON TIGO  
LILY & EL GRAN TRIO—Montilla
5. POR QUE AHORA  
VITTIN AVILES—Alegre
6. HASTIO  
SOPHY—Velvet
7. FALSAS PALABRAS  
ROBERTO TORRES—Mericana
8. OYE LOCUTOR  
PELLIN RODRIGUEZ—Borinquen
9. CONTIGO QUISIERA ESTAR  
RODOLFO—Fuentes
10. RUMBO AL SUR  
JULIO JARAMILLO—Audiograma

### Guatemala

By RADIO INTERNACIONAL

1. QUIEN TE DIJO?  
LEO DAN—Indica
2. LA NOCHE QUE MURIO CHICAGO  
MIRLA—Dideca
3. TU ERES  
GENERACION—Dideca
4. CANDILEJAS  
JOSE AGUSTO—Sisa
5. BESAME MI AMOR  
OSCAR SANTANA—Sisa
6. FOR FAVOR SENOR CARTERO—AM
7. PROPUESTA  
ANGELICA MARIA—Fonica
8. A FLOR DE PIEL  
JULIO IGLESIAS—Seco
9. YO SOY  
TANYA ZEA—Seco
10. USTEDS MUJERES  
CARLOS MARROQUI—Fonica

### San Francisco

By KBRG

1. CASAS DE CARTON  
COMANCHE—Mate
2. QUE SEA MI CONDENA  
JUAN GABRIEL—Arcano
3. MI PLEGARIA  
CESAR—Alhambra
4. CAMINOS DE MICHOACAN  
FEDERICO VILLA—Arcano
5. PIDIENDO RIDE  
GERMAN Y SONIDO 74—Feeling
6. SOY LO PROHIBIDO  
VALENTINA LEYVA—Caytronics
7. QUE TONTERIA  
BILLO'S CARACAS BOYS—Billo's
8. YO SE QUE TE ACORDARAS  
VICTOR YTURBE—Miami
9. A QUE NO  
ANGELICA MARIA—Sonido Internacional
10. QUE EL MUNDO RUEDA  
LOS SUEÑOS—Fama

### Miami

By WQBA

1. MORTIFICA  
JUDGES NEPHEWS—Audio Latino
2. TEMA DE PAPA CORAZON  
TEMA DE RADIO NOVEIA
3. VIVI  
CHARLES AZNAVOUR—Barclay
4. QUIEN TIRO LA BOMBA?  
ROLANDO LASERIE—Tila
5. NO SABIA  
LUIS GARCIA—Audio Latino
6. TOMAME O DEJAME  
MOCEDADES—Borinquen
7. NO TE EMPENES MAS  
CHEO FELICIANO—Fania
8. TODO TIENE MUSICA  
TITI SOTO—Leo Interamerican
9. SAGUESERA  
ORQ. TIPICA TROPICAL—Mate
10. NUESTRA HISTORIA DE AMOR  
CLAUDIA—Caliente

## Albums

### Miami

1. LOS SOBRINOS DEL JUEZ  
JUDGE'S NEPHEWS—Audio Latino
2. UN POQUITO PARA ATRAS  
JOHNNY VENTURA—Discolor
3. A FLOR DE PIEL  
JULIO IGLESIAS—Alhambra
4. TREMENDO DISCO  
CONJUNTO UNIVERSAL—Velvet
5. LA MAGIA DE NELSON NED  
NELSON NED—UA Latino
6. EN CASTELLANO  
ROBERTO CARLOS—Caytronics
7. CANTA AL AMOR  
LUIS GARCIA—Audio Latino
8. EL BILINGUE  
JOVENES DEL HIERRO—Sound Triangle
9. CON SABOR A CUBA  
PEDRO MIGUEL Y SUS MARACAIBOS—  
Audio Latino
10. NO 5  
LUISA MARIA GUELL—Gema

### California

1. TONTO  
ANGELICA MARIA—Sonido Internacional
2. LA ESPOSA OLVIDADA  
ROSENDA BERNAL—Latin International
3. HOY TE TOCA DORMIR EN EL SUELO  
YOLANDA DEL RIO—Arcano
4. ME CASO EL SABADO  
VICENTE FERNANDEZ—Caytronics
5. DEJENME LLORAR  
LOS FREDDY'S—Peerless
6. LOS DISCOS DE ORO  
LUCHA VILLA—Musart
7. BESOS Y COPAS  
CHAYITO VALDEZ—Cronos
8. ZACAZON ZAMOR  
ANTONIO ZAMORA—Latin International
9. QUE BONITO  
EL PALOMO Y EL GORRION—Gas
10. CRUZ DE OLVIDO  
MARIA DE LOURDES—Arcano

## Nuestro Rincon (Continued from page 30)

creatividad mexicana. Solo dos cosas me han dejado un tanto dubitativo: El nombre del grupo, **Lucifer**, que no me satisface tanto y las interpretaciones en Inglés de todos los números. Espero que la versión en castellano no se haga esperar y puedo vaticinarles que llegarán lejos de recibir la ayuda apropiada. ¡Adelante México; **Lucifer** es producción independiente de inquietos músicos mexicanos no conforme con la actual línea de grabación en la tierra azteca. Por buenos y por inquietos se merecen más aún el éxito . . . Y hablando de México, acaban de ser presados los miembros de una de las más fuertes bandas de duplicaciones piratas. **Fernando Estenoz** ("cuchucuchi") ex miembro del **Trio Avileño** fungía como director del negocio, utilizando a su hijo como cabecilla distribuidor del producto duplicado, integrado tanto por cassettes como por discos. Los miles de duplicaciones capturadas muestran que casi todo México estaba siendo afectado por esta piratería. Entre los artistas pirateados figuran **Marco Antonio Muñoz, José Alfredo Jimenez, Los Panchos, Javier Solis, Sonora Santanera**, de los elencos de RCA y CBS. Otros sellos mexicanos han sido casi puestos a borde de quiebra por las acciones de los piratas que han estado haciendo de México su presa actual. Duro y a la cabeza con los piratas! . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! y por supuesto, suman docenas las tiendas de discos involucradas en las transacciones de los delincuentes. Como siempre, si no se comprara la mercancía duplicada, nadie la duplicaría. ¡También éstos a la cárcel . . . se lo merecen!

From time to time a group is released in the Latin market which becomes a smash success almost in an instant. That's the case with the **Judge's Nephew**, a group formed by Cubans who had been performing among Americans for quite some time in nice spots such as Sand's Landmark and the Flamingo in Las Vegas, the Harras Hotel in

(Continued on page 32)

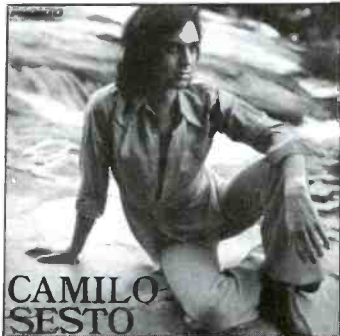
## Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Fué presentado, durante la última semana de noviembre, el encuentro internacional que a lo largo de siete días mantuvo a miles y miles de dominicanos, pendientes de la canción: "Siete Dias con el Pueblo". Los artistas de la llamada "nueva canción", como son: **La Rondalla de La Universidad Estatal**, el grupo nacional **Nueva Forma**, **Johnny Ventura** y su **Combo**, **Wilfrido Vargas** y sus **Beduinos**, **Ramón Leonardo**,

los grupos **Alta Voz** y **Pueblo Nuevo**. También los internacionales: **Lucecita Benitez**, **Estrella Artau** y **Antonio Caban Vale** (El Topo), puertorriqueños, **Pi de la Sierra**, **Bernardo Palombo**, **Victor Manuel** y **Ana Belen**, de España, También estuvieron **Mercedes Sosa**, de Argentina, **Los Guaraguas** de Venezuela, y **Roberto Darwin** del Uruguay.

(Continued on page 32)



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

## Nuestro Rincon (Continued from page 31)

Nevada and the Forge Lounge in Miami Beach. On various occasions they had been performing with **Connie Stevens** in several highly rated showcases. The **Judge's Nephews** are now also known in the Latin market with the exact translations into Spanish of their name in English, **Los Sobrinos del Juez**. It all started when they decided to become conquerors of their own audiences. They started performing on the show of **Myrta Silva**, Channel 47, New York, and at **Omar Marchant's Show** (Solo para Bailadores), Channel 23, Miami, Fla. Then they independently produced their first recording in Spanish and English, and their themes—"Mortifica," "Harina de Maíz" and "Stay by Me"—catapulted them into smashing success in less than three months. Latin radio is being generous with them. Actually they are performing at the Forge Lounge in Miami Beach and are enjoying good offers for performances in foreign countries as well as in the States. Well, the **Judge's Nephews** deserves that and much more. Congratulations boys!

Hisvavox is ready to release in Spain their new album by **Raphael**, titled "Amor Mio," a song that was highly commended when recently performed by the artist in the Soviet Union . . . **Edmundo "Bigote" Arrochet** from Chile is being heavily promoted by Hisvavox in Spain via their new single release containing "Una Pena y un Cariño" (which is beautifully performed by the singer) and "El Piripi" . . . **Alcatraz**, also from Spain, offers an outstanding performance of "No sé" b/w "Promesas" in a new single also released by Hisvavox in Spain . . . Orfeon Records Inc. moved their premises to 2837 West Pico Boulevard, Los Angeles, Calif. 9006. Congratulations **Oswaldo Venzor!** . . . **Iva Zanichchi** recorded an album in Spanish which was already released in Spain. Would someone send me a copy?

**Art "Arturo" Kapper**, recipient of **Record World's** 1974 "D.J. of the Year" award, is now providing South Floridians with his portable disco service. Calling himself the "Music Man," he travels in a van and sets up his unit in clubs, schools, private homes and outdoor patios of residential and commercial locations. Kapper is a one-man discotheque and carries over 1000 records in his van, ranging from salsa, salsoul and rock to fox trots and waltzes. His equipment includes a computer-like control console through which he connects a light show that beats in rhythm to the music, audio equipment that includes turntables, and sound gear that can fill a ballroom with a thunderous rock sound or gently bathe a living room with soft music for an intimate dinner party. Putting the whole thing together takes Art about 30 minutes and there he goes. Congratulations to Arturito for this splendid idea!

RCA released in Mexico a superb new musical group called **Lucifer**, that could make it big. The independent recording reflects a new concept in creativeness in Mexico and was produced by **Mexican** musicians that had not been so happy about the way Mexico had been ultimately producing. Lyrics are in English, and a Spanish version of the album should be also rushed out . . . **Fernando Estenez**, known as "cuchi-cuchi," a former member of **Trio Avileño**, was apprehended in Mexico for bootlegging and piracy charges. Thousands of albums from different labels were bootlegged by him and his son and distributed all through Mexico. Some of the artists hurt with the bootlegging were **Marco Antonio Muñoz**, **José Alfredo Jiménez**, **Los Panchos**, **Javier Solís** and **Sonora Santanera**. Most of the members of the gang are now resting in prison while a complete investigation is going on covering the activities of several record shops and distributors that were handling the bootlegged product, using their distributional facilities . . . that's it for the time being!

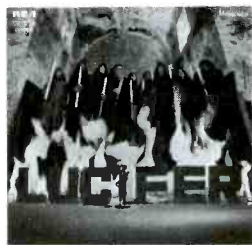


## LATIN AMERICAN ALBUM PICKS

### LUCIFER

RCA MKS 2020

Brillante labor de músicos mexicanos en un gran esfuerzo que debía premiar la buena suerte y la labor de gente talentosa y desinteresada. Un paso adelante en la expresión musical mexicana. "Shapes of Nothing" (R. Flores-J. Neri), "Fair Maiden" (H. Patrón-J. Jeri), "If I Go On Looking" (R. Flores-S. Neri) y "Getting Rid of your Troubles" (M. Peña-J. Neri). Líricos en Inglés. Debe realizarse también en Castellano.



■ Brilliant creation of Mexican musicians in a great effort. Help from talented and influential people. A step forward in Mexican musical expression. "In Search of Love" (J. Neri), "If I go on Looking" (R. Flores-S. Neri), "Love Should Be" (R.-Sánchez) and "Getting Rid of your Troubles" (M. Peña-J. Neri). English Lyrics. Should also be released in Spanish.

### 1975

RICARDO RAY and BOBBY CRUZ—Vaya XVS 33

Ricardo es sin lugar a dudas un gran creador musical. Aquí lo demuestra. La unión con Bobby reafirma el éxito. Totalmente nuevo y diferente! Felicidades! "Richie Ray 1975" (Ray-Cruz), "Juan Sebastian Fuga" (Bach-Ray-Cruz), "Jesus en el Jardín" (T. Rica-A. Lloyd Webber), "Gan Gan y Gon Gon" (Ray-Cruz) y "Cristobal Celai" (R. Angleró).

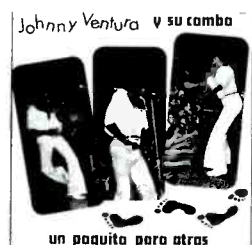


■ Richie is, without any doubt, a great musical creator. Here he shows it! Union with Bobby in the vocals reaffirms it! Totally new and different! Congratulations! "Mi Amigo Juan" (Bach-Ray-Cruz), "Richie Ray 1975" (Ray-Cruz) and "Mi Mayoral" (D.R.).

### UN POQUITO PARA ATRAS

JOHNNY VENTURA Y SU COMBO—Discolor 050

Nuevo éxito de Johnny Ventura incluido. "Un Poquito para Atrás" (J. Ventura) está vendiendo fuerte esta grabación en la cual también se incluyen "Mamá Tingó" (Yaqui-Vitico-Johnny), "El Mamito" (Curet Alonso), "La Piragua" (Barros) y "Sacando Palos del Monte" (P. Aranzola).



■ Johnny Ventura and his Combo are now smashing with "Un Poquito para Atrás," contained in this package. Also "Macusa" (J. Ventura-arr.), "Homejane a Prudi" (M. Polanco), "Tiene sabor" (R. Valdés) and "El Papelito Blanco" (D.R.).

### SANDRO . . . SIEMPRE

SANDRO—CBS 119409

Nueva grabación de Sandro en la cual resaltan "Por lo que Quieras" "María la Brava." También excelentes "Dime que más Quiero," "Más cada día," "Abrazame tan fuerte como Quieras" y otras. Temas de Sandro y Anderle.



■ New package by the great seller Sandro. Great in "Por lo que Quieras" and "María la Brava." Also good in "Canción Agradecida," "Para Poder Vivir" and "Amor, Motivo de mi ser."

## Kubaney Publishing Co.

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Tiene Sabor  
Macusa  
Mama Tingó  
El Papelito Blanco  
El Mamito  
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Discolor 050

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## En Santo Domingo (Continued from page 31)

Durante muchas de las presentaciones, el público gritó consignas contra el gobierno. El éxito de **Mercedes Sosa** fué tal que la artista argentina tuvo que presentar dos recitales en un mismo día. Esto fué en La Casa de Teatro. Las demás presentaciones fueron hechas en los diversos estadios de la capital, Santiago y San Pedro de Macoris.

El cantante español **Paco Trijo** no pudo participar y se desconocen los motivos de su ausencia que fué previamente anunciada. Se comentó que **María Gómez**, la empresaria de **Gloria Martín**, vino al país con la esperanza de que el gobierno levantara el impedimento de entrada a la Martín, pero no ocurrió.

# NARM Meet

(Continued from page 3)

five representatives of manufacturing companies will be invited to attend for the purpose of discussing the problems raised at the morning rack jobbers meeting. The manufacturers invited to attend are Lou Sebok, ABC/Dunhill Records; Don Zimmermann of Capitol Records; Rick Frio of MCA Records; Don England of Phonodisc, Inc.; and Joel Friedman of Warner/Elektra/Atlantic Corporation.

Four manufacturing representatives will be invited to the Retailers Rap Luncheon, to zero in on the problems discussed at the earlier retailers meeting. The manufacturers are: Dave Glew, Atlantic Records; Jack Craigo, Columbia Records; Jack Kiernan, RCA Records; and Ed Rosenblatt, Warner Bros. Records.

## Independents

A large group of representatives of the independent manufacturing segment of the industry have been invited to attend the Distributors Rap Luncheon. Since independent distribution faces special problems, and it is vital for that industry segment to meet with a broad spectrum of independent labels, the following independent manufacturers have been invited to attend the Distributors Rap Luncheon: Bob Fead, A&M Records; Lewis Merenstein, Buddah Records; Herb Goldfarb, London Records; Tom Noonan, Motown Records; Tom Rodden, Twentieth Century Records; Gordon Bossin, Artista Records; Bud Katzel, Avco Records; Eddie Biscoe, Bang/Shout Records; Neil Bogart, Casablanca Records; Ralph Kaffel, Fantasy Records; Ron Rakow, Grateful Dead Records; Stan Hoffman, Chess/Janus Records; Marvin Schlachter, Chess/Janus Records; Russ Regan, Twentieth Century Records; Larry Welk, Ranwood Records; Joe Kolsky, Roulette Records; Larry Uttal, Private Stock Records; Irv Biegel, Private Stock Records; Ed Kushins, Scepter Records; Clarence Avant, Sussex Records; and Harold Lewis, Vanguard Records.

## Election of Directors

To round out the regular members schedule for that afternoon, the annual meeting of the NARM regular members will be held, at which the election of directors will be held, and reports of the three meetings will be given to the entire group.

NARM's regular members are urged to make their travel arrangements early, so that they can be present at the 10:00 a.m. meetings on Sunday, March 2.

# Brewer Session



Flying Dutchman artist Teresa Brewer, who has just completed her forth-coming album down Nashville way, poses with her producer Felton Jarvis and engineer Chip Young (left). The Brewer-Jarvis sessions their first together, took place at Young's studio in Murfreesboro, Tenn. The country-pop lp is scheduled for release early in '75.

## CONCERT REVIEW

### Foghat, PFM Powerful At Academy Concert

■ NEW YORK — An electrically energized evening held an Academy of Music audience mesmerized during a recent (21) performance by Bearsville group Foghat and Manticore recording artists PFM.

Foghat (with stage appropriately set for the season with a Christmas tree and honest-to-goodness children beneath) was greeted by a standing, cheering crowd and continuous but staggered shouts from that very same audience for "Maybelline" (which was the number with which they concluded their encore). The English foursome abundantly doled out hard waves of metallic energy, achieving a high voltage wall of sound. The songs delivered were a mixture of previous albums, leaning heavily on the two most recent sets, "Rock 'N Roll Outlaws" and "Energized."

Highlights of the Bearsville rockers' set included the extended opening number, "Wild Cherry," a more bluesy selection, "Dreamer," the rhythmic hard rocker "Home In My Hand," and an old but updated Joe Turner rock & roller, "Honey Hush." "Leavin' Again" has become a Foghat tradition and has been revved up since the Savoy Brown days, with "Chateau LaFitte '59 Boogie" from the new album and the afore-mentioned "Maybelline" ending the entertainment on a super-high level. The currents generated remained magnetic and active during the course of their entire performance.

As they were originally known, Premiata, Forneria and Marconi (commonly recognized as PFM) set the rockin' pace for Foghat's entrance with their special creatively progressive sound. Material performed was predominantly from their recently-released live set, "Cook." The Italian rockers established a very unique sound, blending hard driving rock and roll with both classical and jazz overtones, highlighted by the frenzied fiddlin' of Mauro Pagani.

Roberta Skopp

# Dialogue

(Continued from page 17)

but it's not been put together yet. We are involved in creating television ideas for the Midnight Special. We had a B. B. King special on the blues, which Burt Sugarman used. In other words, we sell this to the television people that really don't have the time to create for our own artists. And we're involved right now in negotiating a television show (network) with Gladys Knight and the Pips. We did the same thing with Gladys Knight and the Pips hosting their own show—created a format.

We've done syndicated shows with Sam Riddle and worked with him and created some ideas. Generally speaking, we are just in the television business to service our clients. We don't create for outside clients. So any client has a pretty unique operation in having 11 or 12 people strictly interested in their affairs only, no other deals that would be coming up, that would distract from their particular interests.

And those are the divisions that we have. We have a record production company here which supervises the producers. Once again, it's always the producers themselves, we are the liaison between the record company and our artists and our producers. In that way if there's a problem we'll always talk to the record company; the producers don't have to get into money hassles or talent hassles if they don't want to, they can just do their job, and leave. They always have us as a buffer which I think is very useful sometimes. So that's the four divisions we have. We sort of try to keep it that way because it's very helpful; it's like four companies managing one artist.

RW: And you oversee all of them?

Seidenberg: Yes.

RW: How many clients do you have?

Seidenberg: We have eight clients.

RW: Do you want to expand, or do you want to keep it at that level?

Seidenberg: Actually, I think I've reached a point where of the eight clients, there will be one or two clients that we will mutually agree to no longer be associated with. The clients may feel that the process is not fast enough, or the clients may feel they no longer need a manager; their entities are so powerful that they want to do it all themselves, which is fine. We are looking forward to cutting down and at the same time we are looking forward to signing some major clients.

RW: But don't you feel that one of your strengths is that you can build an artist from an unknown into a major act?

Seidenberg: Yes.

RW: So what are you going to offer already established artists?

Seidenberg: There always has to be a point when we can't start from scratch. The competition is great, the personal appearance market is dwindling—it's almost ruthless out there for concerts—there's less and less concert areas, recession has hit a lot of people, and people are more selective of what concert they are going to see. They are not going to go to two on a weekend. They'll go to one good one.

So we have to command another level at this point where there is an artist hanging in mid-air or an artist that you think is making it, but really isn't. But you've seen him on the charts and you've met these people. On the charts they look like they're successful, but they're broke, they don't know what the hell is happening. They have a name, they have talent and they have the potential to do a 10 year thing. We're looking for a longevity situation.

RW: Could you expound upon your "Family of Stars" theory?

Seidenberg: It's interaction between our acts. Gene will be producing Gladys Knight & the Pips. They always liked his material but he never had that force. B. B. took Gene on the road as an opening act. Gladys is writing a blues song for B. B. and B. B. is looking forward to getting a tune written by Gladys Knight and Bubba. So there's interaction. One artist looks to help another artist. Like Stories: right now they're in a reorganization and from the group may come one artist, Ian Lloyd. Ian's with McDaniels on the selection of material and they are going to spend many hours together, looking for some more material.

Suddenly, it's a whole big circle, but they are all going to make money from it. Everybody knows that in the end. Because if one act gets bigger in the office, they feel that way, that they're never going to get better opportunities. Like for instance, I just got a picture deal for Gene to score a film. I only got the deal because of the success of another artist in the office. So one guy helps the other guy. If it could be carried forward idealistically, fine, but sometimes it breaks down. ☺

## Connoisseur in 1975

By SPEIGHT JENKINS

■ NEW YORK—If the Connoisseur Society did not come up with a chart hit such as the Contiguglia Brothers playing a four-hands transcription of the Beethoven Ninth in 1974, the intrepid Silvers (Rosana and Alan, the company's owners and founders) produced a high level of releases varying from early sacred music to some first recorded Gershwin.

The society's big news is a licensing arrangement recently made with Pathe Marconi EMI (France) to release many of their records in the United States during this year. This month comes a two-record set with both the complete Fauré nocturnes for piano and the complete Rachmaninoff Etudes Tableaux (OP. 33,39). Jean-Philippe Collard, a young Frenchman who has won several competitions and the Fauré Award, will play. Collard made his successful U.S. debut with Seiji Ozawa and the San Francisco Symphony last

year. A good many more records will come from Pathe Marconi this year, including Collard playing the complete Barcarolles of Fauré.

The Society has other recording plans on the front burner, which further expand their instrumental catalogue. Coming this month are 18 Gershwin songs arranged by the composer for piano solo, an introduction to Porgy and Bess, and two waltzes in C. At the piano will be Francis Jamanis, part of the team that in 1973 and 1974 produced two interesting Gershwin albums for Connoisseur. Also in January, Anthony di Bonaventura will be heard in a complete performance of Books I and II of Debussy's Etudes.

Wanda Wilkomirska continues her voyage through the violin literature for Connoisseur with three Sonatas of Brahms; Antonio Barbosa will accompany her on the piano. And the piano

(Continued on page 35)

## MASTERWORKS TWX... FROM COLUMBIA

1975 Will Start With A Stunning Das Lied Von Der Erde With Ludwig, Kollo, Israel Philharmonic Under Bernstein . . . From Columbia/Melodiya A Complete Maid Of Orleans And Prokofiev's Stone Flower . . . February's Record Of The Month Is A Dynamic Carmina Burana By The Cleveland Orchestra And Chorus Led By Michael Tilson Thomas . . . Look For News Of Exciting Merchandising Plans . . . Send Your Questions, Comments And Suggestions To Room 1229, Columbia Records, 51 W. 52nd St., New York, New York 10019 . . . Continued Next Week . . .



## CLASSICAL RETAIL REPORT

JANUARY 4, 1975

### CLASSIC OF THE WEEK



### LUCIANO PAVAROTTI IN CONCERT

London

#### BEST SELLERS OF THE WEEK

- LUCIANO PAVAROTTI IN CONCERT—London
- AFTER THE BALL—Morris, Bolcom—Nonesuch
- ALBINONI: ADAGIO—Marriner—Angel
- HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
- STRAVINSKY: SACRE DU PRINTEMPS—Solti—London
- VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

#### SAM GOODY'S/N.Y.

- BACH: BRANDENBURG CONCERTOS—Ristenpart—Columbia
- BERNSTEIN: DYBBUK—Bernstein—Columbia
- CHOPIN: NEW RECORDINGS—Horowitz—Columbia
- DELIBES: COPPELIA—Bonyngue—London
- HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
- LUCIANO PAVAROTTI IN CONCERT—London
- STRAVINSKY: RITE OF SPRING—Solti—London
- SCHOENBERG: MOSES UND ARON—Reich, Devos, Gielen—Philips
- TCHAIKOVSKY: THE NUTCRACKER—Bonyngue—London
- VERDI: IL TROVATORE—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

#### KING KAROL/N.Y.

- ADAGIO—Karajan—DG
- AFTER THE BALL—Morris, Bolcom—Nonesuch
- HANDEL: MESSIAH—Davis—Philips
- JASCHA HEIFETZ PLAYS TEN VIOLIN CONCERTOS—RCA
- HERRMANN: CITIZEN KANE—Gerhardt—RCA
- HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
- JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
- THE CHRISTOPHER PARKENING ALBUM—Angel
- LUCIANO PAVAROTTI IN CONCERT—London
- VERDI: AIDA—Caballe, Cossotto, Domingo, Cappuccilli, Muti—Angel

#### FRANKLIN MUSIC/PHILA.

- ALBINONI: ADAGIO—Marriner—Angel
- BEETHOVEN: PIANO SONATAS NOS. 31, 32—Ashkenazy—London

- BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
- HOLST: CHORAL SYMPHONY—Boult—Angel
- HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
- LUCIANO PAVAROTTI IN CONCERT—London
- STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA
- STRAVINSKY: SACRE DU PRINTEMPS—Solti—London
- VERDI: IL TROVATORE—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola
- VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

#### RECORD & TAPE COLLECTORS/ BALTIMORE

- ALBINONI: ADAGIO—Marriner—Angel
- BERLIOZ: LA DAMNATION DE FAUST—Mathis, Burrows, McIntyre, Ozawa—DG
- BERLIOZ: SYMPHONIE FANTASTIQUE—Davis—Philips
- BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
- CORELLI: CONCERTO GROSSO, OP. 6—Marriner—Argo
- FAURE: QUARTET—Rubenstein, Guraneri—RCA
- GERSHWIN: COMPLETE ORCHESTRAL MUSIC—Siegel, Slatkin—Vox
- AFTER THE BALL—Morris, Bolcom—Nonesuch
- PROKOFIEV: WAR AND PEACE—Vishnevskaysa, Bolshoi Theater—Columbia/Melodiya
- VERDI: AIDA—Caballe, Cossotto, Cappuccilli, Muti—Angel

#### ROSE DISCOUNT/CHICAGO

- ALBINONI: ADAGIO—Marriner—Angel
- BEETHOVEN: SYMPHONY NO. 9—Solti—London
- BERLIOZ: LA DAMNATION DE FAUST—Mathis, Burrows, McIntyre, Ozawa—DG
- MADRIGALS AND MADRIGUYS—Swingle Singers—Columbia
- LUCIANO PAVAROTTI IN CONCERT—London
- LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
- STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA
- STRAVINSKY: SACRE DU PRINTEMPS—Solti—London
- VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips
- VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

#### MUSIC ON RECORDS/PORTLAND

- AFTER THE BALL—Morris, Bolcom—Nonesuch
- BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
- HERMANN: CITIZEN KANE—Gerhart—RCA
- GO FOR BAROQUE—Victrola
- JOPLIN: RED BACK BOOK—Schuller—Angel
- PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
- SCOTT & MATTHEWS: PASTIMES & PIANO RAGS—Bolcom—Nonesuch
- TCHAIKOVSKY: SLEEPING BEAUTY—Previn—Angel
- VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel
- WAXMAN: SUNSET BLVD.—Gerhart—RCA

## BRAHMS: PIANO CONCERTO NO. 1

Weissenberg; London Symphony, Giulini—  
Angel 36967

One expects sensual phrasing from Carlo Maria Giulini and sensitive playing from Alexis Weissenberg. They give that in the first movement, but in the adagio and rondo the performance takes off into the rarefied atmosphere of interpretation and coordination. An exciting, elegant look at one of the repertory's finest warhorses. Good sound.



## BEETHOVEN: VIOLIN CONCERTO IN D

Szering; Concert gebuow, Haitink—Philips 6500 531

When a violinist the class of Henryk Szeryng records the Beethoven concerto, it had better be special, and this is indeed a remarkable performance. Accuracy, clean tone—these are expected from Szering. But what he brings to this recording is more richness and controlled vibrato than is his wont. Haitink keeps the tempos ideal, and the whole is extremely exciting.



## WAGNER: LOHENGRIN

Kirschstein, Hesse, Shachshneider, Imdahl; South German Philharmonic, Swarovsky—  
ABC WGSO-8285-4

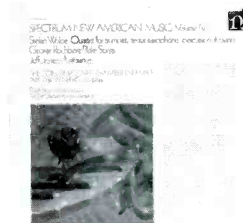
A wildly variable recording, this Lohengrin gives opera lovers a good chance to hear what it's really like in provincial German opera houses. As a historical document, it's quite interesting to have. Of the singers Leonore Kirschstein has the best moments. The recording was made in 1968.



## SPECTRUM: NEW AMERICAN MUSIC, VOLUME IV

Wolpe: Quartet; Rochberg: Blake Songs; Jones: Ambiance Bryn-Julson, DeGaetani; Contemporary Chamber Ensemble, Weisberg—Nonesuch H-71302

A remarkable, very beautiful recording of three extremely expressive composers. The Stefan Wolpe quartet is interesting for its complexity and jazziness combined; George Rochberg's "Blake Songs," however, are more; they are extraordinarily communicative. Jeff Jones' "Ambiance," a treatment of poems by Samuel Beckett, is both eerie and beautiful. The two singers are matchless.



## SPECTRUM: NEW AMERICAN MUSIC, VOLUME V

DeGaetani, Gilbert; Contemporary Chamber Ensemble, Weisberg—Nonesuch H-71303

The highpoint of this interesting disc is Richard Wernick's Kaddish-Requiem, subtitled "A Secular Service for the Victims of Indochina." A moving expression using the modern musical idiom and traditional religious words and singing, it employs the excellent talents of Ramon Gilbert. Milton Babbitt's "All Set" freely explores jazz and 12-tone in an engaging, unstuffy way, and T. J. Anderson, using blues and contemporary sound, employs the remarkable singing and speaking talents of Jan de Gaetani.



## Dennis Ganim

(Continued from page 17)

such a record has been serviced, the response has been poor, but our man in Miami is really working on it. Once a record is on the air and selling, in at least a couple of major markets, it then becomes a priority record . . . The point I'm trying to make is that we don't arbitrarily determine which is going to be a priority record. It's based on the actual feedback that I get from the field. And as pompous as this sounds, most records that become priority records really earn the right to become one. On initial servicing we treat them all the same."

### Freedom

With 19 field men (three regional people who carry individual lines, and 16 full service) plus three national men, Ganim can allow freedom and at the same time maintain a close watch on what's going on around the country.

## Nixon Disc

(Continued from page 3)

velopments from the angle of public access to the tapes told the Washington Post: "The challenge is to make it tell a story that's fair and at the same time interesting. It's got to be done as a documentary that's carefully put in context."

### Transcripts

Warner Bros.' further plans include transcripts of the recorded material to be packaged in the deluxe set. As far as the choice of George C. Scott as the disc's "anchor man," negotiations are still in progress with the actor whom Cornyn has characterized as possessing the essential talents for the task: "a narrator . . . with an image of respect."

### Gesell's Ruling

Judge Gesell ruled on Dec. 5 that "former President Nixon has no right to prevent normal public access to these public documents which have already been released in full text. His words cannot be retrieved; they are public property." But in his decision, Judge Gesell also prohibited any "over-commercialization" of the tapes. At that time, court sources indicated that the order did not preclude the manufacture and distribution of albums and tapes, thus opening the field to the record industry for submitting its own proposals on an individual label-by-label basis.

While industry rumors have indicated interest in the project from many sources, only Warner Bros. Records had at press time made its proposals public.

## Sound Pioneers



U.S. Pioneer Electronics, Moonachie, N.J., gets a boost from Elton John in a new advertising program. From left: Bernie Taupin, lyricist for John; Phil Stogel, president of the ad agency for Pioneer, Philip Stogel Company; and Elton John.

## Connoisseur

(Continued from page 34)

literature will be further served by Franck's Piano Quintet and Tchaikovsky's Piano Concerto Number 2, the latter played by Sylvia Kerstenbaum and conducted by Jean Martinon.

In 1974 Connoisseur finally moved from the Silvers' apartment, where the company had previously been housed since its inception, to a formal office nearby. That, plus increased output, shows that a continuous expansion to bigger and smaller markets is just around the corner.

## Sondheim 'Stavisky' LP To Be Issued by RCA

NEW YORK — Stephen Sondheim has written his first film score, and RCA Records will release the soundtrack album in January.

Sondheim's initial film score is for the Alain Resnais-directed "Stavisky," which opened in New York before the end of 1974.

The soundtrack, issued on RCA's Red Seal label, will have Sondheim's music in orchestrations by Jonathan Tunick in a performance conducted by Carlo Savino and Jacques Mercier.

The Cerito film, which also features Charles Boyer, Francois Perier, Anny Duperey, Michel Lonsdale and Roberto Bisacco, is being distributed in the United States by Cinemation Industries.

## Oldies

(Continued from page 3)

Some of rock's earliest writing teams are still hot properties, as evidenced by the Lieber/Stoller song "I'm a Woman" which bows on the chart this week at a bulletted 84 for Maria Muldaur (Reprise). As part of the Jim Kweskin Jug Band, the songstress became well-known for her initial interpretation of the soul classic in the mid-'60s.

## CANADA

By LARRY LeBLANC



■ TORONTO: Just released on GRT is "Best of Lighthouse" comprised of material recorded from 1970-73. A single, "8 Miles High," has also been issued. That version of the band has been put up on blocks and a "new" Lighthouse is currently touring Southern Ontario . . . Peter Graham has been appointed country promotion manager for Quality Records. The appointment ties in with Quality's recent distribution pact with Broadland Records headed by Gary Buck.

Bachman-Turner Overdrive has picked up a Canadian gold award for the single "You Ain't Seen Nothing Yet" . . . WEA has reissued the lp "Waldo De Los Rios/Operas" in Canada. The album had been previously released by Daffodil Records which had distribution rights to De Los Rios product here . . . The Guess Who's lp, "Flavours," will be released this month. Band returns to the studio next month . . . Frank Mills recently recorded 4 sides at Tempo Studio in Montreal and is looking for a label deal . . . Also looking for a label deal is the Montreal group Dudes who have been talking with a number of U.S. producers.

Musical recipients of grants from the DeMaurier Council for the Performing Arts in 1975 include symphony orchestras in the following cities: Vancouver, Calgary, Edmonton, Regina, Saskatoon, Winnipeg, Toronto, Hamilton, London, St. Catharines, Windsor, Kingston, Montreal, Sherbrooke, Quebec and St. John's . . . London Records has just completed an agreement to handle Canadian distribution for Penny Farthing Records. First release under the agreement is "If You Get Hurt" by Paul da Vinci.

The Annual RPM Weekly Awards and Communication Eleven (C11) have been set for March 22-24. The C11 meet will be held in Toronto at the Four Season's Sheraton Hotel Saturday, March 22 and Sunday, March 23. The Juno Awards presentation will be televised by CBC-TV from the Queen Elizabeth Theatre (24). No advance ticket will be made available until the official announcement appears in RPM magazine . . . The Family Brown is putting together a coast-to-coast tour in the Summer . . . Producer Harry Hinde is back home from U.K. where he was visiting British record companies with Canadian product.

Programmers across the country still mulling over results of the November BBM survey, the first taken since the Spring. Already changes in key positions at some of the majors are being discussed and upcoming announcements will surprise many—especially here . . . Ken Tobias has put together a 3-piece back-up band to accompany him on all future performances. The trio is made up of Wedge Munroe, formerly of Chester, on drums, Martin Brown on bass, and British guitarist Davy Murrell on lead guitar . . . Due to a personal pick in the "Gavin Report," Polydor of Canada has reserved Harry Mark's single "I'm Leaving Home." Marks also produced and wrote the tune.

Debut single on Capitol for Copperpenny is "Help Your Brother" produced by Harry Hinde . . . Also on Capitol is Serge Poirier with the single "Fa Fret, On Gele" . . . The Irish Rovers touring constantly this month and will take off February to record. They'll hit the boards again in March with dates in Southern Ontario and N.E. American states. In case you didn't know, the Rover's CBC-TV is the most highly rated Canadian show after Saturday night hockey . . . Fludd's "Dance Gypsy Dance" is pulling in strong airplay in secondary markets but is still unable to crack the majors. A surprise is strong sales of the single in Quebec City.

Congratulations to Carl Banas on his 10th anniversary on air at CKFM (Toronto) . . . Mood Jga Jga scheduled to tour here from Feb. 3 to March 8 . . . John Stewart has produced a new lp for local band, Rose . . . Superstar René Simard has released a new lp titled "Ma Petite Japonaise" . . . Broadcaster Gordon Sinclair ("The Americans") will open next year's Canadian National Exhibition on Aug. 14 . . . Producer Victor Davies is currently working at Century 21 studios in Winnipeg with Peggy Sholy for Gold I Records. Contributing material to the session is Chad Allen who recently moved back to that city.

## GERMANY

By PAUL SIEGEL



■ BERLIN — From German polls taken here for 1974 the results show Suzi Quatro as top female artist, Heino as top male artist, ABBA coming in for top vocal group, the top orchestra title being grabbed by Dan the Banjo Man, top song award to "Sugar Baby Love," top hit-making record company award goes to EMI-Electrola, top radio deejay award to Gitte, and top juke-box award to Vicki Leandros. Here's wishing one and all good-luck for 1975!

Riding the German single charts is energetic, business-minded Michael Holm with "Tranen Lugen Nicht," published by Rudy Petry's Edition Accord . . . Coming up strong on the charts is John Lennon's latest with help from Elton John, "Whatever Gets You Thru the Night," on Electrola/Apple . . . Also gaining in momentum is "Manuela" by Demis Roussos on Philips . . . Making strong efforts on the single charts we find Franco Ferrando's "Arriverderci" on Polydor with publishing credits to Lilo Bornemann of Francis, Day & Hunter pubberies.

EMI/Electrola has a hit album on their hands with a classical set entitled "Jalousie" by great virtuosos Yehudi Menuhin . . . Robert Stolz' sensational new set is out on Amadeo Gold Records . . . Berry Lipman and his orchestra are still faring well with their BASF set entitled "The Most Beautiful Girls In the World."

James Last's brother, Kai Warner, switched from Polydor to Philips with great plans . . . Charles Aznavour is very active on German television as well as on the German charts with "She" . . . Quincy Jones would be surprised to hear that an old recording of his, "Strike Up the Band," is suddenly receiving a lot of German airplay . . . Sammy Davis, Jr. has signed to Philips for distribution in Germany . . . Wishing you all the best for the up-coming year! . . . Auf Wiedersehn 'til next week!

## ITALY

By ALEX E. PRUCCHINI

■ And so Adriano Celentano has done it again. His self-penned "Bellissima" has this week hit the Italian number one spot on the hit parade. Beginning with the new year the artist will kick off his TV show, which should boost still further his current smash . . . Another all time favorite has his latest album out on UA—Paul Anka—titled simply after his name. The selections are self-penned new material which will delight his vast local audience . . . And dear old Shirley Bassey has her latest out on UA here, "Nobody Does It Like Me."

American hit single of a couple of years ago, "I've Found Somebody Of My Own," originally waxed by the Free Movements, has been recorded in Italian by CBS Neapolitan balladeer Massimo Ranieri. It leaked out that the result was so impressive that the other local artists are showing great interest in covering the tune themselves.

Roberta Flack's smash hit single "Freedom" was recorded here by Durium's ace instrumentalist Santi Latorre for his Xmas lp . . . Another Durium artist, Mino Rettono, has presented his latest single on TV, titled "Insieme Noi." Good luck Mino . . . Santana's "Borboletta" reported to be the fastest selling album over the current Yuletide season . . . Jazz star Herbie Hancock on a flash visit to Italy for TV spots and a short tour.

Looks like England's David Essex is sweeping this country too. His hit single, "America," is hot on radio, and a film clip of the same name has recently been screened on a very important TV program. The album will follow shortly . . . Another Britisher will be here for her very first time to plug her latest single. I'm talking about lovely Sunny of Sunny & Sue fame. She'll introduce her "Doctors Order" for Italian TVers . . . CBS newcomer Dave has his latest single out here, "Sugar Baby Love," a huge hit sometime back by the Rubettes.

The nomination of Luciano Montesson to the post of CTI/Bradeys/Gull general manager has been announced. CBS/Sugar will release the label here . . . MCA's Lynyrd Skynyrd has its single out this week here, "Sweet Home Alabama," and a TV spot to plug the title too.



# ENGLAND

By RON McCREIGHT

■ LONDON—Take note all Stateside readers of this column: A&M band **Supertramp** has something new and exciting to inject into the rock markets around the world. After the impact of their "Crime Of The Century" album they proved their ability to overwhelm audiences with an arresting sense of originality displayed at the Victoria Palace recently. A&M has issued "Dreamer" as a single taken from the lp, and intense airplay should see them into the singles chart following their recent success in the album field. A band to watch in 1975.

**Elton John** trailed his first European tour for more than a year with five shows over the Christmas period at London's Hammersmith Odeon. The current album charttopper sets off on an extensive list of dates in February coinciding with his next DJM set, to be titled "Capt. Fantastic and The Brown Dirt Cowboy." **Billy Connolly**, recently signed to Polydor after a top selling album with Transatlantic, debuts at the Palladium on January 12, and A&M's **Gallagher & Lyle** play the Queen Elizabeth Hall on January 6 with help from a large orchestra.

Pye a&r chief **Robin Blanchflower** has resigned to take up a new position in CBS' a&r division, reporting to a&r director **Dan Loggins**, with effect from January 13. Blanchflower joined Pye from A&M three years ago and was responsible for signing the internationally successful **Prelude** and **Carl Douglas**, as well as several other acts who contributed to Pye's recent wave of success.

MCA completes its first year with EMI on a run of best-selling albums, with **Neil Diamond** ("Greatest Hits"), **Wishbone Ash** ("There's The Rub") and **Bing Crosby** ("White Christmas"), all currently figuring in the top 50 lps. In addition, the re-introduction of the best of the Coral product has proved most profitable and MCA soloist **Tony Christie** looks set for an early return to the charts in 1975 with his **Peter Sullivan** produced single, "Happy Birthday Baby."

Negotiations are near completion concerning a licensing deal for ex-Polydor men **John Fruin** and **Wayne Bickerton's** State Record label, while **Des Brown's** Jet label looks set to go with Polydor for world-wide distribution outside the U.S. Capitol now has it's own offices within EMI, which were visited this week by **Jim Mazza** (director of international marketing) and **Don Grierson** (international a&r manager), who discussed New Year plans for the label with U.K. chief **Ian Groves** and press/promotion men **Peter Barton** and **Charles Webster**.

# FRANCE

By GILLES PETARD



■ **Jean-Jacques Timmel**, manager of the international department at Pathé-Marconi, is switching to United Artists Records & Publishing, France, where he will take office on January 1 as general manager. Taking over for Timmel will be **Jean-Michel Peers**, 31, presently assistant director, who will become international department acting manager. Promotional activities of the international dept. will be linked to the pop promo direction under **Albert Emsalem**, mgr.

WEA-Filipacchi is preparing for the Warner Musical Show '75, which will wind up its forthcoming European tour with two concerts at the Olympia on Feb. 3-4. The artists featured will be **Little Feat**, **Montrose**, **Tower of Power**, the **Doobie Brothers**, **Graham Central Station** and **Bonaroo**. A special promo sampler will be made available, and the show is organized by Koski-Cauchoix. Important new releases by the label include albums by **Francoise Hardy** (Warner Bros.), **Jean Musy**, a young composer-arranger who now bows as a singer with "Le Mal d'Aimer" (Atlantic), **Jeanne-Marie Sens**, with an album for children featuring a rock background (Atlantic) and finally **Francois Bernheim**, producer at Barclay's, now turned singer at WEA.

On January 8, **Eddie Barclay** will present a gold disc in London to **Richard Branson** for the sale of 100,000 albums of "Tubular Bells" . . . Picking up sales is **Ravi Shankar's** album "I'm Missing You" . . . Barclay also signed the German underground catalogue Ohr . . . On December 13 a concert was held at the Reims Cathedral featuring **Nico**, **John Cale** and **Tangerine Dream**, organized by Assad Debs . . . **Eddie Mitchell's** album "Rock In Nashville" (recorded there in October), is off to a good start.

# ENGLAND'S TOP 25

## SINGLES

- 1 **LONELY THIS CHRISTMAS** MUD/Rak
- 2 **YOU AIN'T SEEN NOTHING YET** BACHMAN TURNER OVERDRIVE/Mercury
- 3 **JUKE BOX JIVE** RUBETTES/Polydor
- 4 **YOU'RE THE FIRST, THE LAST, MY EVERYTHING** BARRY WHITE/20th Century
- 5 **WOMBLING MERRY CHRISTMAS** THE WOMBLES/CBS
- 6 **STREETS OF LONDON** RALPH McTELL/Reprise
- 7 **MY BOY** ELVIS PRESLEY/RCA
- 8 **GET DANCIN'** DISCO TEX AND THE SEX-O-LETTES/Chelsea
- 9 **OH YES YOU'RE BEAUTIFUL** GARY GLITTER/Bell
- 10 **TELL HIM HELLO** Bell
- 11 **LUCY IN THE SKY WITH DIAMONDS** ELTON JOHN/DJM
- 12 **YOU CAN MAKE ME DANCE SING OR ANYTHING** FACES/Warner Bros.
- 13 **THE INBETWEENIES** THE GOODIES/Bradleys
- 14 **IRE FEELINGS (SKANGA)** RUPIE EDWARDS/Cactus
- 15 **DOWN DOWN** STATUS QUO/Vertigo
- 16 **TELL ME WHY** ALVIN STARDUST/Magnet
- 17 **SOUND YOUR FUNKY HORN** K. C. AND THE SUNSHINE BAND/Jayboy
- 18 **CHRISTMAS SONG** GILBERT O'SULLIVAN/Mam
- 19 **I CAN HELP** BILLY SWAN/Monument
- 20 **SHA LA LA** AL GREEN/London
- 21 **GONNA MAKE YOU A STAR** DAVID ESSEX/CBS
- 22 **UNDER MY THUMB** WAYNE GIBSON/Pye
- 23 **HEY MR. CHRISTMAS** SHOWADDYWADDY/Bell
- 24 **THE BUMP** KENNY/Rak
- 25 **NEVER CAN SAY GOODBYE** GLORIA GAYNOR/MGM

## ALBUMS

- 1 **GREATEST HITS** ELTON JOHN/DJM
- 2 **DAVID ESSEX**/CBS
- 3 **SHEER HEART ATTACK** QUEEN/EMI
- 4 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 5 **ROLLIN'** BAY CITY ROLLERS/Bell
- 6 **SLADE IN FLAME** SLADE/Polydor
- 7 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 8 **COUNTRY LIFE** ROXY MUSIC/Island
- 9 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 10 **SHOWADDYWADDY**/Bell
- 11 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 12 **AND I LOVE YOU SO** PERRY COMO/RCA
- 13 **THE DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 14 **THIS IS THE MOODY BLUES**/Threshold
- 15 **STORMBRINGER** DEEP PURPLE/Purple
- 16 **LOVE ME FOR A REASON** OSMONDS/MGM
- 17 **THE LAMB LIES DOWN ON BROADWAY** GENESIS/Charisma
- 18 **SMILER** ROD STEWART/Mercury
- 19 **DAVID LIVE** BOWIE/RCA
- 20 **JUST A BOY** LEO SAYERS/Chrysalis
- 21 **MOTOWN CHARTBUSTERS, VOL. 9** VARIOUS ARTISTS/Tamla/Motown
- 22 **BACK HOME AGAIN** JOHN DENVER/RCA
- 23 **MUD ROCK** MUD/Rak
- 24 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 25 **PROPAGANDA** SPARKS/Island

## ABC Taps Bailey

■ NASHVILLE — ABC Records in Nashville has announced the appointment of Jerry Bailey to its staff as director of publicity, Nashville operations. The addition is in line with the restructuring at ABC and ABC/Dot, which involves moving their office location as well as a shift in personnel.

### Background

Bailey joins the ABC staff after over two years with the Nashville Tennessean newspaper where his regular beat was the music industry.

Bailey will assume his new position as of the first of the year.

## CMA Board Meeting Set For San Antonio

■ NASHVILLE — The first 1975 Quarterly Meeting of the Country Music Association's board of directors will be held this January 8-9 at the Palacio Del Rio Hotel in San Antonio, Texas.

Among the topics for discussion will be plans concerning the various CMA projects and activities for 1975, as well as evaluations of 1974's events. On January 7, many of CMA's committees will meet to formulate and discuss their specific goals for the year.

### Fan Fair

Fan Fair will be a major topic. Initial responses from fan clubs, tour groups and exhibitors indicate that Fan Fair '75 will be even bigger and more successful than last year's event. Dates for this year's activities are June 11-15. A free softball tournament will again precede Fan Fair; dates and location will be announced in the near future.

Other items on the agenda include a report on the Country Music Foundation; plans for record merchandising in 1975; anti-piracy developments; television programs and specials for the year; membership activities; and a status report on the CMA/United Nations Refugee Album.

## Moeller Taps Andrews; Begins 3rd Generation

■ NASHVILLE — W. E. "Lucky" Moeller, president of Moeller Talent, has announced the addition of his grandson, Scott Andrews, to the staff as an agent. Scott, who is the son of agency vice president Jack Andrews, represents the third generation of the family active in the business.

Scott will be working closely with his father, learning all facets of the business and getting an immediate start by attending five fair conventions with his father, during the month of January.

## Nelson Gospel LP Set for New Label

■ NASHVILLE—Willie Nelson will release a gospel album shortly on his own record label, according to his manager, Neal Reshen. The album was recorded in New York at the same time his "Shotgun Willie" album was recorded for Atlantic Records. When Nelson left Atlantic, the masters for the album were purchased.

The new label, tentatively named World, will have the Willie Nelson gospel album as its initial release with the possibility that a limited number of other artists will be signed in the future, according to informed sources.

Nelson, who is currently not on any label, is negotiating with several majors. The announcement of his decision will be made after the first of the year.

## Close Shaver



MGM artist Billy Joe Shaver (right) is shown with co-producer Willie Nelson at Shaver's recent recording session in Nashville. Shaver is produced by Nelson and Bobby Bare, and the recording session featured his 12 year old son, Eddie, playing the guitar.

# NASHVILLE REPORT

By RED O'DONNELL



■ Funnyman **Jethro Burns** annually comes up with predictions for the new year for readers of this column. Here are some of Jethro's forecasts for 1975, but don't take them too seriously:

**Chet Atkins** will pose for a nude centerfold in the Old Farmer's Almanac.

**John Denver** will have air piped in from Chicago to his Colorado home. John is tired of breathing something he can't see.

**Boots Randolph** will make an appearance on the Grand Ole Opry. He will not be permitted to blow his horn. House rules, you know. So he'll sing "Yakety-Sax."

Just as things get smooth with Russia, we'll start sending acts over there. What if the guy with the bomb doesn't like country music?

A new bumper sticker will become popular on Music Row. It will read: "Fight Inflation. Work for Promoter X. Cosse." (Sorry about that, Xavier.)

New Hall of Famer **Pee Wee King** will sponsor an anti-Polish joke campaign that will leave many country comics speechless.

I predict an all out war between the Country Music Association and the newly formed Association of Country Entertainers. I can see it now. Dissident **Bill Anderson** (of ACE) and CMA president **Jerry Bradley** in a heated debate. Bradley shouting and Anderson trying to whisper him down!

Finally I, **Jethro Burns**, predict a big year for one of the nicest and most talented musicians in all of show biz. And believing me I can use it.

So a Happy New Year to all of you folks out there in radio and TV land, and remember to practice moderation—but don't overdo it.

Editor's Note: The forecast for 1975 is Jethro Burns' and does not reflect the guesses of **Record World** or its Nashville Report columnist. They ain't that clever.

**Kraig Pride**, 17-year-old son of RCA recording artist **Charley Pride** & wife **Rosine**, has signed a football grant-in-aid (athletic scholarship) with Memphis State University. . . . Young Pride, 6 ft. 2 in., 195 pounds, played tailback and led Jesuit High in Dallas, Texas to the state Catholic football championship this season. Memphis, by the way is about 75 miles north of Sledge, Miss., where Charley was born. "I imagine I'll be booked into places next Fall where, or near where, Memphis State U. is playing its games," said Charley with a sly grin.

While motoring from Nashville to Memphis in her Caddy El Dorado, singer **Jan Howard** collided with a deer. The deer, which had streaked onto the interstate, was killed instantly. The car was damaged considerably.

A Tennessee State Trooper, who investigated, surveyed the smashed front of the auto, recognized its comely driver and facetiously asked, "May I see your hunting license, please?"

**Roy Acuff** served as grand marshal of the annual Nashville Christmas Parade. He did likewise in the Peach Bowl Parade Friday (27) at Atlanta.

"I may have found a new career," Roy remarked.

**Wilma Lee** of the Wilma Lee and **Stoney Cooper** Grand Ole Opry act is studying Japanese for the group's upcoming tour of Japan. "I want to relate language-wise," says the college-educated Wilma Lee,

(Continued on page 40)

## COUNTRY PICKS OF THE WEEK

**SINGLE** CONWAY TWITTY, "LINDA ON MY MIND" (Twitty Bird, BMI). The high priest of country music is breaking a heart here. He's got a gal on his mind that is not the one he's currently sleeping with—and though he regrets leaving, the alternative is well worth the heart-break and tears. MCA MCA-40339.



**SLEEPER** SAMMI SMITH, "COVER ME" (Rose Bridge, BMI). Sammi wants her man to cover her with the blanket of love. Lay her down on the turntable and turn her on—and she's guaranteed to turn you on. Sammi will soon be covering the airwaves and charts with her strongest number to date. Mega MR-1222.



**ALBUM** WANDA JACKSON, "NOW I HAVE EVERYTHING." A gospel album by one of the finest female vocalists around has a spot for every programmers list. Great cuts include "Don't Ever Let Go Of My Hand," "Some Call Him Jesus," "Heaven's Gonna Be A Blast," and "Pass Me Not, O Gentle Savior." Myrrh MST-6533-LP.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KAYO, Seattle	WBAP, Ft. Worth	WMC, Memphis
KCKC, San Bernardino	WBLU, Roanoke	WMNI, Columbus
KDJW, Amarillo	WEPP, Pittsburgh	WNCR, Cleveland
KFDI, Wichita	WENO, Nashville	WPIK, Washington
KKYX, San Antonio	WHK, Cleveland	WPNX, Columbus
KVET, Austin	WHOO, Orlando	WSKY, Asheville
KVOO, Tulsa	WIRE, Indianapolis	WUBE, Cincinnati
KWJJ, Portland	WITL, Lansing	WVOJ, Jacksonville
WAME, Charlotte		

Roy Rogers is enjoying a super comeback; already high on pop charts with "Hoppy, Gene and Me," he's set to rope a spot on national country charts with strong reports in from KFDI, WVOJ, WIRE, KCKC, WITL, KDJW and WSKY.

Lois Johnson continues to pull heavy phones on "Loving You Will Never Grow Old" in Cleveland. It's also a hot charter in San Bernardino; picked at KVOO and WSKY.

Left Field Likely: Larry Steele's remake of the evergreen "Funny How Time Slips Away" is off to a running start at WVOJ and KDJW; picks in from WPNX and KFDI.

Attention is heavily focused on Tennessee Ernie's "Come On Down," especially in the South and southwest.

"Oh, Boy," Diana Trask is well on the way to a top seller with initially heavy strength throughout the midwest; also San Bernardino and Jacksonville.

Newcomer Melody Allen is showing well in Austin, Columbus (WPNX) and Memphis with "Once Again I Go To Sleep."

Reports blossoming on Bobby G. Rice's "Write Me A Letter" at WUBE, KCKC, WENO, WHK, KDJW and WBLU.

Interest is building on Billy Larkin's "Leave It Up To Me." It's chart mover at WMNI and WITL; most requester at WPNX.

Market Movers: Glenn Canyon's "Easy Woman On My Mind" is #14 at WUBE; Freddy Fender's "Before The Next Teardrop Falls" (just picked up by ABC/Dot) is the pick at KCKC; Bud Logan & Wilma Burgess' "Love Is The Foundation" is the pick in Portland and added in Ft. Worth; Candy Noe's "Drive It On Home" is a heavy request item at KVOO; John Wesley Ryles' "When She Turns Off The Lights" doing well at WENO.

Jeanne Pruett's "Just Like My Daddy" enjoying early responses on Ohio (WHK and WUBE).

Conway Twitty's just-out "Linda On My Mind" is the most requested single at WMC; also good in Cleveland and Cincinnati.

Joe Stampley's "Penny" is building into dollars at KCKC, WHK and WIRE.

## Golden Swan Song



Monument Records and Combine Music co-hosted a party in Nashville to present Billy Swan with the gold record he received for his million seller "I Can Help." Pictured from left: Bob Beckham, president of Combine Music Group; Marlu Swan (Billy's wife); Billy Swan; Rick Blackburn, vice president and general manager of Monument Records; and Chip Young, who co-produced "I Can Help" with Billy Swan.

## Rich to Headline At Trucker Awards

■ MEMPHIS — Charlie Rich, Epic recording artist, will headline the first annual Truck Driver's Country Music Awards Show to be held on April 3, 1975 at the Rivermont Hotel in Memphis, according to Tom Rhodes, executive director of the awards, and Sy Rosenberg, Charlie Rich's manager.

The awards ceremony and show will follow a \$25-a-plate dinner. Proceeds will go to the newly established American Truckers Benevolent Association (ATBA).

### Promotes Safety

The purpose of the ATBA benevolent fund is to promote safety in the trucking industry and the health and well-being of individual professional truckers and their families; also to meet the special needs of those truckers and their families who are not covered, or are inadequately covered by existing insurance or pension plans.

The awards to be presented will culminate the first time ever that the American truck drivers, who contribute significantly to

the purchase of millions of country tape cartridges each year, choose their favorite country entertainers.

### Awards

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

Balloting for the First Annual Truck Driver's Country Music Awards was promoted through Open Road Magazine and through truck stops throughout the nation.

### Co-Sponsors

The event is being co-sponsored by Fram and Open Road Magazine.

Advance tickets and further information can be obtained by writing Tom Rhodes, Truck Driver's Country Music Awards Dinner, 1015 Florence St., Ft. Worth, Tex. 76102.

## The Exit/In:

# Nashville's Premier Nitery

■ NASHVILLE—The Exit/In, has has reported a year of record growth with more than 60 new acts showcased for the period Sept. 1, 1973-Dec. 15, 1974.

### Country Acts

More than half of all acts presented at the club during the same period appealed to country and bluegrass audiences and were consistent sell outs. Waylon Jennings, Doc Watson, Alex Harvey, Willie Nelson, Norman Blake, Bill Monroe and Doug Kershaw, among others, played to capacity audiences in the 240-seat listening room. Doc, and son Merle, will return to the Exit/In Jan. 7-11 . . . this time with their own band, Frosty Morn, and Kinky Friedman and the Texas Jewboys will open shows for Alex Harvey Jan. 21-25.

### First-Time Acts

The Exit/In presented a wide variety of music throughout the year and provided audiences the opportunity to hear "outstanding jazz as well as the best pop and country acts available." Many established artists, including Mickey Newbury, Dizzy Gillespie, Mose Allison, B.J. Thomas, Buffy Sainte-Marie and McCoy Tyner appeared before Nashville audiences for the first time at the Exit/In or had not appeared in the area for a number of years. B.J. Thomas, who brought in record gate receipts for the

year, returns for four days during the holiday season.

One of the memorable weeks of the year included the performances of Jerry Lee Lewis during D.J. Convention week.

### FM Broadcasts

The KDA-FM broadcast has been reinstated on "a more selective basis," and there are tentative plans for a taped broadcast in cooperation with a local television station. Detailed plans for the return of "Writer's Night," perhaps with the addition of a host songwriter, will be announced in the near future.

Several scenes from Robert Altman's movie, "Nashville," were shot at the Exit/In in August.

Since the club's opening in September, 1971, the Exit/In has grown from an original 75-seat capacity showcase for local talent into an industry-oriented showcase club featuring acts of regional, national and international importance.

The club was founded by two native Nashvillians, Owsley Manier and Brugh Reynolds.

### Local Funds

The Exit/In continues to showcase local artists and many of those who appeared at the club in its early days are achieving national importance — Jimmy Buffett, David Allan Coe, John Hiatt.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**JEANNE PRUETT**—MCA 40340

**JUST LIKE YOUR DADDY** (Pick-A-Hit, BMI)

Looks like a satin record for this lady as she ties into a strong, smooth ballad that's beautiful in both words and melody. It'll have no problems taking over the airwaves.

**JOHNNY CARVER**—ABC 12052

**JANUARY JONES** (Chappell, ASCAP)

January ain't cold for this boy—in fact she's a sweet thing for him although she's had some hard times in her past. Tie a yellow ribbon around this one!

**MEL TILLIS AND SHERRY BRYCE**—MGM M 14776

**YOU ARE THE ONE** (Sawgrass, BMI)

Mel and Sherry get it on by telling each that they're the one for t'other. They're the one for number one.

**ALLEN BURTON**—ABC 12057

**SOMEBODY'S BURNIN' MY BRIDGES** (Chappell, ASCAP)

**WAITIN' FOR THE END TO COME** (Chappell, ASCAP)

It seems this boy wants to go back to where he left, and has found somebody burned the bridges to his sweet thing. And he can't cross the bridge over the river of love. Flip is strong and deserves a listen.

**EARL CONLEY**—GRT 015

**WHEN I'M UNDER THE TABLE (I'LL BE OVER YOU)** (Blue Moon, ASCAP)

He wants to drink to forget—and since memories are hard things to rid oneself of, it takes quite a bit of the mind erasing fluid. It'll collect dimes in jukes faster than the waitress can bring the change.

**DON GIBSON**—Hickory H 338

**I'LL SING FOR YOU** (Acuff-Rose, BMI)

Don tells his lady that nothing will stop him from singing to her to keep her happy. It'll pull requests and dimes everywhere.

**AVA BARBER**—Ranwood R-1013

**BOOGIE MAN** (Vogue/Ranwol, BMI)

Interesting story line where the boogie man gets the girl—cause she likes to boogie. Put it on the turntables and let it boogie!

**TONY BOOTH**—Capitol P-3994

**WATCH OUT FOR LUCY** (Danor/Dadgum, BMI)

Watch out for Tony as he sings this strong jitterbug about a good timin' gal who sure has a ball. If you don't know Lucy, you should!

**BARBI BENTON**—Playboy P 6018

**NOW I LAY ME DOWN TO SLEEP WITH YOU** (Top Five, BMI)

Young thrush sings that she's glad she has a playmate when she hits the sack. An invitation that listeners and programmers would like to take her up on.

**NORRO WILSON**—Capitol P-4004

**THANKS BUT NO THANKS** (Al Gallico/Blue Book, BMI)

He's turning down an offer of love because he had only received hurt from the previous offer. Programmers will be saying "Thanks, Norro" for a hit.

**BILLY MIZE**—Mega MR-1223

**IT'S A FEELING CALLED LOVE** (Rose Bridge, BMI)

That good feeling running through one's body is none other than love, says Billy, and the right answer gets to go to the head of the charts.

**JIMMY ELLIS**—Sun SI-1131

**I USE HER TO REMIND ME OF YOU** (Con-Brio, BMI)

Deep voice croons that the lady he's living with serves the purpose of reminding him of his real true love. Good production.

**SANDY COOPER**—Music City 494-23

**GIRL OF MINE** (Hartshape, ASCAP)

He's singing a song for his special angel. That girl of his won't be the only one wanting to hear this one—expect some requests here.

## Nashville Report (Continued from page 38)

"to the fans in Tokyo, Osaka, Kobe, etc."

Loretta Lynn says she never felt better in her life. Good news to her fans and friends, since the popular singer has been in poor health and hospitalized several times in the past year or so.

"I now weigh 115 pounds," says Loretta, who is Redbook magazine's covergirl for January. "The last time I was in a hospital—mid-November—I was down to about 96 pounds.

"The doctor gave me some pills to take," she explained.

"I don't mean 'THE' pills," she emphasized, laughing. "These," she continued, "are 'arr—you know, 'i-r-o-n—pills. They give me such an appetite I want to eat all the time. It's a wonderful feeling going so long when I was hardly ever hungry.

Next weekend marks first anniversary of **Tex Ritter's** death.

**Dottie West** undergoing abdominal surgery after first of year. Understand it'll keep the "Country Sunshine" girl on the sidelines for couple of weeks.

**Birthdaying: Skeeter Davis, Rex Allen, Roger Miller, Leon McAuliff, Lorena Mann.**

Wednesday (Jan. 1) is 21st anniversary of **Hank Williams** death.

**Arthur Kent** and his wife **Helen** are celebrating their 30th wedding anniversary with a two week Caribbean cruise on the "Vistafjord." Arthur is co-writer of Elvis' "Take Good Care Of Her," and of the Nashville-filmed movie "Framed," starring **Joe Don Baker**, set for Spring release by Paramount.

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

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



# THE COUNTRY ALBUM CHART

JANUARY 4, 1975

JAN.	DEC.		WKS. ON CHART
1	1	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	14
2	4	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	10
3	7	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	7
4	3	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	23
5	6	MISS DONNA FARGO—ABC/Dot DOSD-2002	8
6	2	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	12
7	5	ANNE MURRAY COUNTRY—Capitol ST 11324	18
8	8	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0712	15
9	10	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	31
10	11	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	30
11	12	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	27
12	13	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	11
13	9	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	12
14	16	MEL TILLIS' GREATEST HITS—MGM M3G-4970	7
15	18	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	6
16	17	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	6
17	19	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	6
18	15	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	9
19	24	CITY LIGHTS MICKEY GILLEY—Playboy PB 403	3
20	25	WHAT A MAN, MY MAN IS LYNN ANDERSON—Columbia KC 33293	4
21	21	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	23
22	22	LIKE OLE TIMES AGAIN RAY PRICE—Myrrh MST-6538	8
23	28	THE SILVER FOX CHARLIE RICH—Epic PE 33250	3
24	14	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	15
25	41	I CAN HELP BILLY SWAN—Monument KZ 33279	2
26	23	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	13
27	20	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	7
28	27	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	14
29	26	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	8
30	33	NOW BRENDA LEE—MCA 433	6
31	38	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	4
32	42	REUNION GLEN CAMPBELL—Capitol SW 1136	2
33	43	COUNTRY HEART 'N SOUL FREDDIE HART—Capitol ST 11353	4
34	29	LORETTA LYNN'S GREATEST HITS—MCA 120	31
35	40	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	4
36	47	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	2
37	37	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM1-1016	5
38	39	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	5
39	53	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	2
40	31	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	9
41	30	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	18
42	32	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	9
43	46	IT'LL COME BACK RED SOVINE—Chart CH5-2056	9
44	—	INSIGHT INTO HANK WILLIAMS/IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-4975	1
45	34	LIVING PROOF HANK WILLIAMS, JR.—MGM M3T-4971	11
46	35	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	10
47	51	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	4
48	48	PEACEFUL EASY FEELING ROY DRUSKY—Capitol ST 11339	5
49	44	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	15
50	36	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	7
51	45	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	19
52	52	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	19
53	50	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	24
54	49	PORTER AND DOLLY—RCA APL1-0646	19
55	54	SINGING SUSAN RAYE—Capitol 11333	11
56	56	GRAND TOUR GEORGE JONES—Epic KE 33083	19
57	59	BEST OF CHARLIE RICH—Epic KE 31933	33
58	60	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	29
59	57	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KC 32531	42
60	62	COUNTRY BUMPKIN CAL SMITH—MCA 424	31
61	58	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	8
62	55	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—UA LA311-H2	9
63	61	PURE LOVE RONNIE MILSAP—RCA APL1-0500	36
64	64	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	12
65	65	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	29
66	63	SAMMI'S GREATEST HITS SAMMI SMITH—Mega MLPS-604	8
67	66	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005	18
68	68	LIFE MACHINE HOYT AXTON—A&M SP 3604	10
69	69	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	10
70	67	A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	13
71	73	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	51
72	71	LITTLE DAVID WILKINS—MCA 445	12
73	70	RAIN RAINBOW LARRY GATLIN—Monument K 23069	13
74	74	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA LA216-J2	31
75	75	COUNTRY HAM JERRY CLOWER—MCA 417	25



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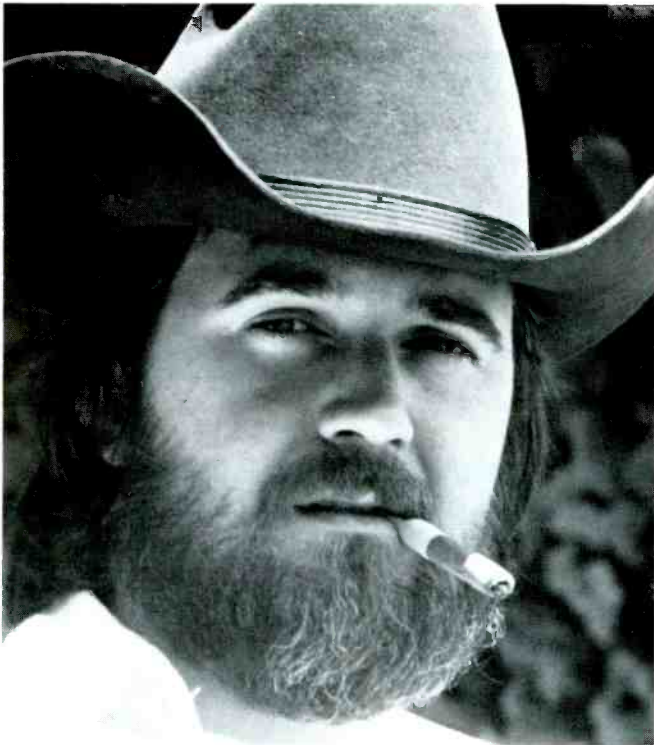
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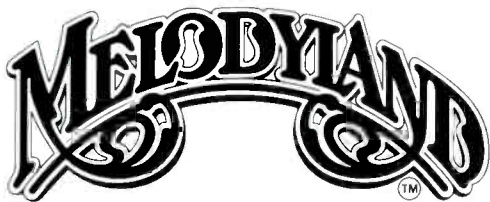
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But T. G. Sheppard does, and his "Devil In The Bottle" has us and the industry listening...and talking. T.G. Sheppard Devil In The Bottle M6002F Record World Country Singles Chart: 28 With-A-Bullet.



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# THE COUNTRY SINGLES CHART

JAN. 4	DEC. 28		WKS. ON CHART
2	2	OUT OF HAND GARY STEWART—RCA PB10061	11
3	4	WHAT A MAN, MY MAN IS LYNN ANDERSON—Columbia 3-10041	10
4	6	RUBY BABY BILLY CRASH CRADDOCK—ABC 12036	9
5	7	KENTUCKY GAMBLER MERLE HAGGARD—Capitol 3974	8
6	8	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MS146	10
7	11	WE'RE OVER JOHNNY RODRIGUEZ—Mercury 73621	12
8	1	THE DOOR GEORGE JONES—Epic 8-50038	10
9	9	IT'S MIDNIGHT/PROMISED LAND ELVIS PRESLEY—RCA PB-10074	9
10	17	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP—RCA PB-10112	6
	13	MY WOMAN'S MAN FREDDIE HART—Capitol 3970	9
11	14	FOR A MINUTE THERE JOHNNY PAYCHECK—Epic 8-50040	9
12	15	ROCK ON BABY BRENDA LEE—MCA 40318	8
	13	HE CAN'T FILL MY SHOES JERRY LEE LEWIS—Mercury 73618	11
	14	I CAN HELP BILLY SWAN—Monument ZS8-8621	12
15	18	POOR SWEET BABY JEAN SHEPARD—United Artists UA-W552-X	9
16	23	CITY LIGHTS MICKEY GILLEY—Playboy 6015	5
	17	ANGELS ARE HARD TO FIND HANK WILLIAMS, JR.—MGM 14755	8
18	22	FORBIDDEN ANGEL MEL STREET—GRT 012	9
	19	I'VE GOT MY BABY ON MY MIND CONNIE SMITH—Columbia 3-10051	7
	20	SUSAN WHEN SHE TRIED STATLER BROTHERS—Mercury 73625	8
	21	U.S. OF A. DONNA FARGO—Dot DOA-17523	11
	22	SHE CALLED ME BABY CHARLIE RICH—RCA PB-10062	13
23	32	IT WAS ALWAYS SO EASY MOE BANDY—GRC GR2036	6
24	31	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 40335	5
	25	WRONG ROAD AGAIN CRYSTAL GAYLE—United Artists UA-XW555-X	7
	26	I WONDER WHOSE BABY JERRY WALLACE—MCA 40321	7
	27	THERE'S A SONG ON THE JUKEBOX DAVID WILLS—Epic 8-50036	7
28	36	DEVIL IN THE BOTTLE T. G. SHEPPARD—Melodyland M6002F	4
	29	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA PB-10096	7
	30	SOMEONE CARES FOR YOU RED STEAGALL—Capitol 3965	7
	31	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOA-17527	7
	32	EASY TO LOVE HANK SNOW—RCA PB-10108	6
33	38	WOLF CREEK PASS C. W. McCALL—MGM 14764	5
34	39	GREAT EXPECTATIONS BUCK OWENS—Capitol 3976	6
35	40	ANOTHER YOU FARON YOUNG—Mercury 73633	5
36	44	THEN WHO AM I CHARLEY PRIDE—RCA PB-10126	4
37	48	THE TIES THAT BIND DON WILLIAMS—ABC/Dot DOA-17531	4
38	43	THE BUSIEST MEMORY IN TOWN DICKEY LEE—RCA PB-10091	6
	39	BACK HOME AGAIN JOHN DENVER—RCA 10065	14
	40	LITTLE GIRL FEELING BARBARA FAIRCHILD—Columbia 3-10047	8
	41	WATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol 3980	5
	42	AIN'T SHE SOMETHING ELSE EDDY RAVEN—ABC 12037	6
43	53	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOA-17533	3
44	65	I CARE/SNEAKY SNAKE TOM T. HALL—Mercury 73641	2
45	52	NEVER COMING BACK AGAIN REX ALLEN, JR.—Warner Bros. WBS 8046	4
	46	COUNTRY GIRL JODY MILLER—Epic 8-50042	6
47	55	LADY CAME FROM BALTIMORE JOHNNY CASH—Columbia 3-10066	4
	48	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby B610	4
49	56	LET'S SING OUR SONG JERRY REED—RCA PB-10132	3
50	57	OUR LOVE ROGER MILLER—Columbia 3-10052	4
	51	RICHARD AND THE CADILLAC KINGS DOYLE HOLLY—Barnaby 608	5
52	59	CAROLINA MOONSHINER PORTER WAGONER—RCA PB-10124	3
53	60	IT'S A SIN WHEN YOU LOVE SOMEBODY GLEN CAMPBELL—Capitol 3988	3
	54	SON OF A ROTTEN GAMBLER ANNE MURRAY—Capitol 3955	14
55	68	RAINY DAY WOMAN WAYLON JENNINGS—RCA PB-10142	2
	56	YOU DON'T HAVE TO GO HOME NAT STUCKEY—RCA PB-10090	8
57	64	LAY BACK LOVER DOTTIE WEST—RCA PB-10125	3
	58	ANGEL IN AN APRON DURWOOD HADDOCK—Caprice CA 2004	7
	59	CAN I KEEP HIM, DADDY, PLEASE RED SOVINE—Chart 5230	9
	60	I MAY NOT BE LOVING YOU PATTI PAGE—Avco CAV-603	7
61	69	I CAN'T HELP IT LINDA RONSTADT—Capitol 3990	2
	62	ON THE WAY HOME BETTY JEAN ROBINSON—MCA 40300	6
	63	FORGETTIN' ABOUT YOU JIM GLASER—MGM 14758	3
	64	WHOLE LOTTA DIFFERENCE IN LOVE GEORGE KENT—Shannon 824	5
65	—	DEAR GOD ROY CLARK—ABC/Dot DOA-17530	1
66	73	HE'S EVERYWHERE MARIYN SELLERS—Mega MR-1221	2
	67	BIG MAMOU FRENCHY BOURQUE—20th Century TC 2152	2
	68	MR. SONGWRITER SUNDAY SHARPE—United Artists UA-XW571-X	2
	69	SEE SAW PATSY SLEDD—Mega 1217	3
	70	SALLY G PAUL McCARTNEY & WINGS—Apple 1875	4
71	—	THAT'S HOW MY BABY BUILDS A FIRE JOHNNY RUSSELL—RCA PB-10135	1
72	—	WHOEVER TURNED YOU ON LITTLE DAVID WILKINS—MCA 40345	1
	73	CHAPEL OF LOVE JERIS ROSS—ABC 12038	2
74	—	HOPPY, GENE AND ME ROY ROGERS—20th Century TC 2154	1
75	—	I BELIEVE THE SOUTH IS GONNA RISE AGAIN TANYA TUCKER—Columbia 3-10069	1

# 10 KEY FEATURES

Record World has developed 10 key features not to be found in any other trade magazine – features which help the industry to better accomplish its goals.

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

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

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

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

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

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

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

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

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

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

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

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