

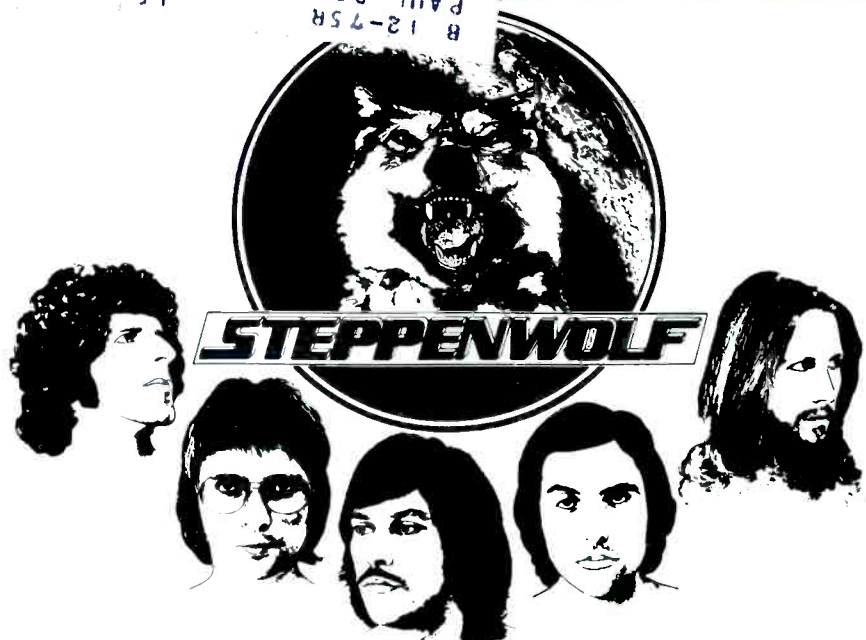
RECORD WORLD

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Who In The World:

Steppenwolf

The John Kay-Led Rock Band Has Reformed Under The Banner of Mums Records, A Varied And Successful CBS Custom Label. Their Album 'Slow Flux' Has Proven A Quick Reunion Success For The Group. For Story And Photo Identification, See Page 20.



HITS OF THE WEEK

SINGLES

BARRY WHITE, "YOU'RE THE FIRST, THE LAST, MY EVERYTHING" (prod. by Barry White/Soul Unltd.) (Sa-Vette/January, BMI). Man who took his "Can't Get Enough..." plea to the top has his most melodic contemporary triumph right here on his latest pledge of love produced to euphoric proportions. He's the best, the baddest, our Barry! 20th Century TC-2133.

ANDY KIM, "FIRE, BABY I'M ON FIRE" (prod. by Andy Kim) (Joachim, BMI). "Rock Me Gently" gives way to his next golden firebrand, less concerned with tenderness than with just smokin' up the top 40 scene. Lighting the flame as a performing-penning-producing triple threat once more, Andy sizzles with another red hot burner. Capitol 3962.

JACKSON 5, "WHATEVER YOU GOT, I WANT" (prod. by Mel Larson & Jerry Marcelino) (Jobete, ASCAP). Coming off their biggest in years — "Dancin' Machine"—J5 put their rhythm into more blues-infused motion. Leaving all the demands and details to their love interest, they boogie down Soul Alley in style. You want (h)it, they got (h)it! Motown M 1308F.

CHEECH & CHONG, "BLACK LASSIE" (prod. by Lou Adler) (India Ink, ASCAP). Taking their Alice Bowie combo parody one step further than "Earache My Eye," the twosome turns to Johnny Cash in a soul suit. Their resulting character, "Johnny Stash," gives new meaning to the phrase "The Man in Black." Take a smash out for a walk today! Ode 66104 (A&M).

SLEEPERS

COMMODORES, "I FEEL SANCTIFIED" (prod. by Jeffrey Bowen) (Jobete, ASCAP). Bangin' out with a Salvation Army drum beat gone funk, the same men who shot out with a hit on the instrumental "Machine Gun" aim for a vocal bullseye. Churnin' churchy momentum keeps them on the glory path for a most commanding performance. Motown M 1319F.

FRANKIE VALLI, "MY EYES ADORED YOU" (prod. by Bob Crewe) (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP). Four Seasons lead tenor who hit solo pay dirt circa '67 with melodic hummables like "Can't Take My Eyes Off You," returns his gaze to the same direction. Charlie Calello charts bring Valli back up top 40 mountain. Private Stock 45-003.

BARRY MANILOW, "MANDY" (prod. by Barry Manilow & Ron Dante) (Screen Gems-Columbia, BMI). The "High On a Hill" man Scott English co-write this sensitive song with Richard Kerr. Manilow's performance builds from his solo foundation to the rafters of Joe Renzetti's romantic strings. The Magic Mr. M should have that breakout item here. Bell 45-613.

SHEL SILVERSTEIN, "EVERYBODY'S MAKIN' IT BIG BUT ME" (prod. by Ron Haffkine) (Evil Eye, BMI). One of the most consistent pop and country tunesmiths about stomps on a sour grapes saga regarding his own performing pursuits to date. Tackling every superstar in sight at the funny bone line, Shel keeps this goodie all for himself. Columbia 3-10053.

ALBUMS

ROLLING STONES, "IT'S ONLY ROCK 'N ROLL." Rock & roll's pre-eminent band adds another sensational set to its lengthy list. Jagger's gruff vocals, set upon the band's controlled crudeness are appealing throughout, especially on "Ain't Too Proud to Beg," "Time Waits for No One," and the title track. It's only r&r but we love it! Rolling Stones COC 79101 (Atlantic) (6.98).

HELEN REDDY, "FREE AND EASY." First time out for the supreme songstress with new Joe Wissert production, and, although her strength is everpresent, there's an added softness and musical flow. Don McLean's "You Have Lived" is lovingly rendered; Mark James' "Raised on Rock" is a pulsating pleaser; and the single, "Angie Baby," looks like a giant! Capitol ST-11348 (6.98).

BILLY JOEL, "STREETLIFE SERENADE." New York's home-grown troubador continues in the tradition of setting lifestyles to music, this time out fulfilling all the promises shown in his prior set. The music aptly enhances the lyrical mood, most appropriately on the Spanish flavored "Los Angelenos," the Chapin-like "The Entertainer," and tart "Roberta." Columbia PC 33146 (6.98).

HELLO PEOPLE, "THE HANDSOME DEVILS." Mime rockers who originally gained recognition making the New York coffeehouse scene and then developed a west coast cult following, return after an extensive absence from recording with a fine Todd Rundgren-produced disc. Electrical know-how keeps the spacy aspect cohesive on a top-notch set. Dunhill DSD-50184.



In-Depth Country Coverage from Music City **Songwriters See Long-Range Success As**
Solo Artists **Concert Promoters React to Economic Conditions** **Motown Starts Country**
Label **Warner Bros., Spector Pact** **Grammy Forms Due** **Dialogue: Frank Barsalona**

Wayne Berry




HOME AT LAST

**For him to leave a good home,
there's got to be a good reason.**

On tour at last.



Produced by Norbert Putnam of Code 615 Productions, Inc.

 INTERNATIONAL FAMOUS AGENCY

RCA
Records and Tapes

RECORD WORLD

Motown Enters Country Market With New Melodyland Label

■ LOS ANGELES — Ewart Abner, president of Motown Records, has announced a major step in the company's growth with the formation of Melodyland, a label created for the distribution and sale of country and western product.

Pat Boone

Melodyland's first artist will be Pat Boone, whose single, "Candy Lips," was produced in Nashville by Norro Wilson, and written by Boone, Wilson and Carmo Taylor. It'll be shipped in late October. Also on the label's starting roster will be the Pat Boone Family, and Jerry Naylor of the "Continental Country" syndicated radio show. Negotiations are currently underway with other artists and will be announced shortly.

Gold History

Boone, previously with Dot and MGM, has chalked up 13 gold

Board Members Added by CMA

■ NASHVILLE—During the Country Music Association's annual membership meeting, held in Nashville on October 17, the following individuals were elected to serve as directors:

Advertising Agency—Billy Davis, McCann-Erickson, New York; Artist/Musician — Johnny Bond, Los Angeles; Artist's Manager and/or Agent—Jimmy Jay, United Talent, Nashville; Composer—Joe Allison, Nashville; Disc Jockey—Bill Robinson, WIRE, Indianapolis; International—Robert Cook, (Continued on page 47)

Spector, Warners In Label Tie

■ BURBANK, CAL. — Warner Bros. chairman of the board Mo Ostin and president Joe Smith have announced a joint venture with Phil Spector in a worldwide record label named Warner-Spector Records. The label will be distributed and marketed by Warner Bros. in the U.S. and Canada.

Spector first achieved national prominence as a writer, producer, and performer in 1958 (Continued on page 47)

singles, two gold albums, and more than 45-million records. His "Love Letters" sold more than four and a half million records.

Exec Staff

Overseeing the new label will be John Widdicombe for Herb Belkin, Motown's vice president of creative operations. Widdicombe, whose title will be country and western projects coordinator, has been retained to conceptualize and initiate the label. His duties will include selecting artists, promoting product and working closely with Motown's marketing division.

Widdicombe, who was west coast regional promotion man for Atlantic Records, joins two other former Atlantic Records staffers, Abe Hoch and Peter Senoff, who last week joined Belkin's Motown team. Widdicombe also served as country and western promotion man independently and for MGM Records as head of national coun- (Continued on page 56)

Coverage of the past week's events in Nashville, including the CMA and ASCAP, BMI and SESAC award winners, begins in the country section, page 52.

Rock Concert Promoters Discuss Effects of Economic Slowdown

By IRA MAYER

■ NEW YORK—In the last four to six weeks, New York concert promoters have found their audiences and grosses diminishing. A look at any recent Sunday New York Times entertainment section surprises even long-time music industry veterans with the number of concert attractions in the rock and pop fields. But the glut of concerts appears to be dividing an audience already burdened by serious economic concerns.

In conversations with the two key rock promoters in the city, Ron Delsener and Howard Stein, a general view emerged to the effect that a combination of factors is leading to a situation which will force a reduction in the number of concerts, greater consideration of the size of the halls to be used (moving away

Songwriters-Turned-Performers Solidify Their Singles Success

By ROBERT ADELS

■ NEW YORK—Recording artists who enjoyed their initial musical successes as songwriters continue to play a dominant role on The Singles Chart. This week Carole King holds down the number one slot while **Record World's** Chartmaker of the Week at a bulleted 82 is Neil Sedaka. Several other chart examples of songwriters-turned singers prove that this type of artist has a time-tested appeal in the industry.

Carole King

Topping The Singles Chart with "Jazzman," Carole King (Ode) began as a successful songwriter with Aldon Music, later acquired by Screen Gems-Columbia where she continues as one of the pub-berly's top money-makers. Her career extends even further back than her first chart hit as an artist, "It Might As Well Rain Until September" in the Fall of '62. Some of her earliest successes go back to the prior year when she began a chart onslaught that included "Will You Still Love Me Tomorrow" (Shirelles), "Some Kind of Wonderful" (the first of a hit string with the Drifters), "Halfway to Paradise" (Tony Or-

lando) and "Take Good Care of My Baby" (Bobby Vee). Carole King has been a staple artist since the release of her still-charted "Tapestry" album three years ago; "Jazzman" is her first number one hit single since "It's Too Late" ('71).

Neil Sedaka

Neil Sedaka also began his career with Aldon and Screen Gems, scoring with Connie Francis chart hits like "Stupid Cupid" and "Fallin'" in 1958, the year before he debuted as an RCA act with "The Diary." Currently signed to MCA/Rocket for the U.S. and Canada, "Laughter in the Rain" is his first performing disc triumph since the mid-sixties, although he has had several chart singles and albums in the U.K. on Polydor.

Denver, Lightfoot

John Denver (RCA) and Gordon Lightfoot (Reprise) both have Peter, Paul & Mary to thank for their initial chart hits as writers. Currently a bulleted 24 with "Back Home Again," Denver first hit it big with the folk trio's version of his "Leavin'" on a Jet Plane" in the Fall of 1969. Denver's first success as a singles act came with "Take Me Home Country Roads" in late 1971. Lightfoot, bulleted at 28 with "Carefree Highway" had his first success as a writer with PP&M's version of "For Lovin' Me" in early 1965. He did not hit singles chart heights with his own material until "If You Could Read My (Continued on page 34)

Grammy Forms Due!

■ NEW YORK — Members of the Recording Academy (NARAS) are reminded that if they want their recommendations to appear on the Grammy Awards pre-nominations list, they must mail their entry forms by Friday (25). Failure to do so could eliminate their selections from contention. Members in good standing who have not received their forms are urged to contact their local NARAS chapter immediately.

from arenas) and more use of packaged or co-billed shows.

Economic conditions, coupled with an over-saturation of the market, are causing audiences to be more selective in the shows they attend. And teenagers especially appear to be choosing from among shows rather than attending two or more in a given period.

National Picture

"Business is off 25 to 50 percent on a national basis," says Stein, who promotes rock concerts around the country. "Some of the things that have affected this business include obviously the financial pressures of the inflation, but they also include television and they also include the fact that the entire industry has (Continued on page 43)

NARAS Sets Hall of Fame Nominees; Crosby, Goodman, Sinatra Head List

■ LOS ANGELES — The Record Academy (NARAS) has released the list of recordings recommended for entry into its recently-created Hall of Fame, with Bing Crosby, whose "White Christmas" was honored last year, heading the list of most-entered artists with 20 recommended recordings.

The preponderance of the 745 recordings, all released before the 1958 advent of the Academy's Grammy Awards, come from the swing era, with 119 classical recordings also appearing on the list that covers the entire musical spectrum.

Second to Crosby is Benny Goodman with 15 recordings; then Frank Sinatra (14), the Andrew Sisters and Charlie Parker, the post-swing era jazz giant, tied for third (12), followed by Tommy Dorsey (11), and Duke Ellington and Glenn Miller (10 each).

The Recording Academy's Hall of Fame was established last year to recognize recordings of outstanding qualitative and his-

torical significance. Each year members are invited to recommend entries to the nominations and elections committee, with the stipulation that they must have been released before the Grammys were awarded. Last year the first five to enter the Hall were, in addition to Crosby's "White Christmas," "Louis Armstrong's "West End Blues," Nat Cole's "Christmas Song," Coleman Hawkins' "Body and Soul" and Paul Whiteman's "Rhapsody In Blue."

The Academy's 90-member Hall of Fame nominations and elections committee is now filling in its ballots, due October 29, that will establish the 25 finalists. A second round of voting by the same committee will then determine the five recordings to be entered this year into the Hall of Fame. These will be announced during the Academy's live television special, "The Grammy Awards Show," on March 1 over the entire CBS network.

Justin Bradshaw Dies

■ NASHVILLE — Justin Bradshaw, 59, vice president of Broadcast Music, Inc. (BMI) died here of a heart attack October 16. A frequent visitor to Music City, he was in town for meetings of the Country Music Association of which he was a long-time member.

Bradshaw was first vice president of Broadcast Pioneers and active in civic, service and school organizations on Long Island. He is survived by his wife, Mary Anne, two sons, Tom and Kevin, and two grandchildren.

Details of funeral services, which will take place near his home at 9 Moonedge Rd., Northport, N.Y., were not available at press time.

Journey to the Centre of MSG



A&M Records hosted a party for Rick Wakeman following his Madison Square Garden appearance in New York. Pictured during the festivities are (from left): Jerry Moss, A&M Records president presenting Rick Wakeman with a gold record for his album "Journey to the Centre of the Earth," while conductor David Measham and Wakeman's manager Brian Lane join in the celebration; and Frank Barsalona, president of Premier Talent, chatting with A&M vice president Gil Friesen. The party marked the end of Wakeman's American concert tour.

Atl. Names Schulman Advertising Director

■ NEW YORK—Dave Glew, vice president of marketing, has announced that Mark Schulman will be taking over as director of advertising and packaging. He will be responsible for the daily workings of the advertising department, as well as supervising the packaging of Atlantic albums. With Atlantic for seven years, Schulman was formerly director of album product and executive assistant to Nesuhi Ertegun.



Mark Schulman

UJA to Honor Massler

■ NEW YORK—Al Massler, president of Golden Records and Best-Way Products and one of the founders of Bell Records, will be honored as UJA's Music Industry Division Man of the Year at the organizations ninth annual dinner dance. The event, chaired by Morris Levy, will be held November 2 in the Grand Ballroom of the New York Hilton Hotel. A crowd of over 800 is anticipated, including widespread representation from the west coast and other points throughout the country.

(Continued on page 20)



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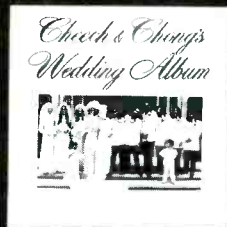
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ODE /od' /noun, a song, a lyric poem
marked by nobility of feeling and solemnity of style.



7. Wrap Around Joy – Carole King



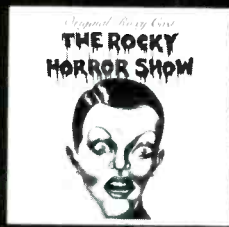
12. Cheech & Chong's Wedding Album



109. Los Cochinos – Cheech & Chong



120. Tapestry – Carole King



128. Rocky Horror Show – The Original Roxy Cast



169. Big Bambu – Cheech & Chong



Produced by Lou Adler, Ode Records, Inc., Distributed by A&M Records

Tanya Turns Sweet 16 at MCA Signing Soiree

By DAVID McGEE

■ LITTLE ROCK, ARKANSAS—Tanya Tucker did at least two things of note on October 10: One, she celebrated her 16th birthday at a special surprise party held in her honor at Little Rock's War Memorial Amusement Park; two, she signed a contract to record for MCA.

On a crisp (76 degrees), clear Arkansas day, MCA executives and promotion staff mingled with journalists, promoters, an ABC film crew, friends and relatives of Tanya amidst the carefree ambience of carousels and cotton candy. Tanya was, of course, the last to arrive and her manner was as easy and gentle as the surroundings.

Beau Tucker (Tanya's father) set the mood for the affair: "Everything is here, it's free, it's for you, so enjoy yourselves." There were absolutely no demands made of the guests, and everyone moved freely in and out of conversations, acquainting and re-acquainting themselves with those on hand.

Entertainment

Music was provided by Tanya's fine five-piece band, 13-year old Jeff Allen (unsigned and managed by Beau Tucker), Tanya's older sister and Capitol recording artist LaCosta, and O.B. McClinton, Stax recording artist. The word was that Tanya would not perform—this being her birthday and all—but she dashed that notion with a brief but effective turn on stage at eight o'clock that evening.

Jeff Allen was a pleasant surprise as he displayed a nice touch on tunes such as "Bad, Bad Leroy Brown," "Mama Tried," and "Please Come To Boston." For one so young, Jeff seemed to have a remarkable understanding of the songs he sings, and he is not the least bit awkward on stage. All signs point to a promising future for this youngster.

No less impressive was LaCosta, though she performed only two numbers. She cooks along a few degrees cooler than Tanya, but then a singer should be judged by merit and not by lineage. LaCosta's merits are many.

Brandy Exits Motown

■ LOS ANGELES—Howard Brandy has exited his position as director of publicity for Motown Records to form his own independent publicity-public relations office, specializing in music accounts. His new offices will be at 8218 Sunset Blvd. in Hollywood.

Aside from Tanya herself, O.B. McClinton was the most dazzling performer of the day. He sang Stax's first country hit, the superb "Don't Let The Green Grass Fool You," and led the entire audience in singing "Happy Birthday" to Tanya. Before he finished, O.B. did his impressions of Merle Haggard, Johnny Rodriguez, and Lefty Frizzell, proving that those three don't really sound alike. Merle is still the best country impressionist, but O.B. is hot on his trail. O.B.'s most impressive points are his undeniable stage presence and his rich, expressive voice. There's greatness in this man; watch out for him.

MCA president Mike Maitland then welcomed Tanya to the fold: "Today is a special day. It's Tanya's 16th birthday and at one o'clock this afternoon MCA and Tanya got together for a long-term contract. We have a great belief in her and a great belief that our company is one she can enjoy the most success with."

A three-tiered birthday cake was brought out (the icing on the bottom tier was colored green, red, yellow, and purple—MCA's rainbow colors), sixteen candles were lit, Tanya made a wish, blew out the candles in two breaths and sliced the cake.

New Frankie Valli Record Clicks for Private Stock

■ NEW YORK — Within two weeks of its release, "My Eyes Adored You" by Frankie Valli looks like a solid winner for Larry Uttal's Private Stock Records. The single, which was produced by Bob Crewe, is already garnering strong sales and play in Philadelphia, Detroit, Washington, D.C. and Milwaukee.

During the mid 1960s, Crewe created an unprecedented num-

Intl. Country Festival Sets Talent Line-Up

■ LONDON — The Seventh International Festival of Country Music to be held in Wembley Pool here has set the following list of performers for the event scheduled for March 19-20, 1975: George Jones & Tammy Wynette, Marty Robbins, Dolly Parton, George Hamilton IV, Jean Shepard, Barbara Mandrell, Molly Bee, Mac Wiseman and Red Sovine.

Negotiations are in the works for appearances by Buck Owens, Billy "Crash" Craddock and Connie Eaton, as well as for a U.S. TV production of the festival.



Beau Tucker (left) and J. K. Maitland, president of MCA Records, look on as Tanya Tucker, 16-year old singing star and daughter of Beau, signs a contract to record for MCA.

Tanya's performance followed the cake-cutting. She sang four songs, just enough to satisfy everyone on her special day. Ah, but there were some moments. Her version of "Desperado" was unbelievably moving. The interaction between Tanya and her band was breathtaking; she sang

(Continued on page 56)

Major Spring/Event LPs Released

■ NEW YORK — Julie and Roy Rifkind, co-directors of Spring/Event Records, have announced a package of six albums and tapes for October release on the Polydor, Inc. distributed labels.

The product is led off by an lp spinoff of the "Hollywood Squares" television series and al-

Shelter to Fight CBS/Snow Signing

■ LOS ANGELES — Denny Cordell, president of Shelter Records, in response to a CBS Records announcement as to the signing by CBS of Phoebe Snow, stated that litigation is presently pending in the Superior Court in Los Angeles against both Miss Snow and CBS amongst others, wherein Shelter alleges it still has a valid and binding exclusive artists agreement with Miss Snow and that said contract with options has approximately three more years to run.

Preliminary Injunction

Cordell also stated that a motion for a preliminary injunction seeking to enjoin both Miss Snow and CBS from any performance under the CBS contract pending the outcome of the litigation will be heard within the next two weeks.

bums from Millie Jackson, the Fatback Band, and a new disco record with an all-star lineup.

Hollywood Squares

The Event Records package consists of "Zingers From the Hollywood Squares," 50 questions and ad-libs culled from the NBC tic-tac-toe game show, which is now in its ninth year. Program emcee Peter Marshall stars along with the show regulars Paul Lynde and Rose Marie. Also prominent on the album are Don Rickles, Burt Reynolds, Redd Foxx, Totie Fields, David Steinberg, Suzanne Pleshette, Jan Murray, Demond Wilson and McLean Stevenson.

Included in the Event release are The Fatback Band's "Keep On Steppin'," and the debut album from the Peppers, an instrumental soul group from France.

On Spring Records there is "Caught Up," a new concept album from Millie Jackson. Also available from Spring is "Disco Par-r-r-ty," an album with 14 dance cuts by Barry White, James Brown, Joe Simon, Millie Jackson, Timmy Thomas, the Peppers, Chachas, Lyn Collins, Mandrill, and others; and a debut album from Act 1, an r&b group made up of former background singers and writers for Joe Simon and Millie Jackson.

Gemigo Opens New York Office

■ NEW YORK—The new Curtis Mayfield/Marv Stuart indie firm staff for Gemigo Records is now fully operational out of its New York offices at 1776 Broadway; phone: (212) 582-4682.

PERCY IS BACK!

I'll Be Your Everything

Percy Sledge comes out of the past and into your future with his brand new Capricorn Records single "I'll Be Your Everything" (CPS 0209).
Produced by Quin Ivy by special arrangement with Phil Walden and Associates.



THE COAST

By KAREN FLEEMAN



■ LICORICE TO REPLACE VINYL? How would you like a record that you can eat when you get tired of playing it? **Al Mair** and **Tom Williams**, who head Toronto's Attic Records, apparently don't see any reason why not. Mair and Williams recently announced that their label has come up with a replacement for vinyl in the making of records. The replacement being plain 'ol chewing variety licorice. This major breakthrough was supposedly announced to a skeptical crowd of music industry personnel, complete with blueprints, at the Communications Convention in Vancouver. Mair said: "There were some initial problems with developing this configuration for the mass market, all of which we think we have overcome. Because licorice is extremely malleable, we thought we would have some problems with warpage. However, after field testing, we found that not even the post office could twist the licorice to the point that it could not easily be put back into shape." Although the audience reportedly caught on quickly that the licorice scheme was a stunt to attract attention to Attic's new single releases, the whole idea still leaves one with "food" for thought . . . **Sly and the Family Stone** appeared at the Sahara Hotel in Las Vegas after overcoming legal complications and attempts to block rock performances. A county ordinance was passed in June "in response to an obvious need for some control over so-called rock concerts." **Gary Naseef**, the show's producer, was ordered to stop selling tickets because he had not obtained a special license for presenting a rock concert. Naseef fought the ruling on the grounds that Sly's act at the Sahara was not a rock concert, but a "cabaret performance." During the legal proceedings, the confused judge asked Naseef to define "rock." When the entrepreneur could not quite come up with a definition, the judge, apparently attempting to be witty, said, "One man's treasure is another man's trash." Rock "treasures" Sly and the Family Stone opened in Vegas on Saturday (19) . . . "Needle-less" to say, MCA executives must be having trouble playing their latest hit product, for someone stole all of the needles from every turntable at MCA Records. MCA artist **Telly "Kojak" Savalas** is reportedly working on the case.

RUMOR CONTROL DEPT.: Rumors that **Mick Jagger** had been shot at the London Palladium are totally false. KTIM, a San Rafael station, had originated the report from a phone tip. Within a short period of time, the rumor was broadcast on several California stations and had spread from the San Francisco area to L.A. to New York City, where Rolling Stones Records began issuing denials . . . and speaking of **Rolling Stones**, keyboardist **Nicky Hopkins** has signed with Mercury Records as a solo artist. His first album will be recorded during November and should be released in time for Christmas. Plans for a U.S. tour are in the works . . . Playboy Magazine prez **Hugh Hefner** will team up with **Paul Williams** in an attempt to prove his singing talents on the upcoming "Playboy Magazine's Twentieth Anniversary Special." The dynamic duo will join forces to vocalize Williams' hit, "We've Only Just Begun . . ." Other vocal news includes **Gary Glitter**, who recently underwent a throat operation. Glitter will be able to sing again, once his scars heal. He has left the hospital, and according to his doctors, the operation is 100 percent successful.

CORRECTION: A typographical error was made in last week's column regarding the contribution that **George Harrison** will donate to the Haight-Ashbury Medical Clinic from his concert proceeds. The sizeable sum will amount to approximately \$100 thousand not \$1 million as previously printed. Sorry, George! . . . **Stix Hooper**, the regular drummer with the **Crusaders**, is sitting in temporarily with the **Average White Band** as a replacement for **Robbie Mc Intosh** who died recently. Hooper will appear with the band for a few dates, but will then return to the Crusaders. The group is currently searching for a new drummer . . . **Bernie Taupin**, the person who pens all the lyrics to **Elton John's** tunes, has a new book coming out soon entitled, "The One Who Writes the Words."

TV AND FILMS: **Dustin Hoffman** is the star of the new film version of "Lenny," the biography of **Lenny Bruce**. The film is set to open in New York next month . . . **Patrick Moraz**, the keyboardist with rock group **Yes**, plans to continue with his "other" career as well. In that career, Moraz is a composer of musical scores for motion pictures. Moraz has scored 29 films in all, and he has just signed to do his 30th in Europe. One of Moraz' films, "Middle of the World," has

(Continued on page 20)

Bruce Scott Stars In 'Sgt. Pepper'

■ NEW YORK—Bruce Scott, who just finished starring in the original Los Angeles production of "The Rocky Horror Show" at the Roxy Theatre, has been signed to star as Billy Shears in the Robert Stigwood Production of the rock spectacle "Sgt. Pepper's Lonely Hearts Club Band On The Road." Also set for key roles in the production which world premieres at the Beacon Theatre here on Thursday, Nov. 14, are Alan Nichols, Kay Cole, Alana Reed, William Perry and B.G. Gibson.

ATV Taps Onida

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, the American operating company of Pye Records Ltd. of London, England, has announced the appointment of Stella Onida to the position of production manager. Onida, who will report directly to Carmen LaRosa, ATV's director of sales, will supervise all phases of production and manufacturing for the label.

A nine year veteran of the record business, Stella Onida previously served in a similar capacity at Famous Music following stints at Atlantic and Kapp Records.

Anni Ivil Named To New Atl. Post

■ Ahmet Ertegun, president of Atlantic Records, has announced that Anni Ivil has been appointed to the newly-created post of director of international public relations at Atlantic. She will be in charge of special projects for key acts involving artist development, artist relations, and publicity both here and abroad. Anni Ivil was formerly the head of publicity at Atlantic, as well as publicity director for WEA International and head of creative services for Atlantic in London.



Anni Ivil

Goldstein Joins Stein



Howard Stein welcomes Elaine Goldstein as advertising director for his booking operation. Responsible for all facets of print and broadcast advertising for Howard Stein Ent. attractions throughout the U.S. and Canada, Ms. Goldstein was formerly advertising director for Polydor Inc. and advertising manager for Buddah Records.

Columbia Releases Three New Albums By W.C. Fields

■ NEW YORK—Columbia Records has released three albums of previously unissued material by W. C. Fields. The three albums are part of a W. C. Fields Festival which will consist of a series of albums from radio material recorded by Fields in the late 30s and early 40s. The first three releases consist of a radio adaptation of the W. C. Fields film, "Pappy;" "The Further Adventures Of Larsen E. Whipsnade;" and "W. C. Fields With Edgar Bergen and Charlie McCarthy." These, as well as the upcoming albums in Columbia's W. C. Fields Festival, were compiled from home tape recordings and radio rehearsals from Fields' own private collection. The albums are being produced, and the entire W. C. Fields Festival is being coordinated, by Bruce Lundvall, vice president and general manager, Columbia Records.

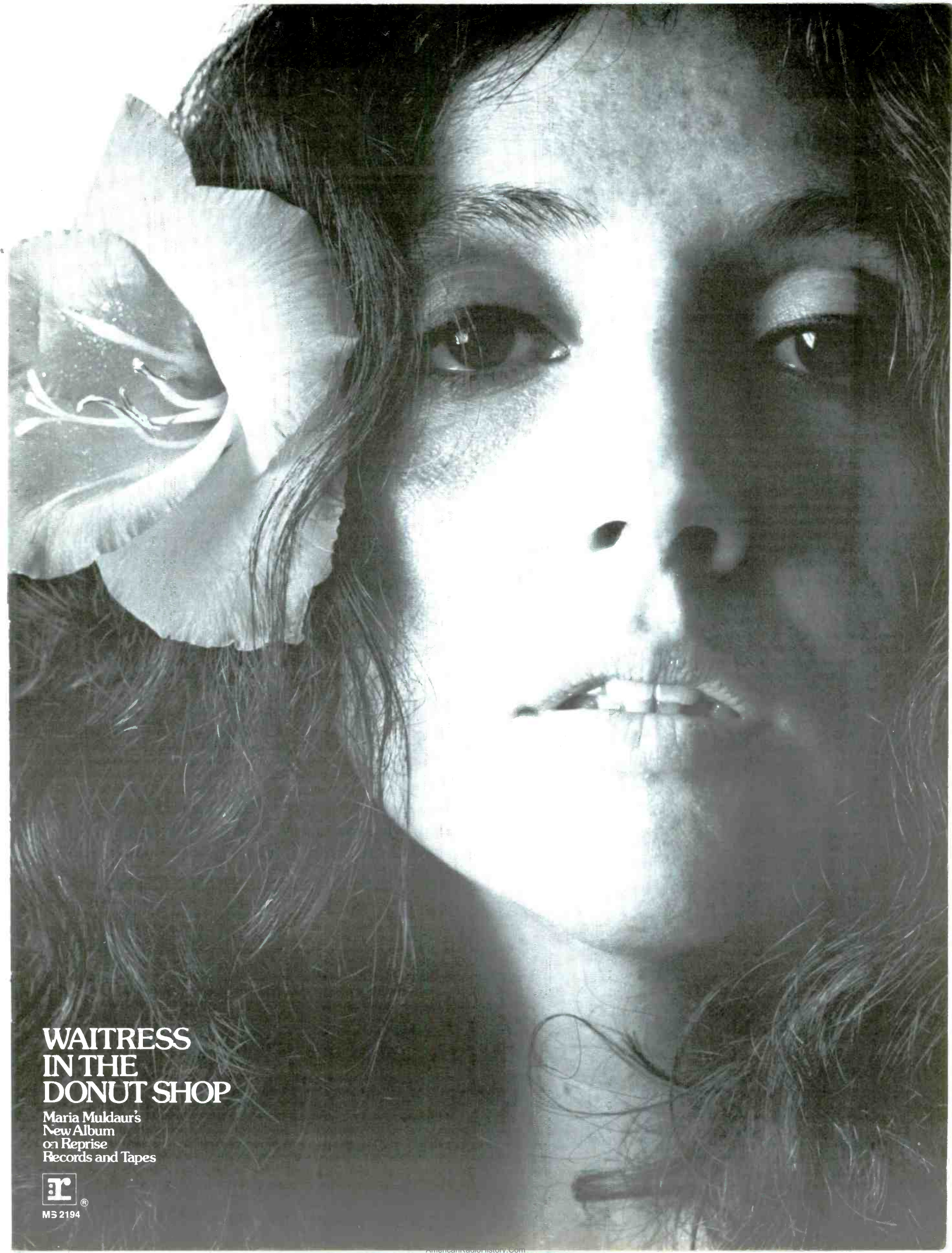
MOA Exposition Sets Talent

■ CHICAGO—The MOA Exposition will be held this year on November 1-3 at Chicago's Conrad Hilton Hotel. Billy Kelly will emcee the three hour stage show and special guest performers already set to appear include Dolly Parton, Enzo Stuarti and magicians Denny and Lee.

Producer Hirsh de LaViez has put together a three hour show, backed by Frank York and his orchestra. Other artists appearing on the show include Charlie McCoy, Karen Wheeler, Tommy Wills, Johnny Russell, and LIFE.

'BTO' Goes Gold

■ CHICAGO — "Bachman-Turner Overdrive," the debut album for BTO, has been certified gold by the RIAA.



**WAITRESS
IN THE
DONUT SHOP**

Maria Muldaur's
New Album
on Reprise
Records and Tapes



MS 2194

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Frank Barsalona: Premier Booking Agent

By IRA MAYER

■ Frank Barsalona, president and founder of Premier Talent, is considered by most industryites to be the single most powerful booking agent in the contemporary popular music field, and especially in the area of rock and roll. With a roster of acts and artists that runs the gamut from Black Oak Arkansas to Livingston Taylor, and from The Who to Steeleye Span, Premier, in many ways, sets the pace for what the world of live rock and roll is. In this exclusive Dialogue, Barsalona discusses the necessity of returning to a policy of packaging shows, the building of artists, the importance of hit records in the timing of personal appearances and the variety of influences in routing a tour, among other things. The Dialogue will be continued next week.

Record World: One attitude that seems to be developing of late is that the day of the \$5,000 per night act is over—that it's either an arena or a club act, with the exception, say, of Howard Stein, who has his own theater and can make it viable.

Frank Barsalona: Yes, I've heard that. I don't accept it. It's not totally hairbrained. There is some validity in it, but the acceptance that the \$5,000 a night act is finished is a scary sort of an acceptance for the business to take. There's got to be a way of making that price area act—\$3,500-\$5,000 a night—viable. This is the rung before the arena type headliner and basically this is the lifeblood of the business for promoters.

The larger arena type acts that automatically go in and sell out are not allowing promoters to make that much money. Usually the record companies with those acts are paying premium royalty rates, so although they're making money, it's not as much as they might make on a smaller act that they had from the very beginning and have a much better deal on. So to eliminate that \$5,000 a night act would be a bad thing for the business, and I'm not willing to accept that it's finished. There's got to be a way of making it viable for the consumers.

RW: Any suggestions?

Barsalona: Because of what I feel are dire economic conditions in the country, and also because of an oversaturation of the record business generally, but more specifically the personal appearance areas, what we have to do with those \$5,000 a night acts, where they used to go out basically by themselves with a nondescript opening act, is to go back to the concept of packaging. I know that's been a word thrown around for the last five years, I know that when Bill Graham closed the Fillmore he complained about agents packaging—that wasn't really the right word. Packaging used to be where you got one, two or three acts of basically similar strength and you put them together to make a more attractive package for a promoter to buy and for the kids to go and see. I think we have to go back to that. In fact I met with some people here and what we're doing now is trying to talk the acts that we have in that area into possibly considering going out on split billings; split the money, and just make it more palatable for a kid to go and see.

You have, for instance, an act that we have like Foghat that's basically in that category. Because of the economics of the business, even if an act is charging between \$3,500 and \$5,000, the auditoriums and arenas are tremendously expensive today; then you have the union costs and the costs to advertise, police and firemen, and whatever else goes into a concert. So even if an act is going out for that amount, the promoter still has to charge basically what's become a normal price of \$6.50, at least to come out making any money. So that when you consider that an Elton John might be coming into the arena and charging perhaps \$7.50 as a top ticket, you have Foghat and another act playing the local auditorium, the 4000-seater, at \$6.50. Before, the kids used to be able to go to both shows. Now, I think they are becoming more discreet because of economic conditions, and oversaturation, and are only able to go to one show. Obviously, they are going to go to an Elton John, or a Who, or a Jethro Tull, or any of those people as opposed to a Foghat.

So what I think we have to do is to try and make that Foghat

package a bit more attractive by putting on, instead of an unknown opening act, an opening act (a Robin Trower for instance) that's just a little lower than Foghat, and maybe a third act of comparable stature, as a way of competing with an Elton John. So now a kid has an actual choice; he can go and see Elton John and pay \$7.50, or perhaps go and see Foghat, Robin Trower and Bad Company for \$6.50. This is a way of possibly making that \$5,000 a night act more viable.

RW: Wasn't one of Graham's complaints, as far as the packaging, that the act wasn't always compatible in terms of what the audience would come out to hear?

Barsalona: Yes, that was one of Bill's complaints. I didn't think it was valid at that time and I still don't think it's valid.

RW: Do you get involved, when you send out a tour, with what the package is going to be? Do you put it together or do you get a feel from promoters of what they want you to put together?

Barsalona: You do both. If a promoter says "there's an act available that I know would be sensational with this act," and if you've worked with that promoter and you believe in him, then you pretty much let him do that. If you're putting the headliner in and you find the promoter is trying to do a favor for a friend of his, or the local promotion guy that works for a record company—"I have this act coming in, they're nice guys, can you put them on the show?"—then you sort of have to protect your headliner from that sort of thing. For instance, with Bill, when I started what he called packaging, but sort of taking more control over who played with my headliners, that was when Bill got extensively into management and when it was said that Bill had more than a passing interest in the Millard Agency. So when that sort of came about I found that Bill's objectivity was tainted a bit.

I started finding acts that Bill was sort of involved with on shows that we had a headliner. So I sort of felt that Bill wasn't being objective and that he had a buyer's interest on who played the shows. At that point I decided that it was time for me to be biased and control that myself. Now I didn't do it at the expense of the shows. I think if we were to go back to the shows that I put together for the acts that we had, I don't think one could find too many arguments with them. There were some sensational shows down there that I put together. A lot of the time I did represent two or three of the acts on that show, but that was only sort of a protective thing for both the acts that we represented and myself.

"If I had another agency and I just took the acts that I have passed on, and represented them, it would be the second biggest agency in the music business."

When Bill and I sat together and talked about it, I think he understood. During the interviews it came out that he sort of lost control of that and thought it was unfair and basically agents had no taste, and bla bla bla. But when Bill and I sat in the office or up at the house, or whatever, he understood, so that was never really a problem. That's not to say that a lot of times when you have an act in and you need the exposure on the act, that one doesn't bend the concept of the best possible act to put your act on. But you try not to do it. We're lucky that being in the position we're in as an agency, it's not essential all the time to have one of our acts out with one of our headliners. It's not essential. We're lucky in that we usually have the relationships to get the new acts booked anyway. So we can be more objective.

RW: Isn't there a certain consistency to the acts handled by Premier which almost insures a general compatibility?

Barsalona: That's a misconception: "Premier is great with the hard rock acts. But they are not that sensational with soft acts." That's funny, because originally when we had Herman's Hermits and all of those things—we got into the underground thing about a year after

(Continued on page 34)

The Buddy Beautiful.

The new Buddy Miles album is beautiful and desirable. For the first time, Buddy's powerful music meets former Motown producer (and current hit recording artist), Johnny Bristol. And in Buddy's words, "Thank you, God, for the marriage between myself and Johnny Bristol."

It's a marriage made in heaven: Buddy's never had a relicking, dancing sound like this. Not with Hendrix. Not with the Flag. Not with the Express. This is a new kind of album for Buddy Miles, the man with many faces... all of them beautiful.

"All the Faces of Buddy Miles" including the single "We Got Love."³⁻¹⁰⁰³⁰ On Columbia Records



KC 33089

Produced by Johnny Bristol.

*Also available on tape © 1974 CBS Inc. ® COLUMBIA MARCAS REG. PRINTED IN U.S.A.

Carole Goldman Joins Walden and Associates

■ MACON, GA. — Phil Walden, president of Phil Walden and Associates, has announced the appointment of Carole Goldman to the firm in a managerial capacity assisting both himself and firm vice president Bunky Odom.

Prior to joining the company, Ms. Goldman was with Electric Factory Concerts in Philadelphia as technical concert coordinator. She was also with Dick Waterman's Avalon Productions, and College Entertainment Associates based in New York.

In her new capacity, Ms. Goldman will oversee the management affairs of Wet Willie, Cowboy, and Grinderswitch.

Buddy Miles Telethon To Aid Pediatric Ctr.

■ NEW YORK — Columbia recording artist Buddy Miles will be lending his talents, his time and his name to a Pediatric Care Center Telethon in Fort Lauderdale, Florida from October 23-27. Miles, whose latest Columbia album, "The Many Faces of Buddy Miles," has just been released, will be headlining the show, which will be aired on WKID-TV, Channel 51 in Ft. Lauderdale.

Among the artists to be appearing on the telethon in addition to Buddy Miles and his band will be Joe Walsh, Iron Butterfly, Suzi Quatro, Joe Vitale and many others. All benefits of the concert, which will be officially performed in the memory of Jimi Hendrix, will go to the Pediatric Care Center in Ft. Lauderdale.

Buddy Miles will embark on a whirlwind eight-city tour beginning with the telethon, playing major venues in New Orleans, Atlanta, Baltimore, Philadelphia, New York, Chicago and Detroit.

Recording Institute Continues Course

■ NEW YORK — The Recording Institute of America's basic Modern Recording Techniques Course is presently in 40 cities throughout the country.

Some cities and studios in which the courses were held are: San Diego, at Studio West; Houston, at Sugar Hill Studios; Dallas, at Sound Techniques, Inc.; Charlotte, N.C., at Reflection Sound; Birmingham, Ala., at Sounds of Birmingham; Minneapolis, at Cookhouse Recording Studios; and Kansas City, at Covern Sound Corp.

The Recording Institute of America will be running courses in the Los Angeles and New York metropolitan areas in early November, 1974.

RCA Taps Saks

■ NEW YORK—The appointment of Jay David Saks as a producer, Red Seal artists and repertoire, has been announced by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Saks joins RCA Records after having spent two years with CBS Records where he was a music editor for a year and an associate producer for the succeeding year.



Jay David Saks

N.Y. NARAS Plans Fund-Raising Auction

■ NEW YORK — In an effort to raise funds in support of both ongoing educational and cultural programs and a number of planned new services, the New York chapter of the National Academy of Recording Arts & Sciences has announced plans for an early December auction of music industry memorabilia. All contributions—such as original artwork, rare records, significant articles of clothing, manuscripts and other one-of-a-kind items of musical note—are tax deductible.

Beach Boys Gold

■ NEW YORK—"The Beach Boys in Concert," the most recently recorded album by the Beach Boys on the Reprise-distributed Brother label, has been certified gold by the RIAA.

W2 Form?



A meeting of the W's took place in Denver recently when RCA recording artist Wayne Berry opened a set for RCA's Waylon Jennings at the Wherehouse. Getting together after the show were (from left) Larry Hayes, RCA Records sales manager, Denver; Jennings; Berry; and Wren Robin, RCA's Denver promotion manager.

CONCERT REVIEW

Elton Knocks 'Em Out in L.A.

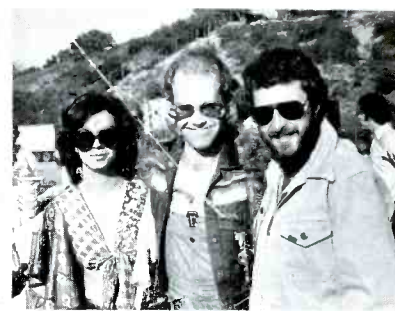
■ LOS ANGELES — Elton John (MCA) is probably one of the few artists today who can turn a capacity audience of 18,000 into a veritable revival meeting. He proved it on Thursday night (3) at the Forum.

Clad in a stunning silver spangled jacket and a Carmen Miranda-type hat, which had a huge feather boa attached to it instead of fruit, Elton leaped on the stage to greet his frenzied following. He kept the people thoroughly entertained with his outrageous stage antics, including dancing atop his rhinestone-studded, vinyl topped grand piano, and loping about the stage, singing. Many hit songs were presented in his dazzling two hour performance ranging from early tunes such as "Burn Down The Mission" and "Take Me To The Pilot," to newer favorites like "Don't Let The Sun Go Down On Me," and his upcoming single, an impressive rendition of Lennon/McCartney's "Lucy In The Sky With Diamonds."

The band was in top form, and with the new additions, percussionist Ray Cooper and the Muscle Shoals Horns (a four piece horn section who are playing along with this tour), the band showed such a high degree of precision and professionalism that they received several standing ovations. Nigel Olsson was amazingly solid and tight, and the group in general exerted such an immense amount of energy, that the audience remained on their feet during most of the set, dancing wildly in the aisles.

Elton John, a showman in the true sense of the word, came back out for an encore, riding on the shoulders of a huge muscle-bound black man to sing "Saturday Night's Alright," to an already hysterical crowd.

Kiki Dee (Rocket), also on the bill, virtually knocked out the



RW's Spence and Carol Berland were seen chatting with Elton John at his recent carnival-party, prior to his concert.

audience with her high paced set. This lady has one of the most incredibly well-controlled, dynamic voices of any female singers today. Her high spirited attitude and infectious stage personality almost matched the brilliant presentation of her material, which included her hit single, "I've Got The Music In Me."

Ms. Dee is just beginning to get the recognition that she deserves, and promises to emerge as one of the finest talents to come around in a long time.

Karen Fleeman

New 'Oz' Show Set; Album Planned by 20th

■ LOS ANGELES — An original musical, "The Wiz," adapted from Frank Baum's "The Wonderful Wizard Of Oz," an all-black version of the classic tale, will have its pre-Broadway opening at the Mechanic Theatre in Baltimore on October 21. It will then open at the Fisher Theatre November 4, prior to premiering at New York's Wintegarden December 17.

20th Century Music holds exclusive world-wide publishing rights to the score, penned by Charlie Smalls, while 20th Century Records will release the original cast album. "The Wiz" is being produced by Ken Harper with Gilbert Moses handling directorial reins, choreography and staging of musical numbers by George Faison and book by Bill Brown.

20th Century Music Corporation president Herb Eiseman and 20th Century Records chief Russ Regan are planning an extensive world-wide exploitation campaign for the massive project.

Stephanie Mills will portray "Dorothy," Stu Gilliam appears as "The Scarecrow," Tiger Haynes fills the role of "The Tin Man," Ted Ross is "The Lion," Dee Dee Bridgewater is "Glinda, The Good Witch Of The South" and Butterfly McQueen will be featured as "The Queen Of The Mice."

ANDY KIM IS ON FIRE!



FIRE, BABY I'M ON FIRE. (3962)

From The Hot Chart Album "Andy Kim" (ST-11318)

Written and Produced by Andy Kim.



NEW CENSATION—Pride PD-7600
(Atlantic)

FIRST ROUND KNOCKOUT (prod. by Van McCoy/
Michael Viner) (Warner-Tamerlane/
Van McCoy, BMI)

Heavyweight championship sound is the singles debut for Mike Viner's latest soul find. Packs a punch-and-a-half of r&b power as it enters the hit ring. Glovely!

ANDY & DAVID WILLIAMS—

Barnaby 609 (Chess/Janus)
I DON'T KNOW HOW TO SAY GOODBYE (prod. by
David Paich) (Yellow Dog, ASCAP)

Teenage brothers have matured their sound right along with their choice of material. Question of breaking up is dealt with in an adult ballad manner.

JAMES GANG—Atco 7006

CRUISIN' DOWN THE HIGHWAY (prod. by
Tom Dowd) (Osiris, BMI)

It's burnin' rubber 90-miles-an-hour boogie time as the Gang's "Miami" album propels this rocker into the singles race. Get ready to flag it down as a winner.

BILLY 'CRASH' CRADDOCK—ABC 12036

RUBY BABY (prod. by Ron Chancey) (Hill & Range/
Quintet/Freddy Bienstock, BMI)

Third time around for this tune, having been a soul '50s biggie for the Drifters and a '60s pop giant for Dion. Fine Fall follow-up to his summery "Rub It In."

JAMES BROWN—Polydor 14258

FUNKY PRESIDENT (PEOPLE IT'S BAD) (prod. by
James Brown) (Dynatone/Belinda, BMI)

"Got to get over before we go under!" chants King James. Addressing the current national situation from the black side, he Fords the funky river of hard times.

JERRY BUTLER—Mercury 73629

PLAYING ON YOU (prod. by Calvin Carter/
Jerry Butler) (Butler, ASCAP)

The Iceman hasn't been this heavy in recent memory. Funky track allows his time-tested voice to assume new powers for pop and soul play, all the way around.

TYRONE DAVIS—Dakar DK 4538

I CAN'T MAKE IT WITHOUT YOU (prod. by
Richard Parker & Leo Graham) (Julio-Brian, BMI)

A firm fixture in soul chart circles for some six years now, Davis takes a Parker-penned rhythm concept off to yet another hit destination. Mr. T really makes it!

JAY DEE BRYANT—Island 008

STANDING OVATION FOR LOVE (prod. by
Jerry Williams Jr./Swamp Dogg) (Mr. Dogg/
ATV, BMI)

First American signing for the U.S. wing of the British-based diskery takes a cue from a not-too-distant Dells ballad biggie. Jay Dee's right on his hit toes for it.

SONG OF THE WEEK

LONELY TOGETHER

(American Wordways/
Star Spangled, ASCAP)

MS. ESTELLE LEVITT—Buddah 438N
(prod. by Art Polhemus)

STARK & MCBRIEN—RCA PB-10109
(prod. by David Spinozza)

Bound to shape up as one of the most unique cover battles yet this year. McBrien co-wrote this American Song Festival professional prize winner with Ms. Levitt; now they've gone their separate interpretive ways as artists. The Stark & McBrien duo version accentuates the romantic balladry while Estelle's comes on like an uptempo Carole King performance.

REDBONE—Epic 8-50043

ONE MORE TIME (prod. by Pat & Lolly Vegas/
Tribal Prod.) (Blackwood/Novalene, BMI)

Returning to their "Come and Get Your Love" teepee, Indian rock chief emerge with a new tangentially soulful boogie with a headdress on. Timely hit.

DAVID RUFFIN—Motown M 1327F

ME AND ROCK & ROLL (ARE HERE TO STAY) (prod. by
Norman Whitfield) (Stone Diamond, BMI)

Detroit best remembered for "My Whole World Ended" is back with his strongest in five years. Dynamic production sure makes Ruffin ready again.

LOVE—RSO SO-502 (Atlantic)

TIME IS LIKE A RIVER (prod. by Skip Taylor)
(Grass Roots, BMI)

Those classic "Forever Changes" rockers led by Arthur Lee show more of their funk roots now than in the band's psychedelic heyday. Righteously flowin' reunion disc.

CARL GRAVES—A&M 1620

BABY, HANG UP THE PHONE (prod. by John Florez)
(Tiny Tiger, ASCAP)

Man who produced "Rock the Boat" for the Hues Corporation shows how ballads are as much his bag as stormy seas. Oceans of soul sounds abound.

TIMMY THOMAS—Glades 1723 (TK)

I'VE GOT TO SEE YOU TONIGHT (prod. by
Steve Alaimo) (Sherlyn, BMI)

The "Why Can't We Live Together" man has a new album, and his new single brings back the sound he first moved in on. Tete a tete should see soul action.

FRESH START—ABC Dunhill 15017

GOIN' DOWN TO GET YA (prod. by Steve Barri/
Chalice Prod.) (Lanie, BMI; Neck-Doeski/
Mappo Time Period, ASCAP)

Group who recently debuted with their initial top 40-styled rocker displays much versatility on the second spin-off from their first lp. Get down to the glory!

GEORGE SEGAL—Signature DB-10099
(RCA)

**WHAT YOU GOIN' TO DO WHEN THE RENT COMES
'ROUND? (RUFUS RASTUS JOHNSON BROWN)**
(prod. by Bob Thiele) (Harry Von Tilzer, ASCAP)

Old-timey tune featured in his film "California Split" brings the actor back to the disc scene. Catchy honky tonk could hit-pattern "The Entertainer."

DIONNE WARWICKE—Warner Bros.
8026

SURE THING (prod. by Jerry Ragovoy)
(Dandy Dittys Untld., ASCAP)

Now that her Spinners session "Then Came You" has just topped the charts, the times seem most propitious for this solo thrust. Moody, gut-level kind of thing.

ISAAC TAYLOR—Ronn 80 (Jewel/Paula)

I'M TIRED OF THESE CHANGES (prod. by Isaac Taylor
& Johnny Sayles) (Su-Ma, BMI)

The "Dance Master" man Willie Henderson did the tight horn arrangements here, accomplishing some fine changes for Taylor as he makes a non-stop effort.

SIMON STOKES—Casablanca NB 809

PLAY IT AGAIN SAM (prod. by Kenny Kerner &
Richie Wise) (Ricks/Lonely Goose, BMI)

Act that made hello noise with "Captain Howdy" now brings the label's movie Bogart image onto wax. Rock tango takes us back to when a kiss was still a kiss.

HEARTWOOD—GRC 2037

GUARANTEED TO WIN (prod. by Paul Hornsby)
(Act One/Blue Surf, BMI)

Atlanta's answer to the Eagles is a folk-rock contingent with a spirit all their own. Infectious melody offers a sound warranty for AM and FM audiences.

CHECKMATES LTD.—Rustic 502

SEXY WAYS (prod. not listed)
(Black Pearl, BMI)

Soul act famed for their Vegas triumphs releases their first single on their new label. It's an intriguing blend of Stevie Wonder's wah-wahs and War's whoop-ups.

ROGER MCGUINN—Columbia 3-10044

PEACE ON YOU (prod. by Bill Halverson)
(Double R, ASCAP)

Going with the title cut of his second solo album, Roger rocks the Charlie Rich-written tune as one of the sweetest pieces he's ever cut. Byrdman flies high here.

MICHAEL WENDROFF—Buddah 437N

TAKE MY LOVE WITH YOU (prod. by
Lewis Merenstein & Ralph Moss)
(Buddah, ASCAP)

Although Wendroff's roots are folk-oriented, the first culling from his second album has an upbeat feel that's almost Jaggeresque. Storyline sensitivity is strong.

And David...played
before the Lord on all
manners of instruments
made of fir wood, even
on harps, and on psal-
teries, and on timbrels,
and on cornets, and on
cymbals.

— II Samuel 6:5

Warner Bros. Records is pleased to announce that it will
distribute Little David Records, beginning with new
albums by Kenny Rankin and The Modern Jazz Quartet.

Kenny Rankin
Silver Morning
LD 3000



The Modern Jazz Quartet
In Memoriam
LD 3001

The other Little David artists are
George Carlin and Flip Wilson.



VEEDON FLEECE

VAN MORRISON—Warner Bros. BS 2805 (6.98)

Artist extraordinaire sensuously slides his luxuriant vocals over the grooves of his first studio set in over a year. It's his eighth for Warners, the demand is great, programming possibilities are limitless, and its chart success is inevitable. The mood is mellow and lush, highlighted by "Bulbs," "Comfort You" and "Don't Push the River." Van's grand!



DAVE MASON

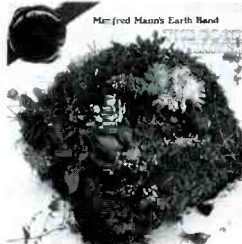
Columbia PC 33096 (6.98)

Dave Mason, ever since his early Traffic roots, has delivered earthy songs with hard-hitting emotional impact and musical ingenuity. And his new album runs true to that course. The sound is fuller on this recording, with horns aptly accenting, as "Get Ahold On Love," "All Along the Watchtower" and "Harmony & Melody" are a few of the bijoux on a bejeweled set.

THE GOOD EARTH

MANFRED MANN'S EARTH BAND—Warner Bros. BS 2826 (6.98)

Pop and progressive potential marks the band's new label bow. Upon a rock & roll base Mann and entourage build with striking jazz influences, classical sojourns and electronic energy to form their own unique and fulfilling sound. "Give Me the Good Earth" will gain quick FM favor along with the more commercial "I'll Be Gone."



McGEAR

MIKE McGEAR—Warner Bros. BS 2825 (6.98)

Renowned for his work with Britain's The Scaffold musical-comedy trio, McGear solos for the first time here, with the production reins in the skillful hands of his brother, Paul McCartney. Dazzling debut is highlighted by Bryan Ferry's "Sea Breezes," "Givin' Grease a Ride," and the single, "Leave It."



ROCK AND ROLL OUTLAWS

FOGHAT—Bearsville BR 6956 (Warner Bros.) (6.98)

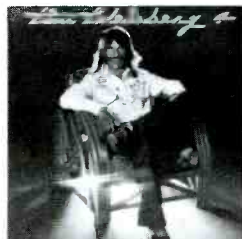
High energy rockers return in fine form, sure to add to their commercial achievements with this tight set. Hard rock prevails with a few exceptions: more harmonic expertise is displayed and the material is taking on an extensive rock & rolling nature. The title track, "Bruce Spruce Woman" and "Chateau Lafitte '59 Boogie" are the prime cuts.



TIM WEISSBERG

A&M SP-3658 (6.98)

Flute maestro makes beautiful music, as the lushly orchestrated "Winged Invitation," the jazz influenced "The Bruiser," and gently classical "Dion Blue" all testify. The sounds are symphonic and lovely, with Weissberg well abetted by Lynn Blessing and Judee Sill among others.



APPRENTICE (IN A MUSICAL WORKSHOP)

DAVE LOGGINS—Epic KE 32833 (5.98)

Loggins may be a novice on the recording scene but his skills are quite superior, as his hit-making capacity was amply exemplified the first time out with "Please Come to Boston." The debut set contains similarly sensitive selections, "Someday," "Second Hand Lady," and the aforementioned hit.



BRUJO

NEW RIDERS OF THE PURPLE SAGE—Columbia PC 33145 (6.98)

Countrified rockers continue blending their pungent western flavor with driving sounds to further their mellow appeal. The set's winners include a rendition of Dylan's "You Angel You," "Instant Armadillo Blues" and "Big Wheels." Ed Freeman production excels.



SILVER MORNING

KENNY RANKIN—Little David LD 3000 (Warner Bros.) (6.98)

This first for the Little David/Warner Bros. association could very well be the one to enlarge Rankin's cult following and bring him the multitudinous fans that his vocal capabilities warrant. The sound is his own unique blend of jazz, folk and pop, with "Haven't We Met," "Penny Lane" and the title tune best illuminating his special style.



FRIENDS & SMILEY SMILE

BEACH BOYS—Reprise 2MS 2167 (Warner Bros.) (6.98)

With the recent re-appreciation of these harmony masters (Capitol's "Endless Summer" occupied the number one spot on the RW chart and attained gold status) this two-record re-release is certain to fare fantastically. Special goodies include "Good Vibrations," "Heroes and Villains," "Vegetables" and "Meant For You."



DISCO PAR-R-R-TY

VARIOUS ARTISTS—Spring SPR 6705 (Polydor) (6.98)

A sure score set, especially in view of the fact that the current discotheque fad is flourishing. Continuously pulsating platters from the likes of Barry White, Mandrill, Timmy Thomas, Fred Wesley & the J.B.'s, Millie Jackson, James Brown, the Peppers and lots more guarantee to keep 'em in constant motion.



EARLY TIMES

BLACK OAK ARKANSAS—Stax STS-5504 (6.98)

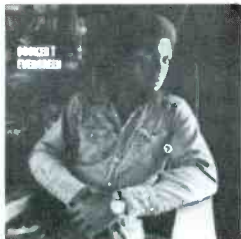
Take a trip back in time and hear the gutsy rock & rollers at their roots. The sound is spiraling and the music is more good-time oriented and less in the heavy metal vein, as "Someone or Something," "Sly Fox" and "Mean Woman (If You Ever Blues)" cohesively reveal.



EVERGREEN

BOOKER T—Epic KE 33143 (5.98)

After a string of hits with the MG's (ranging from "Green Onions" in '62 to "Time is Tight" in '69) Booker T emerges with a fresh '74 approach, as his gentle vocals enhance the sweet flowing tracks. Cuts to catch include "Tennessee Voodoo," "Country Days" and the title track instrumental single.



DREAMS AND ALL THAT STUFF

LEO KOTTKE—Capitol ST-11335 (6.98)

Guitar genius choose a totally instrumental route this time out, rather than the vocal road taken on the last set. Virtuoso performances are evident throughout, perhaps especially evident on "Constant Traveler," "Taking a Sandwich to a Feast" and "When Shrimps Learn to Whistle."



**THE NEW BIRTH
STRUCK GOLD ONCE,
AND THE ODDS
ARE GREAT THEY'LL
STRIKE AGAIN.**

**INTRODUCING THE BRAND NEW
SINGLE "COMIN' FROM ALL ENDS."**

PB-10110

Comin' right out of their hit album that's already sold over 200,000. And moving closer to their last gold album, "It's Been A Long Time."

RCA Records and Tapes



APL1/APS1/APK1-0494

KDAY's Success Story

By LENNY BEER

■ LOS ANGELES — KDAY is a new 50,000 watt station in the Los Angeles market that plays r&b music, and has done so since its inception on January 1, of this year. The major factor that makes KDAY's situation unique is that it is a top 40 format station that sounds like any other station of the same genre — without the white records. The disc jockeys have bright, clear up-sounding voices. The music excludes negatives in programming. The station will not play records that are heavy, black-sounding bluesy numbers or records with negative messages. (For example, James Brown's "Payback" or either version of "I Shot the Sheriff" were not played because of negative and incitement connotations, but Stevie Wonder's political commentary, "You Haven't Done Nothin'," was aired because it does not suggest any action or violence.)

KDAY's PD Jim Maddox set up the format with the goal of taking all the negatives out of black radio. "We play black music, it speaks for itself. There is no necessity to explain continually that we are a black station. It's like me introducing myself as Jim Maddox, black man, every-time I meet someone. Some things simply speak for themselves," commented Maddox. The result of KDAY's actions and format has been immediate acceptance by both the black and white communities. As a matter of fact, statistics show that 54 percent of KDAY's audience is white, leading to higher overall ratings in the last book than KGFJ, the powerful mainstay r&b station in the market.

The format of the records played includes 30 current records, some of which are album cuts, with the addition of a limited number of oldies. However, the station plays long versions of

hits and album cuts that Maddox feels are "better" and "stronger" airplay items. He does not believe in the time limitation theory of AM radio programming but in "having the music be as a good as possible, without jeopardizing the top 40 sound or going against all the science of top 40 programming." The effectiveness of his feelings on records to play and which versions to go with is always tested by communicating closely with his audience.

KDAY's success speaks for itself and also sets a precedent for what could be called "non-racial" r&b radio. It sounds good and has sold well for the first nine months it has been tested. Future success depends on many factors, both internal and external to KDAY. Maddox concludes that "It is the normal action to react to every move our competition makes, but we hope not to do this. We have faith in our philosophies of programming and our theories of black radio. We are aware of our market and will make only necessary and positive moves."

KSAN Names Simmons Program Director

■ SAN FRANCISCO — Bonnie Simmons has been named program director of KSAN, San Francisco, announced Tom Donahue, vice president and general manager of the Metromedia stereo station.

FMers Cite Buffy

■ NEW ORLEANS—Buffy Sainte-Marie (MCA) was honored as "FM Artist of the Year" by the National Association of FM Broadcasters meeting here (11) at the Fairmount Hotel.

AM ACTION

(Compiled by the Record World research department)

■ Neil Diamond (Col) continues his upward surge on the charts as he picks up WQXI, WCOL, WIBG and WSAI. Great jumps include 27-16 WRKO, 22-14 WQAM, 22-13 WOKY, 24-13 WIXY, 34-27 WCFL, among others.



Helen Reddy

John Denver (RCA) had another really fine week, adding heavyweight stations WFIL, WIBG and WSAI. Good jumps include HB-10 WQXI, 21-6 KSLQ, 12-9 KLIF, 17-10 WCOL, 14-11 WOKY, 28-18 WCFL and 23-18 WTIX.

Pointer Sisters (Blue Thumb). This record has consistently done well wherever aired. It broke pop out of the South, went to #1 at WMAK and stayed there for three consecutive weeks (still strong at #2). A good many other key stations are coming through now with zest. Adding the country crossover are WDGY, WSAI (ex.), KYA and KJR.

Billy Swan (Monument) maintains the tremendous strength and momentum gathered last week, as evidenced by many more major adds this week. They include WQXI, KFRC, WQAM, WIXY, KDWB and CKLW. It also remains in the #1 spot on WMAK as well as KILT. Some super moves include 22-15 KSLQ, 22-14 KIMN, 27-22 WOKY and 4-3 WSAI.

Harry Chapin (Elektra). As noted here last week, this record looks stronger and stronger with each successive week and this week it looks better than ever. Comprising the adds this week are WRKO, WOKY and KDWB. It moves 23-11 WSAI and comes in as their #5 request record. Sales look super wherever aired.



Neil Sedaka

Bobby Vinton (ABC). The action on this record remains positive and continues building. Additions are KIMN, WQAM, WMAK and WTIX. It moves 24-19 WSAI, 31-24 WCFL, CKLW 7-5, WDGY 18-17, WRKO 28-21, and maintains the number 1 position on WOKY for the second week in a row.

Bachman-Turner Overdrive (Mercury). Nearing its peak, this record warrants mention once again only to highlight the fantastic jumps it's taking. (It's on almost everywhere, including WABC this week.) Some moves are 15-8 KIMN, 19-7 KLIF, 22-11 WCFL, 24-15 WFIL, 30-22 WHBQ, 17-12 WQAM, 19-10 WLS, 25-20 WRKO, 10-5 KDWB, 3-2 WQXI, 2-1 WDGY and 1-1 WCOL.

NEW ACTION

Helen Reddy (Capitol) gains almost immediate acceptance on her newest, "Angie Baby." In only the second week since release, additions include WDGY, WCFL, WCOL, WRKO, KHJ, WOKY, KJR and KILT, along with KIMN and WMAK of last week. The signs read "instant smash."

Neil Sedaka (Rocket) is making an outstanding comeback. "Laughter In The Rain" garners acceptance this week on KFRC, WCOL and WMAK, along with KJR of last week. Getting off to a flying start!

COUNTRY RADIO

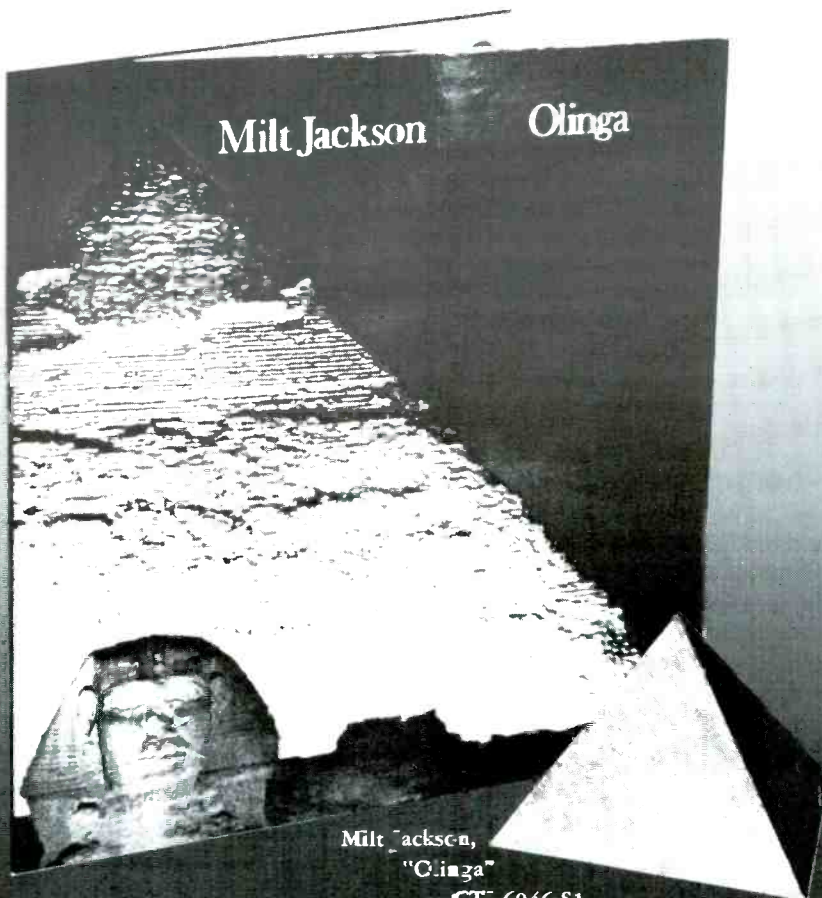
By CHARLIE DOUGLAS

■ The most recent artist to comment on the reception given by college students is **Bill Anderson**. He mentioned that in a recent concert at Purdue University, the "country" the music got, the more the audience got to their feet and the longer they stayed. Down home country is still strong in a majority of markets, and the stations continue to wonder at the lack of it being produced.

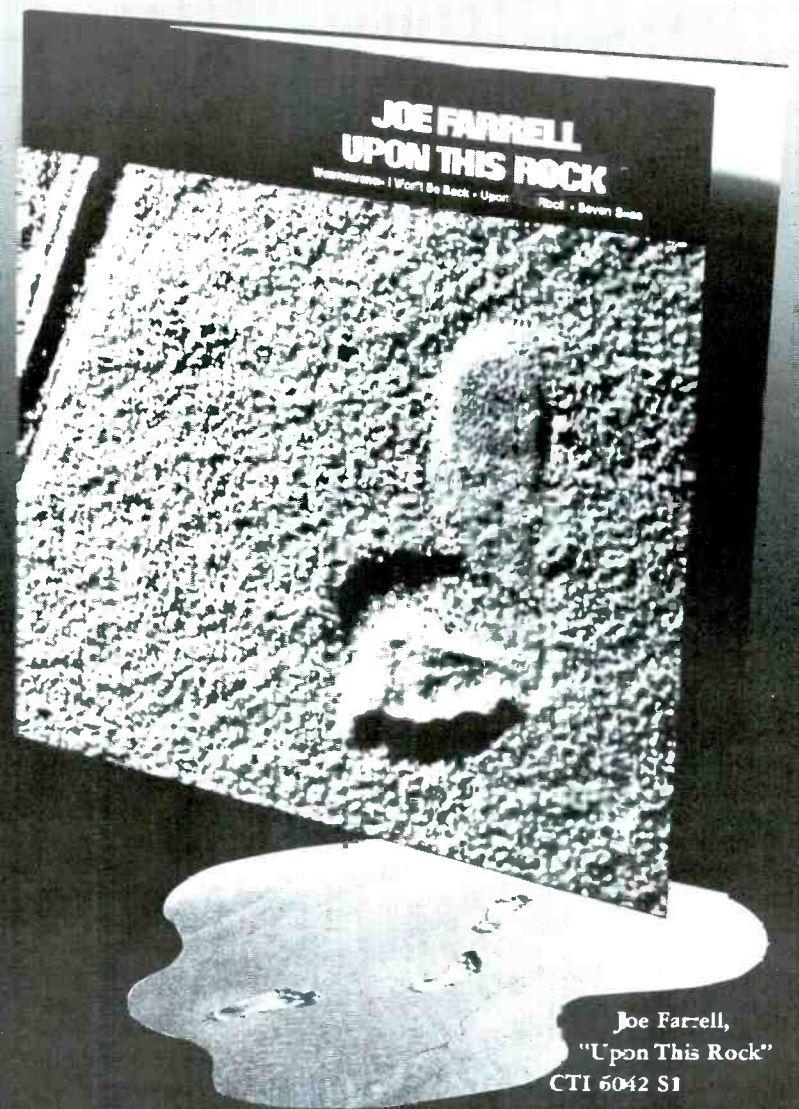
(Continued on page 49)

Beauty is more than skin deep.

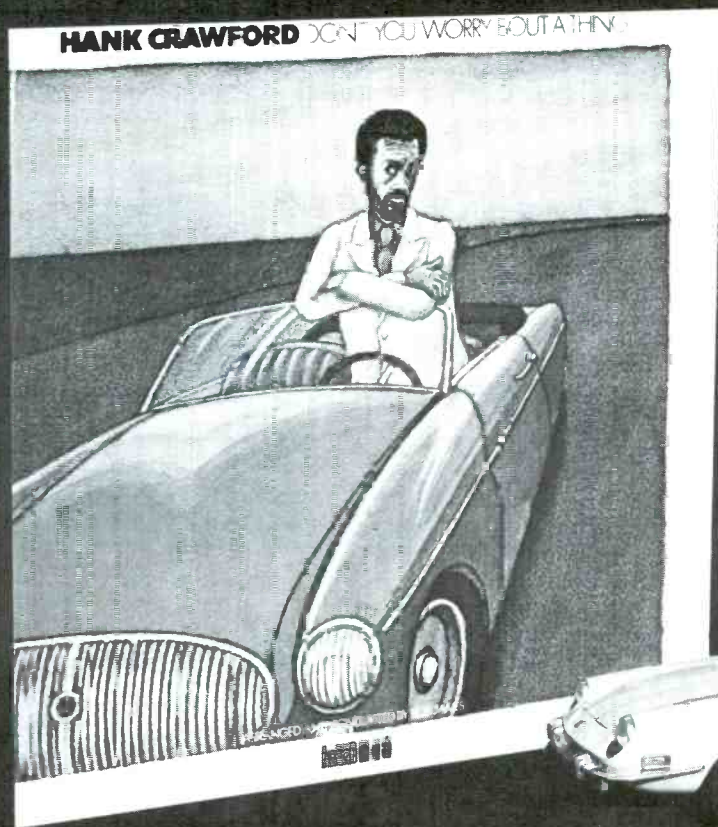
Anyone can package an album with super graphics, lamination, and skin wrap. But no one does it with the taste and distinction of CTI. When the package is unwrapped the true beauty of a CTI product reveals itself. The production of each album is personally supervised by CTI president, Creed Taylor. Each album is unique in concept and artistic statement. In short, each album speaks for itself. Sample the CTI October Release:



Milt Jackson,
"Olinga"
CTI 6046 S1



Joe Farrell,
"Upon This Rock"
CTI 6042 S1



Hank Crawford,
"Don't You Worry
'Bout A Thing"
KU 19 S1



Beauty to see and hear.



Distributed by MCA Records Corporation

Who In The World:

Steppenwolf Barks Back Into Solid Rock Action

■ HOLLYWOOD, CAL.—Steppenwolf is currently enjoying success for the second time in their career with their new "Slow Flux" album on Mums Records charted this week in **Record World** at 62, their single "Straight Shootin' Woman" charted at 27, and a tour that is now in progress drawing capacity crowds throughout the U.S. and Canada. During Steppenwolf's first time around, the band realized a whopping \$42 million in record and tape sales, and another \$7 million in concert appearances. Steppenwolf is out to better that figure this time.

'Odessa' Rights Acquired by MCA

■ LOS ANGELES — MCA Records, Inc. has acquired exclusive world rights to the original score of the Columbia motion picture, "The Odessa File," a John Woolf production of a Ronald Neame Film. The soundtrack was composed by Andrew Lloyd Webber with English lyrics by Tim Rice.

UJA/Massler

(Continued from page 4)

Massler's designation as 1974 Man of the Year follows past recognition accorded Morris Levy, Ahmet Ertegun, Florence Greenberg, Larry Uttall, Goddard Lieberson, Sam Clark, Sam Goody and Dave Rothfeld. They, along with Dinner chairman and last year's honoree Morris Levy and his committee, including Herb Goldfarb, Thea Zavin, Irv Biegel, Phil Kahl and Johnny Bienstock, will share the dais with Massler.

Rabbi Joachim Prinz, former president of the American Jewish Congress and spiritual leader of Massler's B'nai Abraham congregation in Livingston, New Jersey will present the Man of the Year Award to Massler.

Entertainment for the black-tie event will be by the Tommy Dorsey Orchestra, Tito Puente and his orchestra and additional guest artists who Levy and his committee are arranging for. In addition there are \$2,500 in door prizes to be awarded. Tickets are priced at \$75 with company tables available seating ten. Arrangements may be made through committee secretary Karin Grasso at (212) 757-9880 or UJA headquarters in New York (212) 265-2200.

John Kay, lead vocalist and leader of Steppenwolf is continually working to develop a show that will totally satisfy his audience. Working with him are original members Goldy McJohn playing a variety of keyboard instruments, Jerry Edmorton on drums, George Biondo on bass, and new member Bobby Cochran on electric guitar. The set consists of a healthy sampling of their many hits and much of the material found on "Slow Flux." The staging of the show is quite unique in that there are no visible amps or wires on stage. All electronic gear is radio remote controlled and hidden, giving the band total freedom on stage.

The machinery behind Steppenwolf can be accredited for a good portion of their current success. Mums Records, a CBS Custom Label, is a small, effective company in the CMA building in Beverly Hills. Hal Landers and Bobby Roberts own Mums which includes the likes of gold record winner Albert Hammond and a new, young act, the Jackson Sisters, who are currently in the studios with Johnny Bristol. Backing Landers and Roberts is the sales/promotional team of Larry Douglas and Steve McCormick. All four of these individuals apply their business backgrounds in bringing home the hits for Steppenwolf and the entire Mums talent lair.

Who In The World Photo Identification

Pictured in the cover photo (from left) are Steppenwolf members: Bobby Cochran, Jerry Edmorton, John Kay, Goldy McJohn and George Biondo.

The Coast (Continued from page 8)

been selected for showing at the next New York Film Festival . . . Midnight Train To Tulsa: "The Midnight Special" TV series taped a tribute to **Fats Domino** on location at the Tulsa, Oklahoma State Fairgrounds. The show includes appearances by Domino, **Charley Pride**, and other performers . . . **Judy Collins** has been signed for the upcoming ABC News series, "American Adventure Special," which will present real people in real life situations, confronting the forces of nature. Ms. Collins will help tell the story in word and song of people facing the constant threat of forest fires . . . English folksingers **Steeleye Span** will record their own special for American television during their concert tour of the U.S. early next fall, and have just finished waxing their fourth album for Chrysalis . . . **Alvin Lee & Company** will embark on a 30 city tour with newly-signed Columbia artists **American Tears**, whose album "In Flight" was recently released . . . Happy trails go to my ex-"partner-in-crime" **Rita Turner**, who has returned to her home state of Kansas to operate and manage a boutique. The **RW** staff wishes her the best of luck.

Raitt Fete



Bonnie Raitt was feted following her Avery Fisher Hall sell-out concert by the Burbank home team. Pictured from left: Mo Ostin, Warner Bros. Records board chairman; Mrs. Joe Smith; Mrs. Mo Ostin; Joe Smith, Warner Bros. Records president; Bonnie Raitt; Mrs. Stan Cornyn; Stan Cornyn, Warner Bros. Records senior vice president and director of creative services.

Columbia Rush Promo

■ NEW YORK — Columbia Records has kicked off a major merchandising campaign on behalf of Tom Rush. The legendary singer-songwriter, who is currently enjoying top FM airplay with his latest Columbia album, "Ladies Love Outlaws," has embarked on a six-month tour of the U.S. to coincide with the merchandising effort.

Included in the six-month concert tour are 12 dates with Columbia recording artists Loggins and Messina; 11 club appearances to be simulcast on FM radio in major markets such as Denver, Atlanta, Memphis, Nashville, Cincinnati, Minneapolis, Milwaukee and others; and a concert to be carried on the National Public Radio Network, going to 175 public service radio stations across the country.

Columbia Records will be supporting these performances with print, radio and television advertising in virtually every major market across the country.

Ren Grevatt Names Account Executive

■ NEW YORK—Ida S. Langsam has been named account executive at Ren Grevatt Associates, New York-based music and disc PR firm. Ms. Langsam had been serving as an administrative assistant with the firm, which she joined last year.

Degrees

Formerly area coordinator for the National Committee for John Lennon and Yoko Ono, Ms. Langsam also served in publicity operations for Apple Records. She holds a B.A. degree in mass communications from Queens College and also received an associate degree in photography from the Fashion Institute of Technology in New York City.



Ida Langsam

Olivia Gold

■ LOS ANGELES—MCA recording star Olivia Newton-John's first MCA lp, "Let Me Be There," and the single, "I Honestly Love You," from her second MCA lp, "If You Love Me, Let Me Know," have both been certified gold by the RIAA.

The new single by

THE RIGHTEOUS BROTHERS

Bill Medley & Bobby Hatfield

is DREAM ON

(7006)

Right On!
Righteous
Brothers!

From their album,
Give It To The People
(ST-9201)

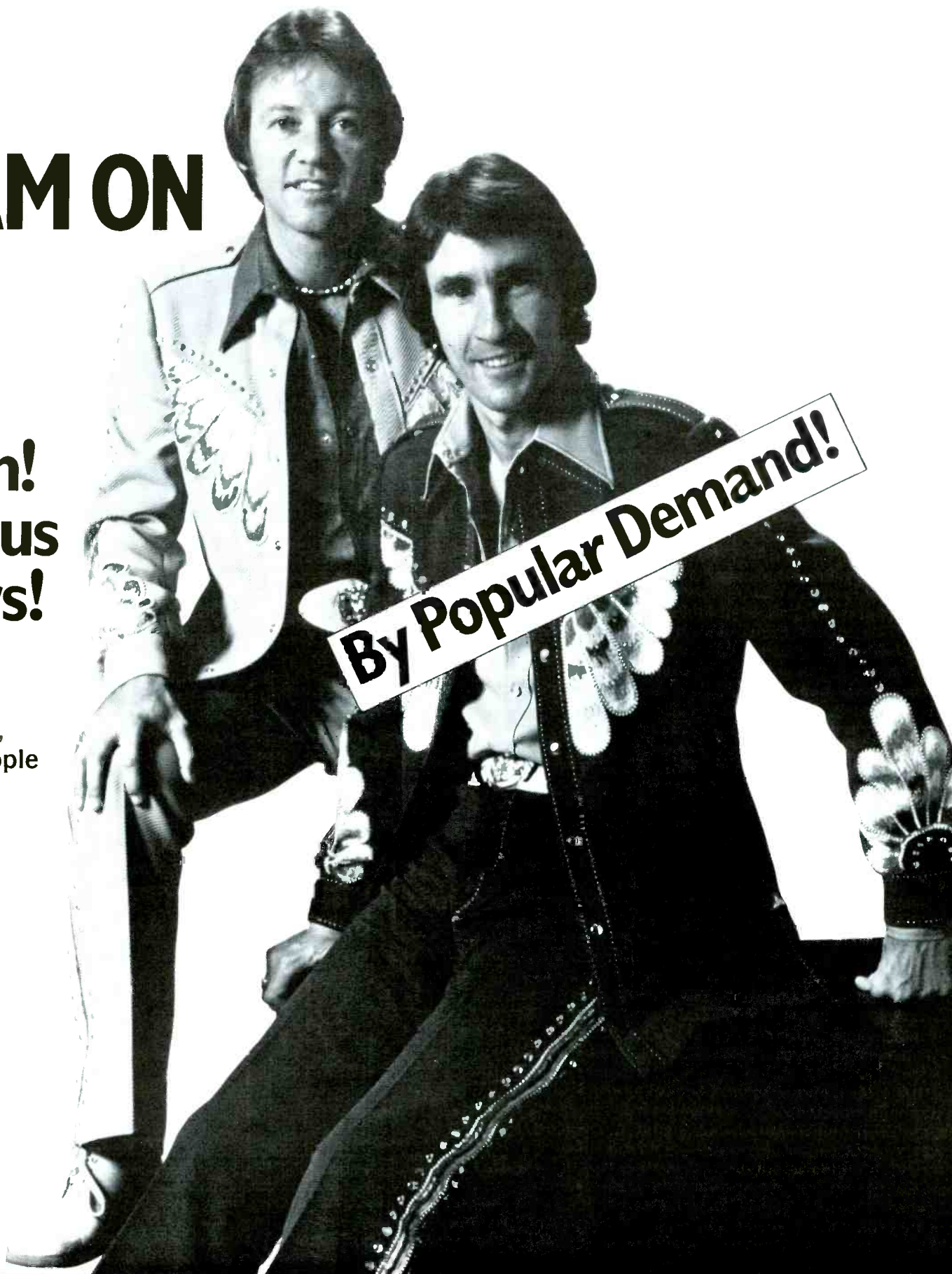


Produced by
Dennis Lambert
and Brian Potter



Marketed by
Capitol Records

By Popular Demand!



The Right Time for Golden Earring

By ROBERTA SKOPP

■ NEW YORK — Golden Earring is the foursome that first took Holland by storm, proceeded to spread their influence throughout Europe, and recently made their presence felt strongly Stateside with a top three single, "Radar Love," and a gold album, "Moon-tan," which is still on the **Record World** Album Chart after twenty-two weeks. In spite of those vast victories, however, the Track/MCA recording artists feel that "this is when the real work starts," as they confided while recently visiting the **Record World** offices.

Talking about the group's remarkable international impression, Barry Hay, vocalist and flautist for the group, shyly explained, "It's what we've been working for and everybody's really happy, but as far as we're concerned nothing's really happened. We've got to take it from here." They've established, for themselves, a track record that must be maintained and enhanced, with a new album and tour on the horizon to hopefully fulfill those goals.

In chatting, the quartet explained that they are taking a more rock and rolling direction on the new album, due for release early in the new year, with more



Pictured above, during a recent visit to the **Record World** offices, are, from left: (standing) Rinus Gerritsen, Cesar Zuidervijk, guest keyboardist Robert Stipps; and (kneeling) Barry Hay and George Kooyman.

strength lying in their tune structure this time out. The "Moon-tan" album, which brought them into the limelight after having been in existence for ten years (four in their current line-up) is an essentially rhythmic base upon which electrical know-how is built, thus yielding their own brand of high energy music. As Barry expounded, "The old album is sort of psychedelic. The new one's really orderly, with the songs having a beginning, an ending and a solo in between. It's a real album for dancing, or vacuum cleaning the house, or anything."

A tour is set to coincide with the new disc's release, in addition to the tour of the States that they are presently in the midst of (wedged between the two American tours is a British tour and final completion of the album—all the tracks are down). In addition...

(Continued on page 50)

CLUB REVIEW

Another Milestone for Paul Anka

■ LAS VEGAS—There was a strike in Las Vegas last week. So the sign on the marquee read Andy Williams, but the standing ovation from the sold out crowd inside Caesar's Palace was for Paul Anka (UA). Yes, Paul Anka, the teenage pop star turned into Vegas performer and now returned to his origins with a number 1 single, has conquered and re-conquered both worlds. Friday night (11) Anka sang old and sang new in a virtuoso performance demonstrating both his stage professionalism which was acquired through many years of experience, and his boyish charm, which still shines through.

Musical highlights of the evening were Paul's delivery of his current hit, "You're Having My Baby," as well as "My Way," a

medley of his early hits (including "Diana" and "Put Your Head on My Shoulder") and Neil Diamond's "I Am I Said." Anka also introduced Odia Coates (the female voice on "Baby") to join him in a stirring rendition of "Help Me Make It Through The Night." Miss Coates then turned in a cooking solo version of "I've Got To Use My Imagination." She is Anka's latest find and is headed for an exciting future of her own.

The show concluded with a presentation of a gold record for "You're Having My Baby" by Al Teller, president of United Artists Records, to Anka. Also, Teller announced that the single had just reached the two million mark. It was a fitting climax and another milestone in Anka's career.

Lenny Beer



It was a gala evening when United Artists recording star Paul Anka opened at Caesar's Palace in Las Vegas. Pictured in the photo on the left is Bill Weinberger, president of Caesar's Palace, looking on while Al Teller (right), president of UA Records, presents Anka with a gold record for his chart-topping disc, "(You're) Having My Baby." In the photo on the right Record Worlders Spence Berland and Lenny Beer present Anka with special plaques in honor of his number one chart position; shown sharing the glory are (from left) UA vice president Bob Skaff; Teller; Odia Coates, who sang on the disc with Anka; Berland; Anka and Beer.

Betts Sets Tour

■ MACON, GA.—Guitarist Richard Betts, whose first solo album, "Highway Call," was released in August, will embark on a nationwide tour commencing on November 1. The show is billed as "Richard Betts — An American Music Show" and will play a total of 25 cities within 35 days.

Alice Gets Gold

■ NEW YORK — Alice Cooper's "Greatest Hits" album, released by Warner Bros. Records, has been officially certified gold by the RIAA.

Wood 'Wizzardry



United Artists recording star Roy Wood paused for a pose during his recent stay in Los Angeles. The British rock star performed with his band Wizzard at Santa Monica Civic Auditorium where he was greeted backstage by Spencer Proffer (left), national executive director, a&r, and UA vice president, creative services, Bob Cato (right).

new york central

BY IRA MAYER

■ It's not easy to turn down an invitation to watch a baseball game from the organist's booth, but schedules didn't quite coincide, and so we visited with Jane Jarvis while working in her other guise—as a vice president of MUZAK. The Shea Stadium job, playing for the Mets, keeps her in practice playing. At MUZAK Ms. Jarvis handles the producing at recording sessions, writes songs to order for special occasions and keeps an ever-watchful eye on the system she devised for codifying the selections used by MUZAK in its worldwide music services.

While MUZAK receives more than its share of ridicule, Ms. Jarvis is careful to point out the goals and purposes of the form: to combat fatigue and boredom. Thus the primary users are offices, factories and other light industry, where the hope is to overcome the peak fatigue hours (10-11 a.m. and 2:30-3:30 p.m.). Physiological studies are used to arrive at a "stimulus progression," which is in turn used to determine the programming of the MUZAK tapes.

"We don't want you to listen," Ms. Jarvis explains. "We want you to hear it." And as you tour the offices and control rooms at their Park Avenue locale, you start to listen just to test yourself if you can pick out the beginning and end of the individual 15 minute sets.

MUZAK maintains a working catalogue of about 10,000 songs, all of which they record themselves, using top studio musicians around the country (though most of the recording is done at RCA here) They've recorded some 600 songs per year for each of the last two years, employing more than 200 musicians.

In addition to the regular service, which runs 24 hours a day and

(Continued on page 39)

October Release Set by Phonogram

■ CHICAGO — Phonogram, Inc. is releasing seven albums as its October release. The release has been split in two sections: Faron Young's "A Man and His Music," the Sensational Alex Harvey Band's "The Impossible Dream" and Brown's Home Brew's "Together" were issued on October 15, with the Ohio Players' "Fire," Captain Beefheart's "Bluejeans and Moonbeams," the Joneses "Keeping Up With the Joneses" and Greenslade's label debut, "Spyglass Guest," to be released two weeks later.

ABC Announces New Quarters

■ NEW YORK—The metropolitan New York branch of ABC Records Inc. has moved to larger headquarters and is now located at 56-16 37th Avenue, Woodside, New York 11377; phone: (212) 476-0500.

WE, BURLINGTON MUSIC,
are the exclusive world-
wide publishers
of the songs of
TIM MOORE.



WE are proud that Art Garfunkel recorded Tim's "SECOND AVENUE."

WE are proud that Ron Dante recorded Tim's "CHARMER."

WE are proud that Tim won The American Song Festival.

(We hope you've heard Tim's "Second Avenue" and
"Charmer." On Asylum Records.)

WE, Burlington Music, would
now like to take a bow.



Left to right:

Carolyn Kalett
Administrative Manager

Eddie V. Deane
General Professional Manager

Mimi Trepel
Managing Director

Johannan Vigoda
Tim's Personal Manager

Cheryl Hughes
Tim's Moral Support and
Inspiration

Harris Goldberg
Tim's Personal Manager

Judy Gattegno
Burlington's Aide-de-camp



Raul Abeyta
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'Tra-La-Days' Are Over As Sedaka Rockets to Hit-Bound Heights

By ROBERT ADELS

■ NEW YORK — If your memories of Neil Sedaka seem to stop around "Happy Birthday Sweet Sixteen" and "Next Door to an Angel," take a look at The Singles Chart. His latest release, "Laughter in the Rain," is the **Record World** Chartmaker of the Week. Then, mull this comment from the songwriter-performer over a few times in your mind: "I'm the highest paid American entertainer in England today. But don't tell the tax-man!"

No, this isn't your ordinary comeback. A few years ago, acting on some business advice, Sedaka journeyed to England for concert appearances as his "Solitaire" album was beginning to make some noise. After a BBC-TV special and some sold-out dates, he found himself with three albums simultaneously on the U.K. charts: "Solitaire," "Tra-La Days Are Over" (referring to his abandonment of the kind of song genre "... Sweet Sixteen" represented to him) and "Laughter in the Rain."

About six months ago, Elton

John invited Sedaka to a party and, according to Neil, "was over the moon that my last two albums and four big singles had never been released in America."

Not too long after that, Elton signed Sedaka, who already had re-signed for most world markets with Polydor, to a U.S. and Canada deal with his own Rocket label, here distributed by MCA. The label will be issuing an album including "Laughter in the Rain" called "Sedaka's Back" which contains what Elton and Neil agree are the best tracks from his three British chart albums. With the single off to such a strong start, the lp seems assured of a healthy reception on Sedaka's home turf.

Most oldie freaks are well aware that Sedaka the composer, coupled with lyricist Howard Greenfield, continued to turn out chart songs for other acts long after Neil Sedaka's golden age of RCA hits faded away in the mid '60s. But Neil is now also doing

(Continued on page 47)

CONCERT REVIEW

Reed Rouses Felt Forum

■ NEW YORK — The Felt Forum possessed many of the same qualities as another New York venue, the Academy of Music, last week (8) when Lou Reed (RCA) appeared there and drew the kind of audience usually associated with the aforementioned hall.

The crowd was most definitely a Reed-y one, as evidenced by their non-acceptance of the opening act, Darily Hall and John Oates (Atlantic). The harmonizing duo predominantly performed tunes from their recently released Todd Rundgren produced "War Babies" album, and hot Toddy's influence was surely felt, as the twosome were heavily bent on electronic effects. At times the metallic sounds were somewhat overbearing and not as yet mastered, but for the most part their superb harmonies, lyrics and melodies melded into marvelous music, with "War Baby Son of Zorro," "Is It A Star," and the original and still the best version of "She's Gone" being the best of the batch.

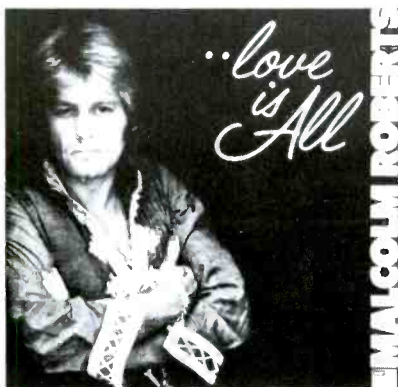
Reed's entrance was exciting, as he jumped onstage blonded and dressed in '50s sleaze (jeans that he had to get into with a

shoe horn, sleeveless black T-shirt, black leather jacket, and pitch black sunglasses that were removed only for a brief moment), and he quickly leaped into a rhythmic version of a hit from his Velvet Underground days, "Sweet Jane." He continued in that gutter-gossamer vein, enhancing the spacey greaser effect with a variety of bumps 'n grinds in tune to "Vicious," the dramatically rendered "Heroin," his newly-released single, "Sally Can't Dance" and "Walk On the Wild Side."

It's been just about a year (last December was Reed's most recent New York gig, held at the aforementioned Academy of Music) since Reed appeared before his home town folk, with the span between those dates marking Reed's growth from a "cult" figure to his thrust into the national limelight (easily evidenced by the bulleted 38 next to his "Sally Can't Dance" on the **Record World** Album Chart). And it was that maturation, comprised of his onstage appeal, tight back-up musicians, and distinct material, that his first and foremost fans came to pay homage to.

Roberta Skopp

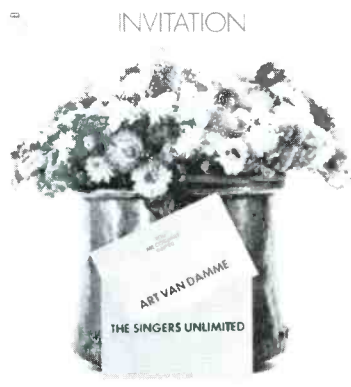
DYNAMITE!



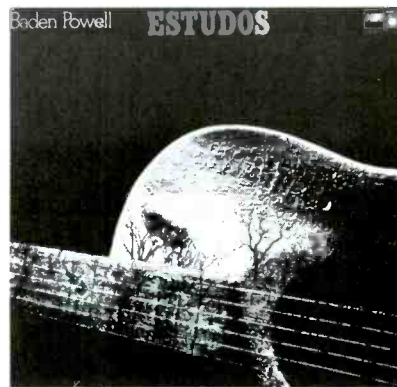
BC 29567 Malcolm Roberts



MC 25351 George Shearing



MC 22016 Art Van Damme & Singers Unlimited



MC 29194 Baden Powell

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on four new Chartbusters.
Available now!



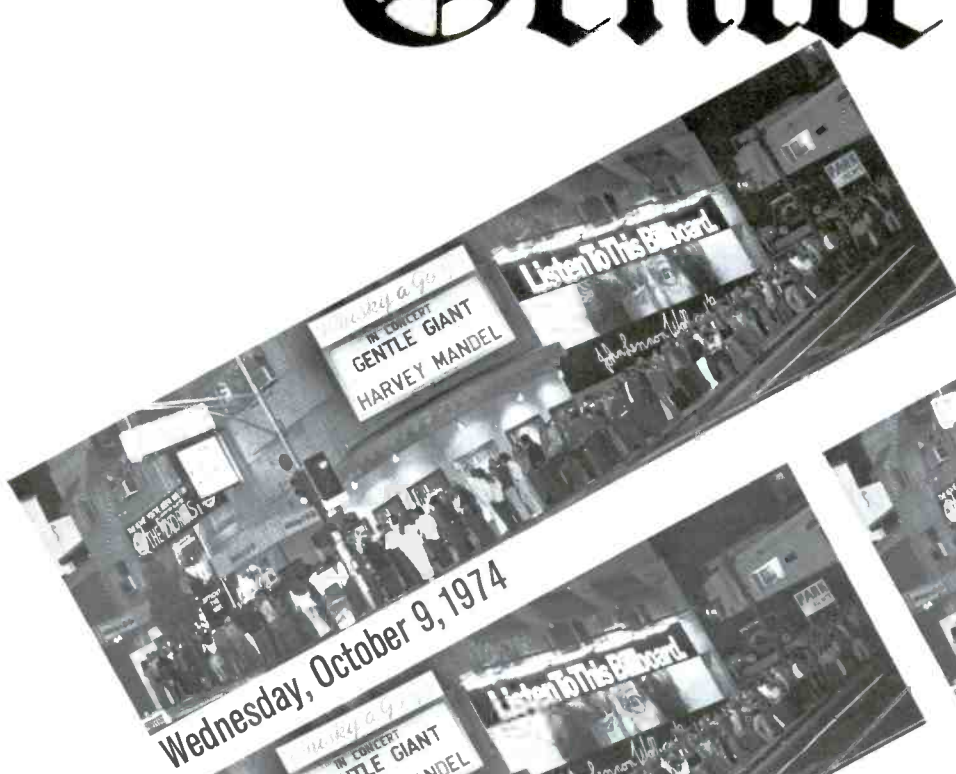
BASF SYSTEMS
CROSBY DRIVE,
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IT HAPPENED ON THE SUNSET STRIP!

Giant Crowds Pack Whisky in L.A. to see

Gentle Giant



Wednesday, October 9, 1974



Friday, October 11, 1974



Thursday, October 10, 1974



Sunday, October 13, 1974



Saturday, October 12, 1974

...and Giant will be Growing on the road:

- | | | |
|---------|-----------------------|-----------------------|
| Oct. 21 | Columbus, Ohio | Agora |
| Oct. 22 | Chicago, Illinois | Auditorium Theater |
| Oct. 23 | Parsippany, N.J. | Joint In The Woods |
| Oct. 24 | North Hampton, Pa. | Roxy |
| Oct. 25 | Pittsburgh, Pa. | Carnegie Mellon Univ. |
| Oct. 26 | Philadelphia, Pa. | Spectrum |
| Oct. 28 | Detroit, Michigan | Ford Auditorium |
| Oct. 31 | Springfield, Illinois | |
| Nov. 1 | New York, New York | Academy of Music |
| Nov. 2 | Boston, Mass. | Orpheum Theater |
| Nov. 6 | Flint, Michigan | |
| Nov. 7 | Allentown, Pa. | |
| Nov. 8 | Teaneck, N.J. | |
| Nov. 9 | New Haven, Conn. | Yale Univ. |
| Nov. 15 | Knoxville, Tenn. | |
| Nov. 17 | Memphis, Tenn. | |



The album for the audience is
"The Power and The Glory"
 (ST-11337)



ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

100 THE SINGLES CHART 150

| | | | |
|--|--------|--|-----|
| AFTER THE GOLDRUSH Fritz Freyer (Cotillion/ Broken Arrow, BMI) | 30 | LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP) | 20 |
| ANGIE BABY Joe Wissert (WB Music, ASCAP) | 51 | LOVE DON'T LOVE NOBODY Thom Bell (Mighty Tree, BMI) | 41 |
| ANOTHER SATURDAY NIGHT Car Stevens (Kags, BMI) | 37 | LOVE ME FOR A REASON Mike Curb (January, BMI) | 89 |
| ASK ME Bobby Martin (Big Seven, BMI) | 87 | LOVE MY LIFE AWAY Curb & Lloyd (Jobete, ASCAP) | 10 |
| BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP) | 24 | MY COUNTRY Glen Campbell (Kayetkay/ Every Little Tune/ Pierre Cossette, ASCAP) | 65 |
| BEACH BABY John Carter (John Carter, PRS) | 21 | MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI) | 25 |
| BLOOD IS THICKER THAN WATER Fioravanti & Davis (Philmela/Common Good, BMI; Melomega/Coral Rock, ASCAP) | 50 | NEVER MY LOVE Bengt Palmers (Warner-Tamerlane, BMI) | 9 |
| CAN'T GET ENOUGH Bad Company (Badco, ASCAP) | 4 | NOBODY Templeman & Waronker (Warner-Tamerlane/Captain America, BMI) | 99 |
| CAN'T GET ENOUGH OF YOUR LOVE BABE Barry White (Sa-Vette/January, BMI) | 38 | NOTHING FROM NOTHING Billy Preston (Almo, ASCAP) | 2 |
| CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC) | 28 | OVERNIGHT SENSATION (HIT RECORD) Jimmy Lenner (CAM-USA, BMI) | 39 |
| CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP) | 44 | PAPA DON'T TAKE NO MESS James Brown (Dynatone/Belinda, BMI) | 63 |
| CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI) | 35 | PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP) | 42 |
| COUNTRY SIDE OF LIFE Tow Dowd (No Exit, BMI) | 86 | PLAY SOMETHING SWEET (BRICKYARD BLUES) Jimmy Lenner (Warner-Tamerlane/Marsaint, BMI) | 33 |
| DEVOTION Wissert & White (Sagfire, BMI) | 90 | PRETZEL LOGIC Gary Katz (American Broadcasting, ASCAP) | 77 |
| DISTANT LOVER (Jobete, ASCAP) | 60 | RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI) | 55 |
| DO IT ('TIL YOUR SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI) | 22 | ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI) | 66 |
| DON'T EAT THE YELLOW SNOW Frank Zappa (Munchkin, ASCAP) | 85 | ROCK ME GENTLY Andy Kim (Joachim, BMI) | 59 |
| DORAVILLE Buie, Nix, Cobb (Low-Sal, BMI) | 71 | SECOND AVENUE Garfunkel & Halee (Burlington/Andustin, ASCAP) | 56 |
| EARACHE MY EYE Lou Adler (India, ASCAP) | 45 | SECOND AVENUE Nick Jameson (Burlington/Andustin, ASCAP) | 83 |
| EARLY MORNING LOVE Jefferson Lee (Act One, BMI) | 72 | SHE'S GONE Lambert & Potter (Unichappell, BMI) | 67 |
| EASY STREET Rick Derringer (Silver Steed, BMI) | 97 | SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/AI Green, BMI) | 43 |
| EVERLASTING LOVE Papa Don & Tommy Cogbill (Rising Sons, BMI) | 19 | SKIN TIGHT Ohio Players (Ohio Players/ Unichappell, BMI) | 18 |
| EVIL BOLL-WEEVIL Jec McKee (Gelt, BMI) | 91 | SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI) | 32 |
| FAIRYTALE (Parathumb/Pologrounds, BMI) | 64 | STEPPIN' OUT (GONNA BOOGIE) TONIGHT Medress & Appell (Levine & Brown, BMI) | 11 |
| FALLIN' IN LOVE Richard Podolor (Song Mountain, ASCAP) | 62 | STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI) | 5 |
| FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI) | 84 | STRAIGHT SHOOTIN' WOMAN Steppenwolf (Scar, BMI) | 27 |
| GIVE IT TO THE PEOPLE Lambert & Potter (ABC-Dunhill/One of a Kind, BMI) | 34 | SWEET HOME ALABAMA Al Kooper (Dutchess/Hustlers, BMI) | 12 |
| GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shada, ASCAP) | 75 | THE BITCH IS BACK Gus Dudgeon (Big Pig/Leeds, ASCAP) | 7 |
| HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP) | 52 | THE BLACK-EYED BOYS Murray & Callander (Murray-Callander, ASCAP) | 67 |
| HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP) | 95 | THE NEED TO BE Jimmy Bowen (Keca, ASCAP) | 26 |
| HIGHER PLANE Kool & The Gang (Delightful/Gang, BMI) | 47 | THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP) | 100 |
| HONEY HONEY Anderson & Ulaeus (Overseas, BMI) | 54 | THEN CAME YOU Thom Bell (Mighty Three, BMI) | 16 |
| I CAN HELP Young & Swan (Combine, BMI) | 40 | THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI) | 78 |
| I CAN'T LEAVE YOU ALONE Casey & Finch (Sherlyn, BMI) | 96 | TIN MAN George Martin, (WB, ASCAP) | 14 |
| I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI) | 73 | TOUCH ME Mike Hurst (Intersong, ASCAP/AI Gallico, BMI) | 70 |
| I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI) | 6 | TRAVELIN' SHOES Johnny Sandlin (Crabshaw, ASCAP) | 53 |
| I LOVE MY FRIEND Billy Sherrill (Algee, BMI) | 69 | VIRGIN MAN Smoke Robinson (Taml, ASCAP) | 68 |
| I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP) | 46 | WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI) | 15 |
| I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI) | 81 | WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI) | 29 |
| I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP) | 31 | WHO DO YOU THINK YOU ARE Steve Barri (Belize/American Dream, ASCAP) | 79 |
| JAMES DEAN (Benchmark, ASCAP) | 93 | WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP) | 49 |
| JAZZMAN Lou Adler (Colgems, ASCAP) | 1 | WOMAN TO WOMAN Jackson & Stewart (East-Memphis, BMI) | 92 |
| KINGS OF THE PARTY Morris & Stevens (Big Leaf, ASCAP) | 48 | YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI) | 8 |
| KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP) | 58 | YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI) | 36 |
| LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP) | 74, 88 | YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP) | 61 |
| LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP) | 82 | YOU HAVEN'T DONE NOTHING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) | 3 |
| LET THIS BE A LESSON TO YOU Jackson & Yancy (Butler, ASCAP) | 98 | YOU LITTLE TRUSTMAKER Billy Jackson (Dramatics/Bacon Fat, BMI) | 23 |
| LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI) | 57 | (YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI) | 80 |
| LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI) | 17 | | |
| LIVE IT UP Isely Bros., Cecil & Margouloff (Bovina, ASCAP) | 94 | | |

| OCT. 26 | OCT. 19 | | |
|---------|---------|--|--|
| 101 | 106 | PROMISED LAND ELVIS PRESLEY—RCA PB 10074 (Arc, BMI) | |
| 102 | 102 | CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC) (Act One, BMI) | |
| 103 | 119 | SUGAR PIE GUY, PT. 1 JONESSES—Mercury 73614 (Landy/Unichappell, BMI) | |
| 104 | 104 | LOOK AWAY OZARK MTN. DAREDEVILS—A&M 1623 (Lost Cabin, BMI) | |
| 105 | 112 | I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn CPS 0209 (WB) | |
| 106 | 107 | HE DID ME WRONG, BUT HE DID IT RIGHT PATTI DAHLSTROM—20th Century 2113 (Patti Dahlstrom/Camp, ASCAP) | |
| 107 | 108 | CANDY'S GOING BAD GOLDEN EARRING—MCA/Track 40309 (Larry Shayne, ASCAP) | |
| 108 | 111 | LET GO BRAIN CADD—Chelsea 3002 (Pocket Full of Tunes/ Common Good, BMI) | |
| 109 | 109 | LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB 10031 (Owepar, BMI) | |
| 110 | — | SOMEDAY DAVE LOGGINS—Epic 8-50035 (Leeds/Antique, ASCAP) | |
| 111 | — | I DON'T REALLY WANT TO GO NEW COLONY SIX—MCA 40288 (Midday, BMI) | |
| 112 | 105 | WALL STREET SHUFFLE 10cc—UK 5N 49203 (London) (ManKen, BMI) | |
| 113 | 116 | I DID WHAT I DID FOR MARIA EROL SOBER—ABC 12016 (Murray-Callander, ASCAP) | |
| 114 | 101 | CARRIE'S GONE J. C. STONE—Private Stock 45-002 (E. B. Marks, BMI) | |
| 115 | 115 | LOOSE BOOTY SLY & THE FAMILY STONE—Epic 50033 (Stoneflower, BMI) | |
| 116 | — | BUNGLE IN THE JUNGLE JETHRO TULLI—Chrysalis CPS 2102 (WB) (Maison Rouge, ASCAP) | |
| 117 | 117 | HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI) | |
| 118 | 118 | THE CREDIT CARD SONG DICK FELLER—United Artists UA XW535 (House of Cash, BMI) | |
| 119 | 121 | FALLING OUT OF LOVE BUSTER BROWN—RCA PB 10023 (Pedal Point/Dunbar, BMI) | |
| 120 | — | ROSES ARE RED MY LOVE WEDNESDAY—Sussex 623 (United Artists, ASCAP) | |
| 121 | 123 | WALKING IN THE WIND TRAFFIC—Asylum 45207 (Ackee, ASCAP) | |
| 122 | 120 | U.S. BLUES GRATEFUL DEAD—Grateful Dead 45-03 (Ice Nine, ASCAP) | |
| 123 | 126 | BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 (Chess/Janus) (Groovesville, BMI) | |
| 124 | — | HIGH PRICE TO PAY FELIX CAVELIERE—Bearsville BSS 0300 (WB) (Ki/Sweet Jams, ASCAP) | |
| 125 | 128 | BALLAD OF LUCY JORDAN DR. HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI) | |
| 126 | 114 | AFTER THE FIRE IS GONE WILLIE NELSON & TRACY NELSON—Atlantic SD 4028 (Twitty Bird, BMI) | |
| 127 | 129 | VOO-DOO MAGIC RHODES KIDS—GRC 2033 (Group Two, ASCAP) | |
| 128 | 136 | CLOSE TO ME THE CLAMS—Three Brothers 404 (CTI) (Blue Seas/ Jac/US Songs, ASCAP) | |
| 129 | — | MEET ME ON THE CORNER HENRY GROSS—A&M 1613 (Sweet City Song, ASCAP) | |
| 130 | 132 | DON'T LET ME DOWN HOLLIES—Epic 8-50029 (Famous, ASCAP) | |
| 131 | 134 | YOU BRING OUT THE BEST IN ME DEREK & CYNDI—Thunder ZS8-5251 (Col) (Mighty Three, BMI) | |
| 132 | 127 | IF I EVER LOSE THIS HEAVEN QUINCY JONES—A&M 1606 (Almo/Jobete, ASCAP) | |
| 133 | 135 | DEVIL GATE DRIVE SUZI QUATRO—Bell 45609 (Chinnichap/RAK, ASCAP) | |
| 134 | 140 | PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP) | |
| 135 | 137 | PENCIL THIN MUSTACHE JIMMY BUFFET—Dunhill D-15011 (ABC, Dunhill, ASCAP) | |
| 136 | 122 | THE MAN WHO SOLD THE WORLD LULU—Chelsea 3001 (MainMan/Chrysalis, ASCAP) | |
| 137 | 138 | DELTA DIRT LARRY GATLIN—Monument ZS8 8622 (Col) (First Generation, BMI) | |
| 138 | 141 | LADIES LOVE OUTLAWS TOM RUSH—Columbia 3-10021 (Resaca, BMI) | |
| 139 | 144 | TIME MIGHTY CLOUDS OF JOY—Dunhill 15012 (Cotillion, BMI) | |
| 140 | 125 | LOLA DON FARDON—Capitol 3929 (Abkco/Noma, BMI) | |
| 141 | 133 | LITTLE GOLD BAND GENTRYS—Stax 0223 (Knox, BMI) | |
| 142 | 130 | PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILSA—RCA APBO-0313 (Combine, BMI) | |
| 143 | 139 | FOREVER AND EVER KEITH HAMPSHIRE—A&M 1605 | |
| 144 | 131 | IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM 16494 (Shapiro-Bernstein, ASCAP) | |
| 145 | 142 | YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curtom CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP) | |
| 146 | 143 | DANCIN' TO THE MUSIC ROCKIN' HORSE—RCA PB 10012 (Purusha, BMI) | |
| 147 | 146 | YOUR LOVE MOMENT OF TRUTH—Roulette 7158 (Big Seven/Steals, BMI) | |
| 148 | 147 | JESSE JAMES (IS AN OUTLAW HONEY) RICK CUNHA—GRC 2028 (One Step, ASCAP) | |
| 149 | — | TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI) | |
| 150 | 149 | PUT YOUR MUSIC WHERE YOUR MOUTH IS OLYMPIC RUNNERS—London 202 (Burlington, ASCAP) | |

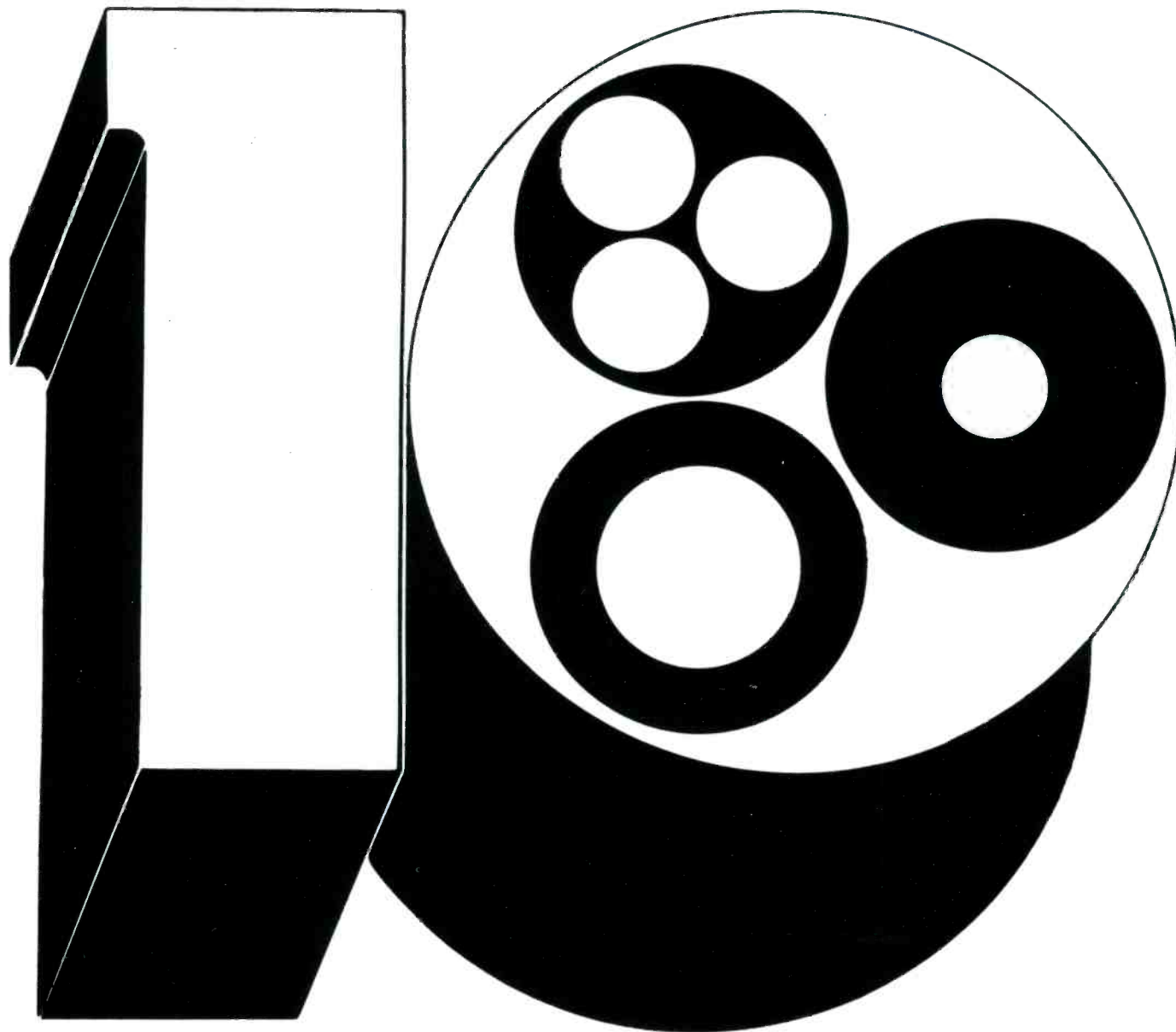
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KEY FEATURES

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.

(To Be Continued)

Following in the footsteps of such great vocalists as
Tyrone Shoelaces, Alice Bowie and Sister Mary Elephant,

Johnny Stash featured on

Cheech & Chong's Black Lassie



Produced by Lou Adler

Ode Records, Inc.® Distributed by A&M Records, Inc.

ODE 66104



THE SINGLES CHART

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

| OCT. 26 | OCT. 19 | | WKS. ON CHART |
|-----------|-----------|---|---------------|
| 1 | 2 | JAZZMAN CAROLE KING Ode 66101 (A&M) | 10 |
| | 2 | 1 NOTHING FROM NOTHING BILLY PRESTON/A&M 1544 | 10 |
| | 3 | 4 YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/Tamla T54252F (Motown) | 12 |
| | 4 | 5 CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic) | 12 |
| 5 | 7 | STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018 | 10 |
| 6 | 3 | I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40280 | 11 |
| 7 | 10 | THE BITCH IS BACK ELTON JOHN/MCA 40297 | 7 |
| 8 | 21 | YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622 | 6 |
| 9 | 6 | NEVER MY LOVE BLUE SWEDE/EMI 3938 (Capitol) | 10 |
| 10 | 12 | LOVE ME FOR A REASON THE OSMONDS/MGM 14746 | 9 |
| 11 | 11 | STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601 | 11 |
| 12 | 8 | SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258 | 14 |
| 13 | 14 | DO IT BABY MIRACLES/Tamla T54248F (Motown) | 10 |
| 14 | 17 | TIN MAN AMERICA /Warner Bros. WBS 8014 | 9 |
| 15 | 19 | WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874 | 4 |
| 16 | 9 | THEN CAME YOU DIONNE WARWICKE & THE SPINNERS/ Atlantic 3202 | 15 |
| 17 | 20 | LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA 10056 | 8 |
| 18 | 15 | SKIN TIGHT OHIO PLAYERS/Mercury 73609 | 11 |
| 19 | 24 | EVERLASTING LOVE CARL CARLTON/Back Beat 7001 (ABC) | 6 |
| 20 | 27 | LONGFELLOW SERENADE NEIL DIAMOND/Columbia 310043 | 4 |
| 21 | 16 | BEACH BABY FIRST CLASS/UK 49002 (London) | 14 |
| 22 | 26 | DO IT (TIL' YOU'RE SATISFIED) B.T. EXPRESS/Scepter 12395 | 5 |
| 23 | 18 | YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022 | 12 |
| 24 | 28 | BACK HOME AGAIN JOHN DENVER/RCA PB 10065 | 6 |
| 25 | 43 | MY MELODY OF LOVE BOBBY VINTON/ABC 12022 | 6 |
| 26 | 32 | THE NEED TO BE JIM WEATHERLY/Buddah 420 | 9 |
| 27 | 29 | STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col) | 8 |
| 28 | 33 | CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309 | 8 |
| 29 | 36 | WHEN WILL I SEE YOU AGAIN THREE DEGREES/Phila. Intl. ZS8-3550 (Col) | 6 |
| 30 | 42 | AFTER THE GOLDRUSH PRELUDE/Island 002 | 6 |
| 31 | 41 | I'VE GOT THE MUSIC IN ME KIKI DEE/Rocket 40293 (MCA) | 7 |
| 32 | 37 | SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108 | 7 |
| 33 | 39 | PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013 | 5 |
| 34 | 34 | GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/Haven 7004 (Capitol) | 8 |
| 35 | 13 | CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324 | 15 |
| 36 | 45 | YOU CAN HAVE HER SAM NEELY/A&M 1612 | 9 |
| 37 | 25 | ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602 | 13 |
| 38 | 23 | CAN'T GET ENOUGH OF YOUR LOVE BABE BARRY WHITE/ 20th Century TC 2120 | 14 |
| 39 | 47 | OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES/ Capitol 3946 | 6 |
| 40 | 64 | I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col) | 5 |
| 41 | 50 | LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/ Atlantic 3206 | 6 |
| 42 | 51 | PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614 | 7 |
| 43 | 55 | SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London) | 4 |
| 44 | 56 | CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203 | 5 |
| 45 | 22 | EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M) | 12 |
| 46 | 30 | I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic) | 16 |

| | | | |
|-----------|-----------|--|-----------|
| 47 | 49 | HIGHER PLANE KOOL & THE GANG /Delite 1562 (PIP) | 8 |
| 48 | 35 | KINGS OF THE PARTY BROWNSVILLE STATION/Big Tree BT 16001 (Atlantic) | 10 |
| 49 | 69 | WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049 | 3 |
| 50 | 54 | BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN/ Roxbury 2001 (Chelsea) | 7 |
| 51 | 73 | ANGIE BABY HELEN REDDY/Capitol P3972 | 2 |
| 52 | 40 | HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715 | 18 |
| 53 | 60 | TRAVELIN' SHOES ELVIN BISHOP/Capricorn CPS 0202 (WB) | 5 |
| 54 | 61 | HONEY HONEY ABBA/Atlantic 3209 | 7 |
| 55 | 65 | RIDE 'EM COWBOY PAUL DAVIS/Bang 712 | 5 |
| 56 | 58 | SECOND AVENUE GARFUNKEL/Columbia 3-10020 | 8 |
| 57 | 67 | LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222 (TK) | 6 |
| 58 | 84 | KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140 | 3 |
| 59 | 38 | ROCK ME GENTLY ANDY KIM/Capitol 3895 | 20 |
| 60 | 62 | DISTANT LOVER MARVIN GAYE/Tamla T54253F (Motown) | 5 |
| 61 | 75 | YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032 | 2 |
| 62 | 31 | FALLIN' IN LOVE SOUTHER, HILLMAN, FURAY BAND/ Asylum 45201 | 11 |
| 63 | 44 | PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN/ Polydor 14255 | 9 |
| 64 | 71 | FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC) | 4 |
| 65 | 63 | MY COUNTRY JUD STRUNK/Capitol 3960 | 5 |
| 66 | 76 | ROCKIN' SOUL HUES CORP./RCA PB 10066 | 3 |
| 67 | 77 | THE BLACK-EYED BOYS PAPER LACE/Mercury 73620 | 3 |
| 68 | 70 | VIRGIN MAN SMOKEY ROBINSON/Tamla T54250F (Motown) | 6 |
| 69 | 48 | I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006 | 13 |
| 70 | 79 | TOUCH ME FANCY /Big Tree 16026 (Atlantic) | 3 |
| 71 | 74 | DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248 | 4 |
| 72 | 72 | EARLY MORNING LOVE SAMMY JOHNS/GRC 2021 | 5 |
| 73 | 81 | I FEEL A SONG (IN MY HEART) GLADYS KNIGHT/Buddah 433N | 2 |
| 74 | 82 | LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Bell) | 3 |
| 75 | 87 | GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/ 20th Century TC 2109 | 2 |
| 76 | 80 | SHE'S GONE TAVARES/Capitol 3957 | 3 |
| 77 | 78 | PRETZEL LOGIC STEELY DAN/ABC 12033 | 4 |
| 78 | 85 | THREE RING CIRCUS BLUE MAGIC/Atco 7004 | 2 |
| 79 | 46 | WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006 | 13 |
| 80 | 53 | (YOU'RE) HAVING MY BABY PAUL ANKA/UA 454-W | 17 |
| 81 | 52 | I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735 | 16 |

CHARTMAKER OF THE WEEK

| | | | |
|-----------|---|---|----------|
| 82 | — | LAUGHTER IN THE RAIN NEIL SEDAKA Rocket 3422 (MCA) | 1 |
|-----------|---|---|----------|



| | | | |
|------------|------------|--|-----------|
| 83 | 68 | SECOND AVENUE TIM MOORE/Asylum 45208 | 7 |
| 84 | — | FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol P3962 | 1 |
| 85 | 88 | DON'T EAT THE YELLOW SNOW FRANK ZAPPA/ MOTHERS OF INVENTION/DiscReet DSS 1312 (WB) | 3 |
| 86 | 98 | COUNTRY SIDE OF LIFE WET WILLIE/Capricorn CPS 0212 (WB) | 2 |
| 87 | 91 | ASK ME ECSTASY, PASSION & PAIN /Roulette 7159 | 2 |
| 88 | 90 | LA LA PEACE SONG O. C. SMITH/Columbia 4-45863 | 3 |
| 89 | — | LOVE MY LIFE AWAY HAGERS/Elektra 45209 | 1 |
| 90 | 92 | DEVOTION EARTH, WIND & FIRE/Columbia 3-10026 | 3 |
| 91 | 94 | EVIL BOLL-WEEVIL GRAND CANYON/Bang 713 | 2 |
| 92 | 97 | WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax) | 2 |
| 93 | 89 | JAMES DEAN EAGLES/Asylum 45202 | 5 |
| 94 | 96 | LIVE IT UP ISLEY BROTHERS/T-Neck 2254 (Col) | 2 |
| 95 | — | HEAVY FALLIN' OUT STYLISTICS/Avco 4647 | 1 |
| 96 | — | I CAN'T LEAVE YOU ALONE GEORGE McCRAE/TK 1007 | 1 |
| 97 | — | EASY STREET EDGAR WINTER GROUP/Epic 850034 | 1 |
| 98 | 100 | LET THIS BE A LESSON TO YOU INDEPENDENTS/Wand 11279 | 2 |
| 99 | — | NOBODY DOOBIE BROTHERS/Warner Bros. WBS 8041 | 1 |
| 100 | 66 | THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492 | 19 |

FLASHMAKER OF THE WEEK



DRAGON FLY

JEFFERSON STARSHIP
Grunt

TOP FM AIRPLAY THIS WEEK

DRAGON FLY—Jefferson Starship—Grunt
 WAR CHILD—Jethro Tull—Chrysalis
 DAVID LIVE—David Bowie—RCA
 SMILER—Rod Stewart—Mercury
 THE PLACE I LOVE—Splinter—Dark Horse

WNEW-FM/NEW YORK

IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
 JOURNEY—Arif Mardin—Atlantic
 LIVE & IN CONCERT—Four Tops—Dunhill
 MIRAGE—Camel—Janus
 ROCK & ROLL OUTLAWS—Foghat—Bearsville
 STREETLIFE SERENADE—Billy Joel—Col
 TODD RUNDGREN'S UTOPIA—Bearsville
 TOM JANS—A&M
 VEEDON FLEECE—Van Morrison—WB
 WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WBCN-FM/BOSTON

DAVID LIVE—David Bowie—RCA
 DRAGON FLY—Jefferson Starship—Grunt
 NO OTHER—Gene Clark—Asylum
 LIGHT OF WORLDS—Kool & the Gang—Delite
 NIGHTBIRDS—Labelle—Epic
 STAGE DOOR JOHNNIES—Claire Hamill—Konk
 THE PLACE I LOVE—Splinter—Dark Horse
 THIS IS REGGAE MUSIC—Various Artists—Island
 TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
 WATCH OUT FOR FALLEN ROC—WB

WMMR-FM/PHILADELPHIA

A MOVEABLE FEAST—Fairport Convention—Island
 BACKTRACKIN'—Them—London
 IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
 THE PLACE I LOVE—Splinter—Dark Horse
 THIS IS REGGAE MUSIC—Various Artists—Island
 TODD RUNDGREN'S UTOPIA—Bearsville
 TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
 VEEDON FLEECE—Van Morrison—WB
 WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

WBAB-FM/LONG ISLAND

BARRY MANILOW II—Bell
 DAVID LIVE—David Bowie—RCA

DRAGON FLY—Jefferson Starship—Grunt
 MIXED BAG II—Richie Havens—Polydor
 NIGHTMARES—J. Geils Band—Atlantic
 NO OTHER—Gene Clark—Asylum
 SMILER—Rod Stewart—Mercury
 STREETLIGHTS—Bonnie Raitt—WB
 THE PLACE I LOVE—Splinter—Dark Horse
 THIS IS REGGAE MUSIC—Various Artists—Island

WOUR-FM/UTICA

DRAGON FLY—Jefferson Starship—Grunt
 ELDORADO—Electric Light Orchestra—UA
 HANDSOME DEVILS—Hello People—ABC
 JESS RODEN—Island (Import)
 LATE FOR THE SKY—Jackson Browne—Asylum
 MIRAGE—Camel—Janus
 MOONSHINE—Brian Cadd—Chelsea
 PHOEBE SNOW—Shelter
 ROCK BOTTOM—Robert Wyatt—Virgin (Import)
 WAR CHILD—Jethro Tull—Chrysalis

WOWI-FM/NORFOLK, VA.

BARRY MILES & SILVERLIGHT—London
 BROTHER THE GREAT SPIRIT MADE US ALL—Two Generations of Brubeck—Atlantic
 CITY CHILD—Chris Youlden—London
 CRIME OF THE CENTURY—Supertramp—A&M
 DAVID LIVE—David Bowie—RCA
 DRAGON FLY—Jefferson Starship—Grunt
 MIRAGE—Camel—Janus
 ODDS & SODS—The Who—MCA
 SMILER—Rod Stewart—Mercury
 STARDRIVE—Robert Mason—Col

WORJ-FM/ORLANDO

DRAGON FLY—Jefferson Starship—Grunt
 HANDSOME DEVILS—Hello People—Dunhill
 ODDS & SODS—The Who—MCA
 SHANKAR FAMILY & FRIENDS—Dark Horse
 SMILER—Rod Stewart—Mercury
 SOUTHERN COMFORT—Crusaders—Blue Thumb
 THE HEART OF SATURDAY NIGHT—Tom Waits—Asylum
 THE PLACE I LOVE—Splinter—Dark Horse
 TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
 WAR BABIES—Daryl Hall & John Oates—Atlantic

WABX-FM/DETROIT

CONFESSIONS OF DR. DREAM—Kevin Ayers—Island
 DAVID LIVE—David Bowie—RCA
 DRAGON FLY—Jefferson Starship—Grunt
 GOOD EARTH—Manfred Mann's Earth Band—Bronze
 HANDSOME DEVILS—Hello People—Dunhill
 NIGHTMARES—J. Geils Band—Atlantic
 TODD RUNDGREN'S UTOPIA—Bearsville
 VEEDON FLEECE—Van Morrison—WB
 WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
 WAR CHILD—Jethro Tull—Chrysalis

WEBN-FM/CINCINNATI

DAVE MASON—Col
 DRAGON FLY—Jefferson Starship—Grunt
 ELDORADO—Electric Light Orchestra—UA
 IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones
 NIGHTMARES—J. Geils Band—Atlantic
 ODDS & SODS—The Who—MCA
 SMILER—Rod Stewart—Mercury
 THE PLACE I LOVE—Splinter—Dark Horse

WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
 WAR CHILD—Jethro Tull—Chrysalis

WXRT-FM/CHICAGO

CITY CHILD—Chris Youlden—London
 GO WITH THE FLOW—Michael White—Impulse
 HAPPY DAZE—Lindisfarne—Elektra
 MAN OF MIRACLES—Styx—Wooden Nickel
 ODDS & SODS—The Who—MCA
 TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
 UPON THIS ROCK—Joe Farrell—CTI
 WAR CHILD—Jethro Tull—Chrysalis

KSHE-FM/ST. LOUIS

BORBOLETTA—Santana—Col
 DAVE MASON—Col
 FURTHERMORE—Shawn Phillips—A&M
 MIRAGE—Camel—Janus
 STREETLIGHT SERENADE—Billy Joel—Col
 THE PLACE I LOVE—Splinter—Dark Horse
 WAR CHILD—Jethro Tull—Chrysalis

KUDL-FM/KANSAS CITY

DAVID LIVE—David Bowie—RCA
 DRAGON FLY—Jefferson Starship—Grunt
 ELDORADO—Electric Light Orchestra—UA
 LATE FOR THE SKY—Jackson Browne—Asylum
 NIGHTMARES—J. Geils Band—Atlantic
 SMILER—Rod Stewart—Mercury
 THE PLACE I LOVE—Splinter—Dark Horse
 WALLS & BRIDGES—John Lennon—Apple
 WAR CHILD—Jethro Tull—Chrysalis

KBPI-FM/DENVER

BORBOLETTA—Santana—Col
 BRUJO—New Riders of the Purple Sage—Col
 DAVE MASON—Col
 HANDSOME DEVILS—Hello People—Dunhill
 McGEAR—Mike McGear—WB
 ROCK & ROLL OUTLAWS—Foghat—Bearsville
 WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
 WAR CHILD—Jethro Tull—Chrysalis

FM SLEEPER OF THE WEEK



MIRAGE

CAMEL
Janus

KZEW-FM/DALLAS

ALL THE FACES OF BUDDY MILES—Col
 BORBOLETTA—Santana—Col

DRAGON FLY—Jefferson Starship—Grunt
 GOOD OLD BOYS—Randy Newman—Reprise
 HOT WIRE—Trapeze—WB
 ROCK & ROLL OUTLAWS—Foghat—Bearsville
 VEEDON FLEECE—Van Morrison—WB
 WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

KPRI-FM/SAN DIEGO

DAVID LIVE—David Bowie—RCA
 KUNG FU FIGHTING (single)—Carl Douglas—20th Century
 NIGHTMARES—J. Geils Band—Atlantic
 ODDS & SODS—The Who—MCA
 SMILER—Rod Stewart—Mercury
 SONGS OF JIM WEATHERLY—Buddah
 STARTING OVER—Raspberries—Capitol
 WAR CHILD—Jethro Tull—Chrysalis

KMET-FM/LOS ANGELES

CHEECH & CHONG'S WEDDING ALBUM—Ode
 LET ME MAKE LOVE TO YOU (single)—Flo & Eddie—Col
 LOOK AWAY (single)—Ozark Mountain Daredevils—A&M
 NO OTHER—Gene Clark—Asylum
 THE POWER & THE GLORY—Gentle Giant—Capitol
 WAR BABIES—Daryl Hall & John Oates—Atlantic

KSAN-FM/SAN FRANCISCO

BORBOLETTA—Santana—Col
 DRAGON FLY—Jefferson Starship—Grunt
 PAPER MONEY—Montrose—WB
 ROXY & ELSEWHERE—Frank Zappa/Mothers of Invention—DiscReet
 SOUTHERN COMFORT—Crusaders—Blue Thumb
 TODD RUNDGREN'S UTOPIA—Bearsville
 VEEDON FLEECE—Van Morrison—WB

KZEL-FM/EUGENE, ORE.

CONFESSIONS OF DR. DREAM—Kevin Ayers—Island
 DAVID LIVE—David Bowie—RCA
 ELDORADO—Electric Light Orchestra—UA
 FIRST LIGHT—Herbie Mann—Atlantic
 HANDSOME DEVILS—Hello People—ABC
 HEY DIXIE—Dobie Gray—MCA
 MIRAGE—Camel—Janus
 THAT'S HOW MUCH I LOVE YOU—Manhattans—Col
 WAR CHILD—Jethro Tull—Chrysalis
 WORDS (ARE IMPOSSIBLE)—Margie Joseph—Atlantic

CHUM-FM/TORONTO

BEN HERE ALL THE TIME—Don Preston—Shelter
 CRIME OF THE CENTURY—Supertramp—A&M
 DAY COACH RIDER—Paul Stoddart—True North
 DOWN TO EARTH—Nektar—Bellophon (Import)
 FRAGMENTS OF LIGHT—Sensations Fix—Polydor (Import)
 SMILER—Rod Stewart—Mercury
 TOGETHER FOR THE FIRST TIME—B. B. King & Bobby Bland—Dunhill
 WAR BABIES—Daryl Hall & John Oates—Atlantic

RCA Increases Use Of TV Advertising

■ NEW YORK — RCA will have a multi-network advertising campaign including more prime time and late evening television advertising than it has sponsored in the past, according to R. Eugene Eddy, division vice president, marketing services of RCA Consumer Electronics.

The big push is for RCA's line of 100 percent solid state TV receivers. The campaign is aimed at the 25 to 49 year old age bracket and is designed "to convince consumers that the only color TV set to buy is 100 percent solid state, and that RCA's XL-100 is the solid state set to buy," said Eddy.

Time buys include the World Series, Monday Night Football, Wide World of Sports, many of the 'night at the movies' network shows, and eighteen prime time and late night series from "Police Story" to "The Midnight Special."

First Color Camera For Broadcasters Unveiled by Panasonic

■ NEW YORK — Panasonic, one of the largest manufacturers of industrial and educational video hardware, have unveiled their first color camera to be sold to broadcasters: the AK-900. Costing from half to a quarter of the price of the color cameras presently in use, the AK-900 uses three one-inch Plumbicon pick-up tubes and sophisticated circuitry to produce excellent color from a small-sized \$28,000 camera.



Panasonic Camera

In announcing the new camera, Panasonic reports that it is already in use at NBC's St. Louis affiliate, KSD-TV. The station's vice president, Ray Carpowitz, and director of engineering, Ed Risk, say that they used the camera for location work with the quality of the studio cameras.

Audio/Video Notes

■ The Kitchen Center for Video & Music at 59 Wooster Street in New York City is presenting a variety of video programs by young video producers and artists. Among the most interesting is a series of video works involving the audience in their producing and display . . . 3M doing cute promotion for their Wollensak line with their "Woolen Sock Gazette" newspaper about what they describe as a little company in a big company (3M) . . . Preferred Sounds, the Longines Symphonette company selling blank tapes, said that nearly 200 million blank cassettes and 30 million blank 8-track tapes will be purchased this year, mainly by youngsters . . . JME Associates, a consulting firm for CD-4 interests, report that RCA and Warner-Elektra-Atlantic will have 180 albums each in their CD-4 catalogues by the end of the year. JME also says that by 1975, CD-4 hardware and software should be relatively easy to obtain in stores throughout the country . . . Larry Hall, former national sales manager for Sanyo's Automotive Sound Division, has been named regional sales manager for J. I. L. Corporation of America . . . The Swedish government's wholly-owned electronics company, Sonab, has formed a U.S. subsidiary, Sonab Electronics Corporation, to import and distribute Sonab's product line including speakers, stereo receivers, headphones and turntables . . . Kenneth L. Ingram has been appointed vice president and director of sales and marketing for the Magnovox Consumer Electronics Company . . . William C. Hittinger (responsible for RCA Consumer Electronics, Solid State Electronics, and Electronic Components activities) has been elected a member of the RCA board of directors . . . The Clarion Corporation of America has established their main facilities in the U.S. at 5500 Rosecrans Avenue, Lawndale, California.

Mars Music Debuts

■ LOS ANGELES — Producer Mardi Rustam has announced the formation of Mars Music Co., publishing subsidiary of his Mars Productions Corp.

Cable Industry Asks Reprieve From Federal Legislation

■ WASHINGTON, D.C. — The voice of the cable industry, The National Cable Television Association, recently called for the waiving of pay cable television rules for at least a four year experimental period. The NCTA, in answer to the FCC's proposals for pay cable rules, urged the Commission to ignore "broadcaster-inspired political pressure and scare tactics" and give pay cable a chance.

In a 92 page brief to the FCC, the NCTA called for a four year marketplace experience for pay cable which would "permit the FCC to evaluate whether any restrictions, in fact, are required to serve the public interest." The NCTA also called for a revision of the sports program restrictions on pay cable so that sporting events would only be kept off the air for two years before they could be sold to pay cable. The NCTA also asked the Commission to encourage free access by both pay cable and commercial broadcasting to games not currently carried on television.

In keeping with the good guy (cable TV)/bad guy (commercial TV) attitude that seems to permeate the development of cable, the NCTA brief attacked broadcasters' policy of 'warehousing' films, that is, "buying movies and contractually preventing producers from selling the films to pay cable." NCTA also stated that in order to prevent the networks from frustrating pay cable access to feature films exclusivity should be limited to the time of network exhibition.

The most interesting of the NCTA's arguments was their emphasis that 65 percent of the films now shown on network TV are 'made for television' features and, thus, "the number of feature films where the siphoning alleged by broadcasters could take place is decreasing and covers only about one-third of films shown on commercial TV.

Loggins & Messina On Video Network

■ NEW YORK—Over two million people will see a video concert taped by Kenny Loggins and Jim Messina as the special program is syndicated to 283 college outlets during the next year by the Video Tape Network.

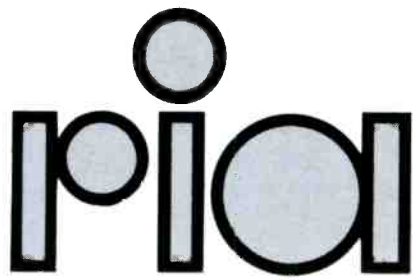
The duo, who have three gold albums to their credit, made the video tape in an intimate arena-theater before a live college audience. They perform eight songs including hits like "Your Mama Don't Dance" and "Danny's Song."

In announcing the acquisition of the video concert for the Video Tape Network, vice president John Lollos pointed out that the VTN has a number of programs already popular with students in its "VTN Concert Series." These include Dr. John, John Hartford, Jim Croce, John Prine and Harry Chapin. VTN also includes in its music catalogue "The Nashville Sound" which presents 38 country artists in an hour and a half show, and "Double Exposure" starring Roberta Flack and Donny Hathaway.

Mason Moves In



Just before embarking upon a three month national tour, Columbia recording artist Dave Mason stopped by Record World's west coast office to deliver and chat about his just released album, "Dave Mason." Pictured from left: RW's Lenny Beer, Jason Cooper (Mason's manager), RW's Rita Turner, Dave Mason, RW's Karen Fleeman and RW VP Spence Berland.



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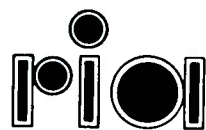
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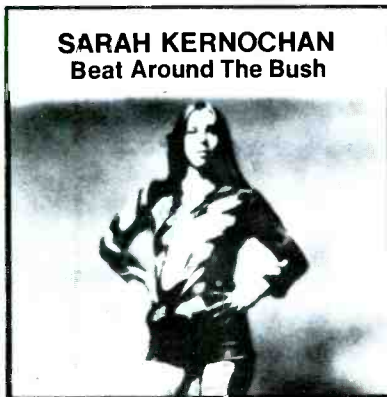
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SCORE WITH SARAH



SARAH KERNOCHAN
Beat Around The Bush

CPL1-0671

RCA Records and Tapes

Songwriter-Artists

(Continued from page 3)

Mind" broke in early 1971.

Weatherly, Bristol

Two acts currently making their performing debut on The Singles Chart have hit copyrights in their past tied with Gladys Knight & the Pips. Bulleted at 26 with "The Need to Be," Jim Weatherly (Bud-dah) began a string of big singles with Ms. Knight's "Neither One of Us." Johnny Bristol (MGM) is coming off his first solo hit in "Hang On in There Baby" (52), a former top 10 charter. His tune "I Don't Want to Do Wrong" was a winner for Gladys Knight in 1971, preceded by other Motown charters such as Marvin Gaye & Tammi Terrell's "If I Could Build My Whole World Around You" (early 1968), Edwin Starr's "Twenty-Five Miles" and David Ruffin's "My Whole World Ended." Bristol has three other current chart spots to his song-writing claim at present: The Osmond's "Love Me For A Reason" (MGM, a bulleted 10) and both O.C. Smith (Columbia) and Al Wilson (Rocky Road) versions of "La La Peace Song," (bulleted 74 and 88 respectively).

Billy Swan

Billy Swan (Monument) has just broken into the charts with his first release as an artist, "I Can Help" at a bulleted 40. He first was connected with a hit as co-writer on Clyde McPhatter's "Lover Please" (early 1962).

Atlanta Rhythm Section

The first hit for the Atlanta Rhythm Section (Polydor) is a rising 71 this week, "Doraville." The guitarist of the group J.R. Cobb first hit the charts as a writer with Sandy Posey's "I'll Take It Back" (mid-1967) and followed his initial success up with a trio of hits for The Classics IV: "Spooky," "Stormy" and "Traces," for which he was a co-writer. ARS' drummer Robert Nix broke into the charts as a tunesmith with Billy Joe Royal's Fall '69 hit of "Cherry Hill Park" and followed that initial starter with "Mighty Clouds of Joy" for B.J. Thomas and "What Am I Crying For" for The Classics IV. Atlanta Rhythm Section producer Buddy Buie told **Record World**: "Between these band members and myself, we had some 21 chart records as writers before 'Doraville.'"

All-Pervasive

Songwriters-turned-artists thus spill-over quite successfully into all categories of acts: those breaking for the first time, long-established chartmakers and veteran acts embarking on the comeback trail.

Dialogue (Continued from page 10)

most other people, because I just wasn't sure of the show business value. I wasn't sure that the lack of it was going to carry the music. And then of course when the FM stations started catching on, when I started seeing show business creeping back into underground, I felt we should get into it. I remember when we first started going after "underground" acts, the other agencies said that we would be great for the teeny bopper thing but that we had no understanding of the underground thing. And now when the soft thing came about they said, "They're great with that hard rock sound, but I don't know if they're quite compassionate enough for the soft sound," and of course we did take Cat Stevens, a total unknown, and did a pretty good job on him.

I think over the last two years it's been easier for a record company to break a soft act like Cat Stevens and Loggins and Messina radio-wise, because I think the FM stations are more susceptible to the soft sounds as opposed to hard rock. I think you can get play easier on the soft sound. I think there's a broader audience for the soft sound in that I know myself, when I go home at night and I want to sit down and listen to something, I will play a soft sort of thing nine out of ten times. But again, knowing me, I am not motivated to go and see that performer because it would probably hold no surprises. They would probably be exactly as they are on record. I think a hard rock act sells basically as a result of a personal appearance. I think kids buy a hard rock act after seeing the act and if they've had a good time or gotten any particular feelings from that show, they will buy the record.

So from the personal appearances end of the business, a hard rock act is a lot better to represent right now. I know Black Oak Arkansas up until the last year and a half, were especially not a record selling act to any great degree and yet we're doing amazingly well on the road. They're playing the large auditoriums and we're earning an incredible amount of money on the road. So it's having that sort of act that makes it easier. It's not totally dependent on having a top 10 album, although it does help.

RW: What about comparing two of your acts, say a Bad Company and a Humble Pie; Bad Company which now has a number one album, but really couldn't headline, whereas Humble Pie is a great headliner, a big live attraction and yet doesn't sell that many records?

Barsalona: We just had Bad Company in New York and they weren't headlining, they were supporting. But I think they were sensational in person and as a result of the personal appearance—the album also has to be good—you're not just going to shove anything down a kid's throat. The album has to be good for whatever reason, and Bad Company's album—before it ever came out, I had an acetate of it—you just felt that it was going to be a big album. Then the act came in and did sensational appearances, so that of course helped the album along. This is where the danger comes in. Most people think the danger of an act-building process is at the beginning. It's not really. It's after. It's right about at this point, maybe a little further in Bad Company's career, where you could go either way. You're up in the air at exactly where they're at. Are they headliners on a no. 1 album, or should they be second on the bill? That's where the danger comes in because the tendency for the manager and general agents is to get them headlined. You get more money, the act is happier and it looks much better on your list to have Bad Company headliner.

But this is generally when you can kill an act and I've always tried to be conservative about that and headlined an act only when I was sure they could headline justifiably. When they could sell out, in the case of Bad Company, a 4000-seat place, and turn away people, then your act is a headliner. But just because their name is on the top of the placard or on the radio, because they say they're headlining, it doesn't really mean a thing if you have a quarter filled or a half filled house. And at that point you can kill the act. That's the important point. From there on you can kill an act by overpricing it or overextending on places you play, and kids don't want to be part of a loser. They walk in and see a half empty house and they know they're part of the wrong team, and they won't go back the next time. It's psychologically a bad thing and a thing that one can overcome.

Once you get an act headlining, even if the act hasn't justified that position, it's so difficult getting them to go back. "Well, it didn't work headlining, now I'm going to have to go back and play second again" is a difficult psychological move for an act to make. So it's easier to keep them there until you're absolutely sure that they can headline them. We represent the act, we don't have the final word on the act, and we have found sometimes, when the manager says "this is how

(Continued on page 39)

Helen Reddy

her new album (ST-11348)

Free and Easy

includes
her new single (3972)

Angie Baby

Arranged by NICK DE CARO



Management:
JEFF WALD

Produced by
JOE WISSERT



Capitol®

101 THE ALBUM CHART 150

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| 101 | 104 | AVERAGE WHITE BAND/Atlantic SD 7308 |
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| 104 | 105 | THE POINTER SISTERS LIVE AT THE OPERA HOUSE/Blue Thumb BTS 8002 (ABC) |
| 105 | 106 | LET IT FLOW ELVIN BISHOP/Capricorn CP 0135 (WB) |
| 106 | 72 | ROCK YOUR BABY GEORGE McCRAE/T.K. 501 |
| 107 | 110 | PAPER LACE/Mercury SRM-1-1008 |
| 108 | 109 | PEACE ON YOU ROGER McGUIINN/Columbia KC 31956 |
| 109 | 111 | LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M) |
| 110 | 119 | DO IT BABY MIRACLES/Tamla T6-335S1 (Motown) |
| 111 | 108 | CHICAGO VI/Columbia KC 32400 |
| 112 | 123 | HANG ON IN THERE BABY JOHNNY BRISTOL/MGM M3G 4959 |
| 113 | 76 | FREEDOM FOR THE STALLION HUES CORPORATION/RCA CPL1-0374 |
| 114 | 100 | DIAMOND DOGS DAVID BOWIE/RCA CPL1-0374 |
| 115 | 125 | HALL OF THE MOUNTAIN GRILL HAWKWIND/UA-LA328-G |
| 116 | 75 | JIM STAFFORD/MGM SE 4947 |
| 117 | 129 | RELEASE YOURSELF GRAHAM CENTRAL STATION/Warner Bros. BS 2814 |
| 118 | — | DRAGON FLY JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA) |
| 119 | 128 | SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488 |
| 120 | 122 | TAPESTRY CAROLE KING/Ode SP 77009 (A&M) |
| 121 | 92 | OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712 |
| 122 | 124 | APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB) |
| 123 | 133 | WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509 |
| 124 | 89 | FROM THE MARS HOTEL GRATEFUL DEAD/Grateful Dead GD 102 |
| 125 | 135 | INTRODUCING EDDIE AND THE FALCONS ROY WOOD'S WIZZARD/United Artists UA-LA219-G |
| 126 | 93 | WALKING MAN JAMES TAYLOR/Warner Bros. W2794 |
| 127 | 112 | ON STAGE LOGGINS & MESSINA/Columbia PG 32848 |
| 128 | 139 | ROCKY HORROR SHOW/Ode SP 77026 (A&M) |
| 129 | 70 | PRETZEL LOGIC STEELY DAN/ABC ABCD 808 |
| 130 | 130 | KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB) |
| 131 | 132 | I'VE GOT MY OWN ALBUM TO DO RON WOOD/Warner Bros. BS 2819 |
| 132 | 101 | DAWN'S NEW RAGTIME FOLLIES/Bell 1130 |
| 133 | — | THE PLACE I LOVE SPLINTER/Dark Horse SP 2200 (A&M) |
| 134 | 148 | THE RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734 |
| 135 | — | LIGHT OF WORLDS KOOL AND THE GANG/Delite DEP 2014 (PIP) |
| 136 | 142 | BLUE PINE TREES UNICORN/Capitol ST 11334 |
| 137 | 138 | SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS-501 (ABC) |
| 138 | 140 | STREETLIGHTS BONNIE RAITT/Warner Bros. BS 1818 |
| 139 | — | BLACKBYRDS/Fantasy F 9444 |
| 140 | 137 | HIGH ENERGY FREDDIE HUBBARD/Columbia KC 33048 |
| 141 | 143 | RUSH/Mercury SRM-1-1011 |
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| 145 | 117 | CHICAGO TRANSIT AUTHORITY/Columbia GP 8 |
| 146 | 113 | SHININ' ON GRAND FUNK/Capitol SWAE 11278 |
| 147 | 150 | THE MIGHTY MIGHTY DELLS DELLS/Cadet CA 60030 (Chess/Janus) |
| 148 | 116 | MIRROR IMAGE BLOOD, SWEAT & TEARS/Columbia KC 32929 |
| 149 | 118 | LIVE ON STAGE IN MEMPHIS ELVIS PRESLEY/RCA CPL1-0606 |
| 150 | 134 | NOBODY DOES IT LIKE ME SHIRLEY BASSEY/United Artists UA-LA114-G |

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| 152 | TURN OF THE CARDS RENAISSANCE/Sire SAS 7502 (ABC) | 178 | IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND/MGM M3G 4944 |
| 153 | CHICAGO II/Columbia KGP 24 | 179 | MO' ROOTS TAJ MAHAL/Columbia KC 33051 |
| 154 | GREATEST HITS SONNY & CHER/MCA 2117 | 180 | STARTING OVER RASPBERRIES/Capitol ST 11329 |
| 155 | BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury RXL 100 (Chelsea) | 181 | HYDRA/Capricorn CPO 130 (WB) |
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| 160 | LADIES LOVE OUTLAWS TOM RUSH/Columbia KE 33054 | 186 | SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ/Mercury SRM-1-1012 |
| 161 | HIS 30TH ALBUM MERLE HAGGARD/Capitol ST 11331 | 187 | BAD HABITS HEADSTONE/Dunhill DSD-50174 |
| 162 | TREASURE CHEST HERBIE HANCOCK/Warner Brothers 2WS 2807 | 188 | OLINGA MILT JACKSON/CTI 6046 S1 (Motown) |
| 163 | KEEP ON DANCIN' BOHANNON/Dakar DK 76910 (Brunswick) | 189 | CAUGHT UP MILLIE JACKSON/Spring SPR 6703 |
| 164 | ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown M793-R3 | 190 | PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465 |
| 165 | WILD MAGNOLIAS/Polydor PD 6026 | 191 | JUNE 1, 1974 AYERS, CALE, ENO & NICO/Island ILPS 9291 |
| 166 | WINTER IN AMERICA GIL SCOTT-HERON/Strata-East 19742 | 192 | SONG PAINTER MAC DAVIS/Columbia C-59969 |
| 167 | NIGHTBIRDS LABELLE/Epic KE 33075 | 193 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING BONNIE KOLOC/Ovation OVOD 1438 |
| 168 | RUB IT IN BILLY "CRASH" CRADDOCK/ABC ABCX 817 | 194 | BEADED DREAMS THROUGH TURQUOISE EYES REDBONE/Epic KE 33053 |
| 169 | BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M) | 195 | LAWRENCE WELK AND HIS MUSICAL FAMILY CELEBRATE 50 YEARS IN MUSIC/Ranwood R-6002 |
| 170 | THE WONDER OF IT ALL HEARTSFIELD/Mercury SRM1-1008 | 196 | LAYLA DEREK & THE DOMINOS/Polydor PD2-3501 |
| 171 | TRUCK TURNER SOUNDTRACK—ISAAC HAYES/Enterprise ENS 2-7507 | 197 | CHAMELEON MAYNARD FERGUSON/Columbia KC 33007 |
| 172 | IS IT IN EDDIE HARRIS/Atlantic SD 7304 | 198 | ANTHOLOGY FOUR TOPS/Motown M9-809A3 |
| 173 | TIM MOORE/Asylum 7E 1019 | 199 | MAC DAVIS/Columbia C32206 |
| 174 | DORY PREVIN/Warner Bros. BS 2811 | 200 | LA LA PEACE SONG AL WILSON/Bell 3700 |
| 175 | TENTH ANNIVERSARY ALBUM BOBBY GOLDSBORO/United Artists UA-LA-311 | | |
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Monty Python Ravages U.S.

■ NEW YORK—Thanks to many PBS television stations throughout the nation, the creeping invasion from Britain that goes under the name Monty Python's Flying Circus has finally been permitted to make that giant leap into America's livingrooms. Although only a select number of their comedy discs have been released here (via Charisma), a previous film effort ("And Now for Something Completely Different") coupled with these vinyl follies had been able to elevate the troupe's following to super-cult. Now with the BBC-TV series "Monty Python's Flying Circus" a PBS fixture garnering the best ratings since that more serious bundle from Britain "Masterpiece Theater," an explosion is about to take place. (Watch out for flying spam!)

Monty Python is a visual/aural comedy experience in which the word "absurd" is truly given its humorous due. Utilizing some of the most striking graphics this side of the Sistine Chapel (as it might have been conceived of by Peter Max under every influence man has yet chemically compounded), their sketches maneuver an illogical conclusion as far off on a tangent as your sides can bear before they split.

On the first episode to hit the U.S. airwaves, milkmen were lured to a torturous death, newscasters were dumped off peers and restaurant patrons were threatened with extinction.

Yes, Monty Python is the biggest and most ridiculous comedy import to hit the American market since Shepherd's pie.

Robert Adels

N. Y. Central (Continued from page 22)

is broadcast via a piggyback FM network across this country, MUZAK produces custom-programmed materials for everything from restaurants to schools for disturbed children, and Ms. Jarvis herself composes songs for the likes of state governors (just send her some chamber of commerce materials and the name of the gov, she told one prospective client).

If you do pay attention (which you're not supposed to), you'll never hear the same song in the same eight hour period for twelve days—that being part of Ms. Jarvis' codification system. We don't suppose it's the same out at Shea Stadium, though, where hundreds of thousands each summer unknowingly cheer the lady from MUZAK on.

FREAK FRACAS: Stardrive synthesizer man **Bob Mason** and his synthesizer were tackled by a fan mid-way through the group's opening set on the **Jefferson Starship** show at Radio City Music Hall. Mason, dazed but only slightly injured, according to Columbia Records, estimated the damage to his instrument at \$5,000, though he did repair it temporarily in order to finish his set that night.

HELLO OPERATOR: WNEW-FM disc jockey and music director **Dennis Elsas** went over his telephone bill recently and came upon a long distance call to Japan which didn't strike any cord of recognition. And so to a friendly (surprisingly) lady at the telephone company who agreed that he ought to know if he called Japan or not. Back with the file, she asked if this was the **Dennis Elsas**. And then reminded him that he had opened his show that Tuesday playing "Woman From Tokyo."

ATI Inks Kramer



Pictured above are (from left) Jeff Franklin, president of ATI; Kenny Kramer; and Wally Meyrowitz, newly-named vice president of ATI, who has announced the signing of rock comedian Kenny Kramer, initiating the firm's first venture into non-musical concert booking. Kramer will soon be touring across the country at important venues, performing exclusively with rock and roll headliners. He will be touring with Graham Central Station, commencing November 2.

CONCERT REVIEW

Charles Aznavour: Global Cabaret

■ MINSKOFF THEATRE, NYC — Broadway is studded with one-man shows of a musical nature this season. Charles Aznavour (RCA) opened his two-week run here (15) and proved that the Great White Way need not seem any less theatrical or dramatic when the main draw is not your typical thespian.

He only touched the surface of his catalog containing some 1,000 copyrights of international stature. But thanks to the stage presence of the man, you leave the theater fully cognizant of his innermost feelings and his widely acclaimed talents.

A man for whom the entire world is his cabaret, Charles Aznavour provides a living distinction between local "sensation" and global "institution."

Robert Adels

Dialogue (Continued from page 34)

we want to do it," even after I have suggested maybe we should go slower, then basically you have to do it and try and make it as safe as possible.

RW: What about the matter of timing tours to coincide with the release of new record product?

Barsalona: I think we were the first ones to recognize that it would be beneficial for everyone to sort of coordinate with a record company as far as product release, if possible. Also, we check to find out who else is touring and try not to bang head on with someone else at the same time, if at all possible. There are so many factors that go into the timing of the tour. For instance, when an act is coming in to work in November-December, what you try and do is start the tour in the North in November, when it just starts getting cold, but there's less chance of snow, and in December when there's more of a chance of snow, you bring them down South.

The fallacy is that once you see how it's done you just follow the same formula all the time and it should work, but there are never any two acts that are ever booked the same, because markets change from one month to the next. You might have a market that is sensational, everything in there is just selling out, and of course what happens is that everyone converges on that market with shows and oversaturates the market and the market is terrible. It usually takes six months to a year to get back to normal. And one has to be on top of that to see when the market is oversaturated and to stay away. You also have economic conditions in certain areas of the country. Like a few years back when Congress held back on the defense budget, it hurt the aircraft industry. And there were towns or cities like Seattle, Portland, cities in California, that were terribly affected by the aircraft closing and production, etc. Again, you have to be careful about those cities, so where you would normally plan playing in one of the large arenas, you would possibly consider playing an auditorium, or maybe passing on the city altogether. Conditions are never the same to do the same thing with a comparable act. You're always changing. So working with a record company or trying to coordinate it with the album releases, all these things have to be taken into consideration. They're not totally essential; basically you can bring them in any time, it doesn't matter.

RW: Consistency is also a matter of your success rate—keeping up with the number of acts you handle. And in looking at your roster, some labels—Capitol, RCA and ABC, for example—are conspicuously absent.

Barsalona: You should try and be personally involved in your acts, and that means keeping your roster at a liveable amount of acts. So we've never really handled that many acts and probably the most difficult part of my job in the last four or five years has been turning down acts. That's silly, because an agent's big thing is trying to get acts, and that means keeping your roster at a liveable amount of acts. We're generally given first crack at the majority of the new acts that come out and a lot of the established acts. And it's difficult. I've turned down acts that I know could make \$10,000 a night, or are making \$10,000 a night, and are just unhappy with their present situation. I don't have any specific number, but basically you know when you reach a point at which you shouldn't go any further, and I just don't go that much further.

When an act like a Bad Company or a Golden Earring moves up, that opens space for me to take two or three new acts and work on them. But if you have 50 percent of your acts that you're trying to build on the roster, it's just silly for yourself, for the act that you might be taking, and for the acts that you represent, to just keep taking new acts. You've got to say, "Well all right, I've committed myself to these acts and I am going to work on them and just get them going." Like Black Oak Arkansas and Robin Trower, and any number of acts that we have had didn't break immediately. It was coming back again and again. When we took Humble Pie, everybody said, "You're out of your mind, they're failures," and for a year and a half or two years it certainly looked that way. But again, just keep chipping away and eventually if the act has it, it will break. It has to break. I think that's sort of been the unique thing about Premier in that if I were a public corporation or I had people running the company who looked at figures, they would say, "You've spent a year and a half on this act and nothing has happened. Here we have an act coming to us that could make \$5,000 a night." Because it's my own agency, I don't have anyone saying that to me.

(Continued on page 47)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Waterfalls" — Margie Evans (Buddah). A different approach to the everyday lyrical groove. This new artist uses pig latin to get across a message. Heavy beat with strong disco potential should deliver this one with a new style.

DEDE'S DITTIES TO WATCH: "Sure Thing" — Dionne Warwick (Warner Brothers-SLO); "Playing On You" — Jerry Butler (Mercury-UPT); "Shoorah, Shoorah" — Betty Wright (Alston-UPT).

DISCO POTENTIALS: "The Road To Love" — Mandrill (Polydor); "You're The Song (I've Always Wanted To Sing)" — Timmy Thomas (Glades).

On Monday, October 21, the Main Ingredient (RCA) opens at Cherry Hill's Latin Casino along with Atlantic Records' Spinners. It is a very strong rumor that the Ingredient is minus one member — that being Tony Sylvester. Sylvester is now involved in another end of the creative spectrum — producing.

WIGO-AM in Atlanta has incorporated a new concept for their listening audience. The station is now known as "Big Score 134" with slot changes and new faces at the station. Slot changes are: 5 a.m.-9 a.m., Dave Smith, formerly with WQXI-AM (Atlanta); 9 a.m.-12 noon, Scotti Andrews; 12-4 p.m., Rick Fly, formerly with WPDQ-AM (Jacksonville); 4-8 p.m., Henry Crump, formerly with WYLD-AM (New Orleans); 8 p.m.-12 midnight, Jive Master; 12 p.m.-5 a.m., Zillia Mays. Please make note that Scotti Andrews is still program and music director.

Ms. "Funky Music," "Sho Nuff" and "Walk Out The Door," Yvonne Fair has acquired a new manager. Her manager now also happens to be the Temptations manager Don Foster. Foster has been long associated with five multi-talented men and is now extending his managerial talents to this young lady who will be known throughout the world.

Buzzy Willis, formerly with Polydor Records, has now acquired a position with Creed Taylor's CTI Records as consultant in sales and marketing. This is still another facet of Willis' experience in the record business.

(Continued on page 42)

Lewis, Fassert Join ABC R&B Dept.

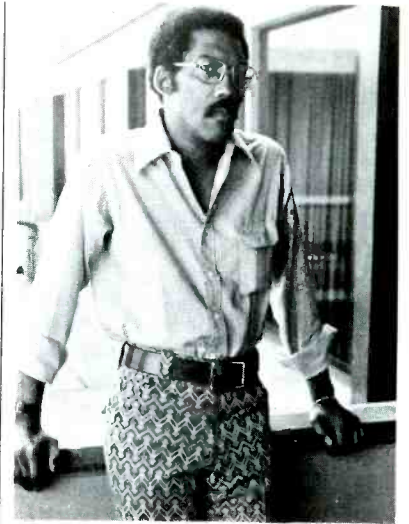
■ LOS ANGELES — Otis Smith, vice president of ABC Records, last week announced the appointment of Al Lewis to the position of director of special projects, r&b, at the label.

Lewis, who received his BBA in finance from Pace College, has had 15 years' experience at MGM Records, where he served variously as director of the royalty department, director of special projects, administrative assistant to the president, and, most recently, director of east coast operations.

To assume his new position, Lewis has relocated to ABC's California headquarters, where his responsibilities will entail serving as a liaison between the r&b divisions of ABC's sales and promotion departments, overseeing all budgets of the r&b department and serving as artist relations coordinator for the r&b department.

Chuck Fassert

In addition, Chuck Fassert has recently been appointed to serve in the west coast r&b/pop



Al Lewis

crossover promotion and sales areas. A nine-year veteran of the record business, Fassert was previously associated with Sussex Records as sales and promotion manager. He will report directly to Lewis, who, in turn, will report to Jeanne Bennett, general manager of the r&b department.

CONCERT REVIEW

The Temps Are Tops At the Uris Theatre

■ NEW YORK — The world renowned Temptations dazzled the audience at New York's Uris Theatre Tuesday (8). Serving more soul than ever were their special guests the Staple Singers, as they swung into "Come Go With Me" followed by "I Ain't Raisin' No Sand." Mavis Staples, the youngest member of this family group, welcomed the response after her solo of "I Honestly Love You." Ever present was the rhythmic pattern set when "Reach Out (Touch A Hand)" set the pace for audience participation. Not only did thunderous applause take place when "Respect Yourself" broke the melodic atmosphere of "Feel Like Makin' Love," but the foot stomping and hand clapping set the stage what was to come.

After a 20 minute intermission,

those rhythm busting Temptations danced on, clad in costumes that reflected the class portrayed on stage for a decade. Motivating the crowd, they started their segment of the show with a medley of past hits. Smoothly, they worked in "Just My Imagination," sung by Damon Harris. At this point an old group medley brought out some of the versatility of the group made up of Otis Williams, Dennis Edwards, Melvin Franklin, Richard Street and Damon Harris. "Hey Girl" started out with a monologue which could have been cut down, but entertained the audience, sung by Richard Street. From there, they went on to Melvin Franklin's solo of Bread's "If," Edwards' contribution of "The

(Continued on page 42)

R&B PICKS OF THE WEEK

SINGLE



HAROLD MELVIN AND THE BLUENOTES, "WHERE ARE ALL MY FRIENDS" (Mighty Three Music, BMI). Penned by Vic Carstarphen, Gene McFadden and John Whitehead, Under the Umbrella of Gamble/Huff, this uptempo ditty will receive even more recognition than "The Love I Lost." Flowing heavily with strings laid by MFSB, it has been a long time since the Bluenotes have released all inhibitions on wax. Excellent potential for top chart action. Philadelphia International ZS8 3552 (Col).

SLEEPER



DAVID RUFFIN, "ME AND ROCK & ROLL (ARE HERE TO STAY)" (Stone Diamond, BMI). This Norman Whitfield production has caught the ex-Temptation in the right vein. Ruffin has been away for a long time and his mighty voice has been missed by many. A strong contender for plenty of disco action, it is soulfully strong, with emphasis on the beat. Sure to garner chart action, this disc displays strong crossover possibilities. Motown M 1327F.

ALBUM

CLARENCE CARTER, "REAL." Leaving Muscle Shoals, Ala. and heading for Los Angeles, Carter has found a new home with ABC Records. To produce a total album concept, McKinley Jackson, once with Holland, Dozier and Holland, used many helpers. Enhancing the strings and horns are the Paul Riser arrangements, while Melvin "Wah-Wah" Ragin was borrowed compliments of Motown Records. All the ingredients are here for another extension of Clarence Carter. Best cuts are "Real," "Everything Comes Up Rosey," "A Very Special Love Song" and "Fine Love."





“South African Man”

DK 4539

BOHANNON

From His L.P.

“KEEP ON DANCIN’”

DK 76910

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

OCTOBER 26, 1974

| OCT. 26 | OCT. 19 | |
|---------|---------|---|
| 1 | 14 | LET'S STRAIGHTEN IT OUT LATIMORE— Glades 1222 (TK) |
| 2 | 4 | HIGHER PLANE KOOL AND THE GANG—Delite 1562 (PIP) |
| 3 | 1 | PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN—Polydor 14255 |
| 4 | 21 | WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax) |
| 5 | 7 | CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC) |
| 6 | 13 | PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK) |
| 7 | 3 | DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395 |
| 8 | 2 | SKIN TIGHT OHIO PLAYERS—Mercury 73069 |
| 9 | 6 | THE PLAYER, PT. 1 FIRST CHOICE—Philly Groove 200 (Bell) |
| 10 | 8 | VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown) |

| | | |
|----|----|--|
| 11 | 9 | IN THE BOTTLE BROTHER TO BROTHER— Turbo 039 (All Platinum) |
| 12 | 12 | BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN— Roxbury 2001 (Chelsea) |
| 13 | 17 | EVERLASTING LOVE CARL CARLTON—Back Beat 7001 (ABC) |
| 14 | 11 | DON'T SEND NOBODY ELSE ACE SPECTRUM—Atlantic 3012 |
| 15 | 5 | YOU HAVEN'T DONE NOTHIN' STEVIE WONDER—Tamla T54252F (Motown) |
| 16 | 18 | BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 |
| 17 | 23 | LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206 |
| 18 | 20 | LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279 |
| 19 | 22 | DEVOTION EARTH, WIND & FIRE— Columbia 3-10026 |
| 20 | 28 | ASK ME ECSTASY, PASSION & PAIN— Roulette 7159 |
| 21 | 26 | SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London) |
| 22 | 29 | SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614 |
| 23 | 16 | DO IT FLUID BLACKBYRDS—Fantasy 729 |
| 24 | 34 | DISTANT LOVER MARVIN GAYE—Tamla T54254F (Motown) |
| 25 | 31 | I FEEL A SONG IN MY HEART GLADYS KNIGHT & THE PIPS— Buddah BDA 433N |
| 26 | 27 | I SHOT THE SHERIFF ERIC CLAPTON—RSO 500 (Atlantic) |
| 27 | 30 | SOMETHING'S MIGHTY, MIGHTY WRONG IMPRESSIONS—Curtom 2003 |
| 28 | 35 | SHE'S GONE TAVARES—Capitol 3957 |
| 29 | 10 | AIN'T NOTHING LIKE THE REAL THING ARETHA FRANKLIN— Atlantic 3200 |
| 30 | 15 | YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514 |
| 31 | 39 | WORN OUT BROKEN HEART SAM DEES—Atlantic 3205 |
| 32 | 41 | SHOE SHOE SHINE DYNAMIC SUPERIORS— Motown F1324F |
| 33 | 42 | LOOSE BOOTY SLY & THE FAMILY STONE— Epic 50033 |
| 34 | 43 | LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Bell) |
| 35 | 24 | HAPPINESS IS BEING WITH YOU TYRONE DAVIS—Dakar 4536 |
| 36 | 37 | WHAT'S YOUR NAME MOMENTS—Stang 5056 |
| 37 | 40 | HELL OF A FIX MARION JARVIS—Roxbury 2000 (Chelsea) |
| 38 | 38 | HOOKED, HOGTIED AND COLLARED PAUL KELLY—WB 8008 |
| 39 | 50 | I CAN'T LEAVE YOU ALONE GEORGE McCRAE—T.K. 1007 |
| 40 | 19 | DO IT BABY MIRACLES—Tamla T54248F (Motown) |
| 41 | 47 | WHEN WILL I SEE YOU AGAIN THREE DEGREES— Phila. Intl. ZS8 3530 (Col) |
| 42 | 52 | THREE RING CIRCUS BLUE MAGIC—Atco 7004 |
| 43 | 45 | LA LA PEACE SONG O. C. SMITH—Columbia 3-46081 |
| 44 | 53 | YOU GOT THE LOVE RUFUS FEATURING CHAKA KHAN—ABC 12032 |
| 45 | 54 | ROCKIN' SOUL HUES CORPORATION— RCA PB-10066 |
| 46 | 46 | EBONY PRINCESS JIMMY BRISCOE AND THE LITTLE BEAVERS—Pi Kappa 600 |
| 47 | 48 | KEEP ON STEPPIN' FATBACK BAND—Event 217 (Spring) |
| 48 | 55 | IT'S SEPTEMBER JOHNNIE TAYLOR—Stax 0226 |
| 49 | 49 | YOU WERE RIGHT ON TIME RIPPLE—GRC 2030 |
| 50 | 51 | HEY, POCKY A-WAY METERS—Reprise RPS 1307 |
| 51 | 59 | TIME MIGHTY CLOUDS OF JOY— Dunhill 15012 |
| 52 | 56 | YOU CAN'T GO HALFWAY JOHNNY NASH—Epic 8 50021 |
| 53 | 25 | CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE— 20th Century TC 2120 |
| 54 | 60 | I CAN'T FIGHT YOUR LOVE MODULATIONS—Buddah 418 |
| 55 | — | HEAVY FALLIN' OUT STYLISTICS—Avco 4647 |
| 56 | 65 | SEXY IDA, PT. II IKE & TINE TURNER— United Artists UA XW 5284 |
| 57 | — | WHATEVER YOU GOT, I WANT JACKSON 5—Motown M 1308 F |
| 58 | 62 | GANGSTER BOOGIE BUMP WILLIE HENDERSON— Playboy 6011 |
| 59 | 63 | KIBURI INCREDIBLE BONGO BAND— Pride 760 (Atlantic) |
| 60 | — | I SHOT THE SHERIFF BOB MARLEY AND THE WAILERS—Island 005 |
| 61 | — | I DON'T KNOW BOBBY WOMACK— United Artists UA XW 561-X |
| 62 | 74 | WAKE UP AND START STANDING YOUNGHEARTS— 20th Century 2130 |
| 63 | 66 | BE TRUTHFUL TO ME BILLY PAUL— Phila. Intl. ZS8 3551 (Col) |
| 64 | 69 | STREET RUNNER NANCY WILSON—Capitol 3956 |
| 65 | 67 | EVERYBODY'S GOT TO GIVE IT UP ASHFORD & SIMPSON— Warner Brothers WBS 8030 |
| 66 | 70 | I KEEP ON LOVIN' YOU Z Z HILL—United Artists 536 |
| 67 | 68 | PHILADELPHIA B.B. KING—ABC 12029 |
| 68 | 75 | IS IT IN EDDIE HARRIS—Atlantic 45 5100 |
| 69 | — | I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB) |
| 70 | 71 | PARTY FREAKS, PT. II MIAMI FEATURING ROBERT MOORE—Drive 6234 (TK) |
| 71 | 72 | LAUGHTER IN THE RAIN LEA ROBERTS—United Artists 539 |
| 72 | 73 | A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col) |
| 73 | 36 | YOU'VE BEEN DOING WRONG THELMA HOUSTON— Motown M 1316F |
| 74 | — | I BELONG TO YOU LOVE UNLIMITED— 20th Century 2141 |
| 75 | 32 | THEN CAME YOU DIONNE WARWICKE & SPINNERS—Atlantic 3029 |

Setting the PACE



During the first annual PACE awards dinner, recipients Edward Robinson (second from left) and recording artist Sylvia Robinson accept awards from the New York Fraternity of Recording Executives (FORE). Pictured at the presentation are Joe Kennedy (left), president of Continental Contemporaries; Jim Tyrrell (center), vice president, CBS; and Al Goodman (right), vice president of All Platinum Records.

Temptations *(Continued from page 40)*

Way We Were," and onto Street's rendition of "All In Love Is Fair." More than ever the audience was left in a hypnotic trance. However, at this point the sound system failed, leaving everyone

straining to hear. But as true pros, the Temptations continued to please those hundreds present with "Masterpiece" and "Papa Was A Rolling Stone."

Dede Dabney

Soul Truth *(Continued from page 40)*



At the recent Black Caucus Dinner a reception was held prior to the benefit concert. The music world was represented by many individuals. Shown here (from left) are Nathan McCalla, president of Shakat Records, entertainment chairman

for the 1974 dinner; Stan Watson, president of Philly Groove Records and manager of the First Choice; The Honorable Shirley Chisholm, representative of Brooklyn and a member of the Congressional Black Caucus; Steve Gold, VP, Far Out Productions and manager of War.

The program director of KOWH-AM in Omaha has conceived a first for the station and its listeners. KOWH is bringing in top notch entertainment for Omaha's public. A first in the series of black entertainment will start October 26 at Omaha's Civic Auditorium. The opening act will be Marvin Gaye. Some other attractions will be B.B. King, Little Milton and hopefully, Johnnie Taylor.

Dick Lawrence, formerly with WEDR-FM in Miami, is now program director at WERD-AM in Jacksonville, Florida. He is in need of an announcer with six months experience with a progressive concept. Please send tapes and resumes to P.O. Box 2467, Jacksonville, Florida 32203.

Recently appointed music director of WVKO-AM in Columbus, Ohio was Jimmi Crow, formerly with WAMM-AM, Flint, Michigan. Crow's radio name was "Super B." His new time slot is 3 p.m. to 8 p.m.

OCTOBER 26, 1974

1. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
2. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 36451
3. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33080 (Col)
4. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
5. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM 1-705
6. **DANCING MACHINE**
JACKSON 5—Motown M6-78051
7. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
8. **BODY HEAT**
QUINCY JONES—A&M SP 3617
9. **PERFECT ANGEL**
MINNIE RIPERTON—Epic DE 32561
10. **MANDRILLAND**
MANDRILL—Polydor PD 2-9002
11. **FULLFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamlam T 6-33251 (Motown)
12. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
13. **HARD CORE POETRY**
TAVARES—Capitol ST 11316
14. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
15. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
16. **ILLUMINATIONS**
ALICE COLTRANE AND CARLOS SANTANA—Columbia PC 32900
17. **MARVIN GAYE LIVE**
Tamlam T6-33351 (Motown)
18. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7269
19. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol ST 11317
20. **OPEN OUR EYES**
EARTH, WIND & FIRE—Columbia KC 32712
21. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
22. **DO IT BABY**
MIRACLES—Tamlam T6-33451 (Motown)
23. **LIGHT OF WORLDS**
KOOL & THE GANG—Delite DEP-2014 (PIP)
24. **HANG ON IN THERE BABY**
JOHNNY BRISTOL—MGM M3G 4959
25. **KEEP ON DANCIN'**
BOHANNON—Dakar DK 76910
26. **HELL**
JAMES BROWN—Polydor PD2-9001
27. **CLIMAX**
OHIO PLAYERS—Westbound WB 1003 (Chess/Janus)
28. **THE MIGHTY MIGHTY DELLS**
DELLS—Cadet CA 60030 (Chess/Janus)
29. **SMALL TALK**
SLY & THE FAMILY STONE—Epic PE 32930
30. **BLACKBYRDS**
Fantasy F 9444
31. **STANDING ON THE VERGE OF GETTING IT ON**
FUNKADELIC—Westbound WB1001 (Chess/Janus)
32. **RELEASE YOURSELF**
GRAHAM CENTRAL STATION—Warner Bros. BS 2814
33. **TREASURE CHEST**
HERBIE HANCOCK—Warner Bros. 2WS 2798
34. **BE THANKFUL FOR WHAT YOU GOT**
WILLIAM DeVAUGHN—Roxbury 100 (Chelsea)
35. **MORE, MORE, MORE**
LATIMORE—Glades 6503 (TK)
36. **ANOTHER TIME**
EARTH, WIND & FIRE—Warner Bros 2WS 2798
37. **CITY IN THE SKY**
STAPLE SINGERS—Stax STS 5515
38. **MIGRATION**
CREATIVE SOURCE—Sussex SRA 8035
39. **AVERAGE WHITE BAND**
AVERAGE WHITE BAND—Atlantic SD 7308
40. **ROCK YOUR BABY**
GEORGE McCRAE—T.K. 501

RECORD WORLD OCTOBER 26, 1974

Concert Promoters Speak Out

(Continued from page 3)

over-exposed itself . . . There's no more political significance. There's little social significance to a rock and roll concert. It's simply a concert for young people primarily . . . There are so many shows available that there's no pressure, no urgency for people to go see a concert."

Delsener feels similarly while pointing out that competing with himself in the past (by presenting more than one show in a given night) has not presented a problem before now. "Sometimes we've had three shows the same night in New York and we've sold them all out. But this Fall the abundance of shows coupled with a fixed income (allowances or parttime jobs, for kids), has caused us to be short a couple of hundred seats—300-500 seats—a night, which is my profit."

In analyzing the current situation, both Stein and Delsener insist that acts and managers are going to have to become more realistic in their demands and in the way Stein puts it. "Many of selves. "In our greed, or in our growth patterns," says Delsener, "we pushed ourselves beyond the limits." The limits, in this case, range from artist fees, the size of the halls they demand to play (either per se or by implication through the fees they charge), and light and sound requirements.

"There's a great clash between reality, which is going downhill, and the enthusiasm and self-respect that acts have for themselves, which is going uphill," is the way Stein puts it. "Many of the groups still think that this is the middle of the bonanza. They're still saying, 'Wow, we made \$20,000 a night last year, this year we are really going to clean up. We are going to do 50 cities at \$40,000' . . . Those groups are going to put more and more people out of business if they don't realize that if business is off 25 or 50 percent, they are going to have to work for 25 or 50 percent less."

Television and festivals, they each add, are also cutting into the live market, providing in the former case five or six acts in an hour and a half without requiring any immediate cash outlay, and in the latter as many as a dozen acts for \$12 or \$15. This, too, will be another factor encouraging shows packaged by agencies, offering two or three acts with relatively strong followings (rather than one headliner and a totally unknown opening act) in order to insure sold out houses. (Delsener points out that three act shows in union halls are impractical because of the overtime they necessitate. At

Stein's Academy of Music the problem is not as serious because only the stage crew is union.) The packages, however, should also allow for the continual building of new acts.

One of Delsener's chief complaints of the moment is the demands of sound and lighting companies. "They have no risk," he says. "They're paid a fee. They're not gambling with the shows that sell out or not. They take their time setting the stuff up, they want you to serve them dinner. And then if they go overtime, because they take their time setting up, they expect me to eat the overtime . . . And once you stop laying it out, the act thinks you're cheap or tight and they go with somebody else. I just can't keep laying it out any more. We're all going to have to pull our belts in and there's going to have to be a little compassion."

Both promoters plan to continue to present a multiplicity of concert events in the New York area, but they do admit the number will eventually decrease, as will the size of the halls they use (except in the case of Stein's Academy). Stein even sees a positive aide to the current situation: "The business was so heavy, so drunk with power, so distorted with a lack of the value of the dollar . . . I'm sorry this collapse had to begin in order for things to reconstruct themselves, but it's becoming more of a buyer's market now." It has been built, he continues, by a variety of people over the last few years, including promoters as well as artists and agents: "Artists have the absolute balls to ask \$50,000 a night, agents have the audacity to transfer that offer and promoters have the absolute stupidity to accept and bid for it. So we've all promulgated a monster."

In weeks to come, the Sunday New York Times entertainment section should reflect both men's views as the number of concert ads is sure to decrease following the Thanksgiving season.

'Black Music, 1975' Opens at the Apollo

■ NEW YORK — "Black Music, 1975," a special musical extravaganza featuring many of the top names in jazz, opened at the Apollo Theatre on Friday, October 18, and will play through Thursday, the 24. Cannonball and Nat Adderly, Freddie Hubbard, Les McCann, Stanley Turrentine, Johnny "Guitar" Watson, Joe Williams, and vocalist Randy Crawford will perform. Magicians "Goldfinger & Dove" will emcee the proceedings.

OCTOBER 26, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
3. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
4. **ONE**
BOB JAMES—CTI 6043 (Motown)
5. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
6. **BLACKBYRDS**
Fantasy F 9444
7. **PERFORMANCE**
ESTHER PHILLIPS—Kudu 18 (Motown)
8. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata-East 19742
9. **TREASURE ISLAND**
KEITH JARRETT—Impulse 9274 (ABC)
10. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER CHICK COREA—Polydor PD 6509
11. **IS IT IN**
EDDIE HARRIS—Atlantic SD 7304
12. **STREET LADY**
DONALD BYRD—Blue Note LA 404-F (UA)
13. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
14. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9296 (ABC)
15. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
16. **BLUES ON BACH**
MODERN JAZZ QUARTET—Atlantic SD 1652
17. **AFRICA BRASS SESSIONS**
JOHN COLTRANE—Impulse AS 9273 (ABC)
18. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 17 (Motown)
19. **CHAMELEON**
MAYNARD FERGUSON—Columbia KC 33007
20. **YESTERDAYS**
GATO BARBIERI—Flying Dutchman BDL1-0550 (RCA)
21. **REGGAE**
HERBIE MANN—Atlantic SD 1655
22. **LEAVING THIS PLANET**
CHARLES EARLAND/STANLEY TURRENTINE—CTI 6029 (Motown)
23. **PYRAMID**
CANNONBALL ADDERLEY—Prestige F 9455
24. **SWEET LOU**
LOU DONALDSON—Blue Note BNLA 2596 (UA)
25. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
26. **TREASURE CHEST**
HERBIE HANCOCK—Warner Bros. 2WS 2807
27. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note LA 142-G (UA)
28. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
29. **LOVE, SEX AND THE ZODIAC**
CANNONBALL ADDERLEY—Fantasy F 9445
30. **CHAPTER THREE: VIVA EMELIANO ZAPATA**
GATO BARBIERI—Impulse AS D 9279 (ABC)
31. **BRASSWINDS**
GENE AMMONS—Prestige 10080
32. **LAND OF THE MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM-1-1684
33. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
34. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
35. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (CTI)
36. **ALL IS FAIR IN LOVE**
NANCY WILSON—Capitol ST 11317
37. **OLINGA**
MILT JACKSON—CTI 6046 (Motown)
38. **WHIRLWINDS**
DEODATO—MCA 410
39. **BLACK BYRD**
DONALD BYRD—Blue Note LA 047-F (UA)
40. **THE REVOLUTION WILL NOT BE TELEVISED**
GIL SCOTT-HERON—Flying Dutchman BLD 10613 (RCA)

Record World en Ecuador

By MARCELO NAJERA

■ Iniciamos la presente nota con una calurosa felicitación para Luis "Chinche" Varas, responsable de la programación del nuevo sello Zona que agrupa a la nueva generación de artistas nacionales especialmente modernos entre ellos: Love Triangle, Nueva Generación, Carlos Alberto, Cacchi,

Luis Gonzales; que los futuros triunfos sean el justo premio a su dinamismo . . . Se formó en Guayaquil la Asociación Ecuatoriana de Discomentaristas, cuyo objetivo primordial está encaminado a la capacitación y preparación de sus miembros, considerados como una clase especial dentro de la radiodifusión por la complejidad de su trabajo y su mejor preparación. ¡Que se cumplan las mejores aspiraciones de todos! . . . Con el silencio que les caracteriza Fédiscos comenzó a lanzar sus "elepes" utilizando un nuevo diseño en sus carpetas. Cel acabado es de lujo. Un esfuerzo que vale la pena y la empresa gana con el cambio . . . Se han dado ya los nombres de los artistas que intervendrán en la próxima feria de Octubre, el retorno de "el niño" Raphael, la reclamada presentación de la curvilínea Iris Chacon cuyo show en la televisión ha obtenido el más alto ranking de sintonía (especialmente masculina) en los últimos meses, Sabu, Bertha Rosen, Rolando Laserie, que ya está actuando clamorosamente en la feria de integración fronteriza de Machala junto a la inolvidable Carmita Jimenez, números con que el público se deleitará ya que cada uno tiene calidad y brillante trayectoria que justifican su contratación . . . En materia discográfica merece especial atención de la serie "Ecuatorianísima" con la que se rinde homenaje a los máximos cultivos de la música nacional, esta serie se ha iniciado con un larga duración interpretado por Gonzalo Benitez, que hasta 1970 y desde 30 años atrás formará duo con el tristemente recordado

(Continued on page 45)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Invitados por la Ciudad de Miami, Florida y el Canal 23 de Televisión, acudieron desde Lima, Perú, los integrantes del grupo musical Pedro Miguel y sus Maracaibos para asistir a la celebración de las Festividades Hispánicas de la ciudad. Pedro Miguel y sus Maracaibos actuaron en un Gran Baile ofrecido en el Dinner Key Auditorium, donde miles de bailarines disfrutaron el ritmo contagioso de esta agrupación peruana, triunfadora interpretando la música típica cubana de la época de Matamoros. De ahí ha nacido un sonido característico a Cuba, que Miami aceptó de inmediato haciendo éxito en gran escala la interpretación de "El Paralitico." Pedro Miguel y sus Maracaibos han triunfado rotundamente interpretando una música recordada pero ya no tan presente entre los cubanos, encendiendo una llama que adquiere cada vez más fuerza. Otros grupos entre las celebridades lo fueron Orquesta Típica Tropical, Chirino y los Judge's Nephews ("Los Sobrinos del Juez") que también arrancaron hermosas demostraciones de los presentes. Los Sobrinos del Juez han logrado fama en el mercado norteamericano bajo el nombre The Judge's Nephews, junto a Connie Stevens y sus apariciones en los principales programas televisivos del gran mercado norteamericano.

Fué éxito absoluto la aparición de los Fania All Stars en el Festival de Kinshasa, Zaire, donde actuaron junto a artistas tales como James Brown, B.B. King, The Spinners, Miriam Makeba y otros. Los Fania All Stars actuaron en las noches de apertura y cierre del Festival.

Va recibiendo gran promoción y aceptación "Everybody Knows" producida y escrita por Louie Ramirez, en la interpretación de Cindy Rodríguez, hija del desaparecido Tito Rodríguez . . . Fuentes lanzó en Colombia su nueva voz femenina Karool, que a través de "Te Llevo en lo profundo de mi Ser" y "Dejame Soñar dejame Mirarte" va escalando los peldaños de la popularidad en Colombia . . . "Tania" en la interpretación de Fruko va también captando gran aceptación en Colombia . . . Ante la ya inminente popularidad de la música de salsa en la costa oeste de Estados Unidos, los sellos de esa zona comienzan a producir este tipo de música, preparándose para lo que supuestamente se avecina. De aquí que Musimex haya lanzado su etiqueta Sonotropic que se dedicará exclusivamente a esta especialidad musical. La primera grabación larga duración que Sonotropic ha lanzado al mercado esta semana, la constituye "Salsa y Alegría!" por Rudy Calzado. Rudy, altamente conocido como triunfador en la música tropical ofrece aquí un repertorio muy vendedor que con sus arreglos y contando con el apoyo el entusiasmo del Maestro George del Barrio, pudieran colocarse en cualquiera de los mercados salseros y por consiguiente y con más seguridad, en la costa oeste, donde Musimex mantiene la fuerza de su empresa. ¡Felicidades y adelante!

En producción de Juan Montenegro y su Latin Explosion Productions, sale al aire en Chicago un nuevo programa radial a través de WEDC titulado "Ray Rivera Raps with the Music Makers" en el cual el popular compositor, arreglista e intérprete presentará los grabaciones de los artistas más populares dentro de la línea "salsoul" entre los cuales se cuentan Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O'Farrill y Machito. El programa se mantendrá con una secuencia

(Continued on page 46)



presenta su gran producción

"Salsoul" ¡Salsa y Alegría! RUDY CALZADO



Sonotropic ST 7000

Tumba la Caña
Celos
Yo soy la Voz
Mi Tristeza y mi Dolor
Profesía
El Comediante
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Singles

New York

By EMILIO GARCIA

1. ME PARE DE QUERETE
EL GRAN TRIO—Montilla
2. YO LO COMPRENDO
MARCO ANTONIO MUNIZ—Arcano
SOPHY—Velvet
3. SIEMPRE ESTOY PENSANDO EN ELLA
LEO DAN—Caytronics
4. POR QUE AHORA
VITTIN AVILES—Alegre
5. PRUEBA DE AMOR
TANIA—Top Hits
6. SE ME OLVIDO QUE TE OLVIDE
ROBERTO LEDESMA—Musart
7. ME CASO EL SABADO
VINCENTE FERNANDEZ—Caytronics
8. ECO DE TU ADIOS
RODORFO—Fuentes
9. QUE VOY HACER CON ESTE AMOR
HILDA MURILLO—Remo
10. RUMBO AL SUR
JULIO JARAMILLO—Audiograma

Argentina

By ROBERTO VICTOR CICUTA

1. CANCION DE HARLEM
FADY ELKURY—CBS
2. FELIZ CUMPLEANOS
NELSON NED—Samantha
3. DEJAME LLEGAR A CONCERTO
PAUL ANKA—Odeon
4. DULCE AMOR
THE RUBETTS—Polydor
5. MIRA PARA ARRIBA MIRA PARA
ABAJO
KATUNGA—RCA
6. PORQUE DISTE VUELTA LA CARA
BETO ORLANDO—Odeon
7. ACALORADO
LOS DIABLOS—Odeon
8. TARDE SENTIMENTAL
SILVESTRE—Music Hall
9. QUERER POR QUERER, AMAR POR
AMAR
RAUL ABRAMZON—CBS
10. OH CUANTO TE AMO
SABU—Music Hall

Puerto Rico

By WKVM

1. HASTIO
SOPHY
2. DESENGANO
CORPORACION LATINA
3. A LAS PUERTAS DEL CIELO
OLGUITA
4. BORINQUEN TIENE MONTUNO
ISMAEL MIRANDA
5. QUIEN
CAMILO SESTO
6. MI ENAMORADA
DANNY RIVERA
7. NO MERCEDES
CELIA CRUZ
8. PORQUE AHORA
VITIN AVILES
9. LA CARTERA
LARRY RYLOW
10. TODO TIENE MUSICA
TITI SOTTO

Ecuador

By MARCELO NAJERA

1. BRINDO POR TI, POR MI
TORMENTA—RCA
2. CAMINITO SERRANO
LOS DESTELLOS—Felix
3. CANCION HERIDA
JIMMY—Onix
4. TE AMARE
LOS TERRICOLAS—Discomoda
5. TORMENTOS
LOS JOKERS—Estelar
6. CARA DE ANGEL
GLITTER BANA—Bell
7. IDILIO
ANA LUCIA PROANO—Onix
8. Y TE HAS QUEDADO SOLA
LOS IRACUNDOS—RCA
9. PEQUEÑO Y GRANDE AMOR
PAUL GERARD—Centenario
10. FELIZE ANIVERSARIO
DARWIN—Estelar

Albums

Miami

1. EL PARALITICO
PEDRO MIGUEL Y SUS MARACAIBOS—
Audio Latino
2. EL BILINGUE
JOVENES DEL HIERRO—Sound Triangle
3. SAGUECERA
TIPICA TROPICAL—Mate
4. TE QUIERO . . . PERO ME
ARREPIENTO
MARCO A. MUNIZ—Arcano
5. PUNTO Y APARTE
BLANCA ROSA GIL—International
6. EN CASTELLANO
PAULO SERGIO—Audio Latino
7. SE ME OLVIDO QUE TE OLVIDE
ROBERTO LEDESMA—Musart
8. LATIN SOUL ROCK
FANIA ALL STARS—Fania
9. ISMAEL MIRANDA EN FA MENOR
ISMAEL MIRANDA—Fania
10. EN CASTELLANO
ROBERTO CARLOS—Caytronics

Texas

1. PERTENEZCO A TI
YOLANDA DEL RIO—Arcano
2. MATAMOROS QUERIDO
COSTA AZUL—Novavox
3. TONTO
ANGELICA MARIA—Sonido Int.
4. YO SOY CHICANO
ROYAL YESTER—Mr. G
5. LA SILLA VACIA
ROSENDA BERNAL—Latin Int.
6. CLAVELITOS, CLAVELITOS
FLACO JIMENEZ—DLB
7. NOSOTROS
LITTLE JOE—Buena Suerte
8. AMBICION
LOS HUMILDES—Fama
9. MI ALEGRE SERENATA
WICHO ALVAREZ—Alto
10. A TI
LOS ANGELES NEGROS—UA Latino

En Ecuador (Continued from page 44)

"Potolo" Valencia. En este número Gonzalo Benitez cante con el acompañamiento de Naldo Campos los pasillos "Soledad" (G. Benitez) "Imposible" (Alberto Guillen) "Palmeras" (Cristobal Ojeda) "Madrigal de Seda" (Segundo Cueva) "Serenata" (Carlos Guerra). Un gran acierto del sello Onix . . . Retornó para beneplacito del público que nunca le olvidó la vieja y querida

Blacio Jr. orquesta que tantos y tantos triunfos alcanzara hasta hace algunos años dentro y fuera del País. Bajo la dirección de Milo Blacio. El nuevo personal le ha dado una fuerza y un sonido muy original, su primera entrega de "Cartagena" se lo puede considerar como un buen éxito, al igual que "Romparamos El Contrato" (Nelson y R. Araya) que se

(Continued on page 46)

Record World en Brasil

By OLAVO A. BIANCO

De vuelta en Brasil después de un corto viaje a los Estados Unidos, deseo reintegrar mis agradecimientos sinceros a **Tomás Fundora** y **Carlos Marrero**, por las atenciones que nos brindaron en Miami, y esperamos estar de vuelta algún día en ese precioso lugar en el estado de Florida.

"World Music Festival," para el próximo Noviembre en Tokio, llegó a una decisión: **Antonio Marcos** y **Jocafi** (RCA) serán los Representantes brasileños definitivamente.

El artista mexicano **Juan Gabriel** se encuentra en Rio de Janeiro, preparando la grabación de un sencillo en Portugues, que será lanzado en nuestro país en el mes de Noviembre.

Cat Stevens nuevamente se encuentra en Rio de Janeiro, fué visto (y fotografiado) por la prensa durante una fiesta promovida por Equipe, en ocasión del lanzamiento del album "Pedra 90," por el notable sambista **Jorginho Do Imperio**. **Cat Stevens** declaró a la

prensa que El llegó solamente para "encontrarse con algunos amigos" de acuerdo a la misma fuente de información, El compraría una casa en un lugar maravilloso y de los mejores en Rio: **Barra De Tijuca**, y que entre sus intenciones estaba la de disfrutar tres meses del año en dicho lugar.

La Tercera Rede brasileña de Television (TV. Net. work) TVRECORD, que ya fué una vez la mejor en el País, está de vuelta, lentamente dispuesta a la pelea de las audiencias. Como un comienzo, presentó nuevamente: "A Buzina Do Chacrinha" (La Bocina De Chacrinha), uno de los shows de TV. que usualmente eran responsables por el Tanzamiento de numerosos éxitos. Parece que el maestro-productor de ceremonias por este show, **Chacrinha** volvió de nuevos después de varios meses de ausencia, con una nueva forma para realzar su importante posición en el

(Continued on page 46)



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En Ecuador

(Continued from page 45)

le escucha insistentemente en las estaciones de radio. Está también en el mercado su primer elepe titulado "Blacio Es Blacio Y Punto," en el que se destacan las voces de Yari More y Jorge Navarrate . . . Bueno, parece que se terminó el espacio, será en nuestra próxima nota . . . ¡Gracias!

En Brasil

(Continued from page 45)

escenario del disco.

Para los meses de Octubre, a continuación las visitas esperadas: **The Supremes** (Motown/Tapecar), **Armando Manzanero** extraordinario compositor y **Pedro Vargas**. Buenísimo realmente!

Más para el mes de Noviembre: el grupo **Ingles Traffic**, y la actriz-cantante **Marlene Dietrich**(?).

J5 y Stylistics

Durante las presentaciones de ambos grupos aquí, nosotros nos encontrabamos fuera del país, pero se habla que las ganancias no valieron la pena, y la cantidad artística no fué la que se esperaba de parte de **Jackson Five** y **Stylistics**. Aparentemente, los presupuestos no fueron estimados debidamente.



LATIN AMERICAN ALBUM PICKS

VIVE

JOSE JOSE—RCA MKS 2012

Alcanzando nuevamente excelentes cifras de ventas José José con esta grabación en la cual se destacan "Cada Mañana" (S. Esquivel), "Vive" (L. Porcella de Brea), "Tú mi Delirio" (Portillo de la Luz), "Y Hablame" (P. Michel) y "Tú Eres todo para Mí" (Wonder-Gil) entre otras.

■ Jose Jose is heavily selling this new album in almost every Latin area. Superb cuts such as "Déjame Conocer" (P. Anka-Anamía-Quintero), "Estabamos Juntos" (L. Porcella de Brea) and "Tú mi Delirio" (P. de la Luz).



UN ENCUENTRO CON

LA LUPE—Tico CLP 1323

La Lupe interpreta aquí temas de Curet Alonso. Arreglos de Papo Lucca, Joe Cain y Hector Garrido. Excelentes "El Verdugo," "Yo Creo en Tí," "Mas Teatro . . . Oh No!," "Sin Maíz," "La Mala de la Película" y "Eres Malo y te Amo."

■ La Lupe is at her very best here. All songs by Curet Alonso. Arrangements by Papo Lucca, Hector Garrido and Joe Cain. "Sargaso," "Palante y Pa'Tras," "Guajira para Tí" and "Carnaval."



¡CANTA EN CASTELLANO!

PAULO SERGIO—Audio Latino ALS 4060

El gran intérprete brasileño en un repertorio vendedor. Se incluye su éxito "Hice" de su inspiración. Además "Idioma de Amor" (Cezar-Circus), "Ahora Quien Parte soy Yo" (Demetrio), "Sin Tí" (Toto-Peninha) y "Recuerdos" (P. Sergio).

■ Paulo Sergio is smashing almost everywhere with "Hice" included in this album. Also "Como es que Yo Voy a Vivir Tan Triste," "La Capilla," "Hice un Mundo de los Dos" and "Desilusionado."

¡SALSA Y ALEGRÍA!

RUDY CALZADO—Sonotropic ST 7000

El talentoso, rítmico y salsero Rudy Calzado en la primer producción en serio de música "salsoul" de la costa oeste. Merece el mejor de los tratamientos pos toda la radio de música de salsa. "El Comediante" (The Entertainer), "Tumba la Caña" (R. Calzado), "Celos" (G. del Barrio), "Si Tú Quieres" (R. Calzado) y "Bomba Pa' Gozar" (R. Calzado).

■ The very talented, rhythmical salsouler Rudy Calzado in a superb package of salsoul music, first one produced seriously on the west coast. Deserves the best from radio. "Oigame Company" (R. Calzado), "Prefesía" (R. Calzado), "Solo te Pido Paz" (G. del Barrio) and "Yo soy la Voz" (R. Calzado).

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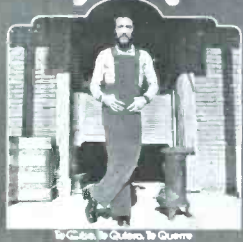


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Nuestro Rincon (Continued from page 44)

diaria . . . Audio Fidelity lanzó un sencillo con "La Bicleta de Toño" y "To See the World" de Benny Berman y en interpretación de **Harmony and Grits** . . . Joe Cain me anuncia la salida de las nuevas producciones "Chamaco" en interpretación de **Chamaco Rivera** y producida en Puerto Rico, "Encuentro con La Lupe" en la cual la talentosa intérprete ofrece temas de **Curet Alonso**, entre los cuales se destacan "El Verdugo," "La Mala de la Película" y "Yo Creo en Tí" . . . **Eddie Palmieri** tiene un éxito muy interesante en "La Rosa Española" en su nueva grabación para **Coco Records**. Merece tratamiento especial esta nueva producción de **Harvey Averne** . . . International lanza esta semana "The Many Moods of **Roberto Yanes**," larga duración del popular cantante argentino . . . Flor Mex ya está lanzando su producción navideña y espera grandes cifras de ventas a traves del álbum de **Gloria Margarita** titulado "El Lechón Borracho" y "Mon Mon Tate en el Camello" por el Profesor que Canta, **Angel**
 (Continued on page 51)

Neil Sedaka

(Continued from page 24)

much work with Phil Cody, a New York-based lyricist as well as trying his own hand at that particular task, one he was formerly afraid to tackle. As a result of his own lyric writing, his material has matured greatly; it flows out of him at such a rate that his English concert audiences have come to be satisfied with only a 6-minute medley of oldies. His new songs take over during his solo two-hour sets. While he realizes that he can't break from the past completely — especially one that has been so good to him—Neil still refuses to live there permanently.

Neil Sedaka and his family now have three homes. He has a flat in London where he spends most of the time between February and May while touring Britain; there's also a "working" New York City apartment and a home in upstate New York. He calls his wife Leba "The Lady of London" and she takes care of much of Sedaka's business dealings. His daughter Dara, 11, is now following to some extent in her father's footsteps: she wrote "Hey Mr. Sunshine" for him and it will be out as the B-side of Dad's next single.

The man who first hit the charts with a song called "The Diary" has written more than a few new pages of his own since—and all are filled with success.

New Dir. Expands

■ NEW YORK — New Directions president Kevin Hunter, has announced a major expansion and restructuring of the six month old management firm that includes a move to larger quarters, promotions for Arlene Simmons and Wayne Goodyear, and the addition of Kathy Cooper. Ron Sunshine is no longer with the firm.

Newly appointed to the position of executive assistant to Hunter, Arlene Simmons will now be responsible for coordination of activities and liaison with record companies. Prior to joining New Directions, she was promotion coordinator for Polydor Records.

Wayne Goodyear has been promoted to head of artist relations for New Directions. Goodyear's sphere of operation will include the running of tours, and pre-concert promotion in addition to working directly with the artists.

Prior to joining New Directions, Kathy Cooper held positions at Shapiro Bernstein, Sly Stone's Daedalus Music and Stoneflower Productions and with the Connie De Nave publicity firm.

'Kung Fu' Champs



Pictured above are the winners of the Kung Fu Dance contest recently held at Hippopotamus, that was sponsored by 20th Century Records as part of their New York promotion for their new single release, "Kung Fu Fighting" by Carl Douglas.

CMA Board

(Continued from page 3)

RCA Canada, Toronto; Talent Buyer or Promoter—Jack Roberts, Jack Roberts Agency, Seattle; Publication—Bob Austin, **Record World**, New York; Publisher—Wesley Rose, Acuff-Rose, Nashville; Radio-TV — Sam Lovullo, "Hee Haw," Los Angeles; Record Company—Jim Foglesong, ABC/Dot, Nashville; Record Merchandiser—Hugh West, One Stop Record House, Atlanta.

In addition, three directors-at-large were elected. They include J.K. "Mike" Maitland, MCA Records, Los Angeles; Frank Mancini, RCA Records, New York; and Charles Scully, SESAC, New York.

Warners/Spector

(Continued from page 3)

with the hit "To Know Him Is To Love Him" by the Teddy Bears. Through the '60s he wrote, co-wrote and produced many hits for his own Phillies label.

Under the agreement, Warners will begin releasing new product in the next few weeks on the Warner-Spector label and announcements of that product will be forthcoming from Spector. Warner-Spector will also retain rights to release the Phillies Records catalogue of hits produced by Spector during the '60s.

Spector plans to make staff appointments in the next few weeks. Offices of Warner-Spector will be located at 4444 Riverside Drive, Suite 105, in Burbank, California. The phone number is (213) 846-900.

Herbert Gottlieb Dies

■ LOS ANGELES — Herbert N. Gottlieb, west coast regional director for the American Society of Composers, Authors and Publishers, died in Beverly Hills on Saturday, October 5, after a long illness. Gottlieb was born in New York City in 1906.

Dialogue (Continued from page 39)

I really enjoy working with the new acts, I honestly do. It's not to say that I don't like the acts that we have, the big acts, but I really get off working with the new acts. We have kept our list down to a liveable number. Now that does mean turning down a lot of acts, and I've gone through some misery with that because you get really important people in the music business—I won't go into names—like heads of the record companies, and they are calling you up and generally these people are used to having whatever they say accepted, people usually going to them to get favors. They call up and offer me an act, and I might say, "Well, gee, thanks a lot, but I really don't have the time to handle them." It's awkward, I've made myself a couple of enemies doing that. I don't want to get specific, but it's gone so far as people advertising in the trades that I haven't taken calls, and that sort of thing. And everyone takes that very personally, when you say it. Everyone says, "I do understand that, I really respect you for it, but in this case you're making a mistake." And Lord knows, I've made mistakes.

If I had another agency and I just took the acts that I have passed on, and represented them, it would be the second biggest agency in the music business. And they are not mistakes. I don't ever mind an act that we've passed on doing sensationally well. I've never gone home at night and worried about that. And I know if I did, then the tendency would be to take everything and just give it a shot. That old thing of "Let's take it, throw it against the wall, and if it sticks . . ." And then you sit with 40 acts that you don't do anything on. You sit and wait for them and hope and pray that they are going to come up with an album. I don't do that. When we take an act we generally work on an act. So that means working with few people, and that's where it's at.

As far as any prejudicial treatment for any record companies, now that you bring it up, there are record companies that we haven't worked with extensively, but it's not a policy, it's just happened that way. And it's not even like going with losers because a lot of the record companies that we work with, when we started working with them weren't like the big ten. I don't know why. On ABC, you're right. I can't think of any acts that we have with them. Or UA. I think that they are both fine record companies. I have no reason, it's just that it hasn't worked out that way. And also basically there is a consistency on a lot of the managers we work with. Managers of certain acts tend to go to the same record company with other acts, so I think that's part of the reason for it. But I do have better relations with certain record companies and the heads of those certain record companies than I do with others.

RW: As with managers.

Barsalona: Yes. But I don't know why, I really don't. It used to be originally that we were an east coast agency. I don't have an office on the west coast. And for a period the west coast pretty much had this thing about west coast agencies, record companies, acts and that whole thing. It was like a close knit family and we didn't have that much opportunity to get California acts. That's changed and it doesn't matter now. We get as many calls from the west coast as we get from anywhere else. I don't think that's any longer a problem. At that point if we had gone down the roster we would have found that we had less acts from the west coast companies than we had from east coast companies. But that's no longer a factor. I don't know why actually.

Rush Released



While passing through New York during their national concert tour, Rush and friends stopped in front of the Mercury Records New York offices to strike a hopeful pose. Pictured from left: ATI agent Greg McCutcheon; Rush members Grady Lee, Neil Peart and Alex Lifeson; and Rush co-manager Ira Blacker. Kneeling: ATI VP and agent responsible for Rush, Joe McHugh.

Westminster Gold:

Expanding Classical Horizons

■ The Westminster Recording Company, one of the pioneers in production of long-playing classical recordings in the '50s, is celebrating its 25th anniversary this year. Westminster, from 1949 to 1974, has come full circle, and is once again attempting to expand its horizons by offering a unique combination of well-loved, familiar classics and newly recorded classical and ethnic music.

Founders

The label was originally founded by James Grayson and Dr. Mischa Naida, when they met in New York City in the late '40s and decided to form a record company, naming it after Naida's record store, Westminster Records. They recorded primarily lesser-known works, performed by new and promising talent, and utilized the newest in recording techniques. Their fresh approach was met with enthusiasm from the customers and, by 1958, the catalogue contained over 1000 lp recordings, including many selections which were not available on any other labels.

Artist Debuts

Many fine young musicians made their debut on the label: pianists Paul Badura-Skoda and Daniel Barenboim and guitarist Julian Bream all became concert attractions because of their recordings on Westminster. Through the exposure of their talents on Westminster, groups like the Vienna Academy Choir, the Barylli Quartet and the Parenin Quartet gained recognition and eventually became major touring musicians.

Kurt List

During the '50s Westminster enjoyed excellent rapport with its artists, both in the studio and on the concert hall stage. Dr. Kurt List, Westminster's musical director, used his knowledge as a musicologist and composer to work effectively with the artists.

The association of Grayson, Naida and List proved to be a fruitful one and, before the company was 10 years old, it had acquired a network of more than 30 distributors in the U.S. Westminster records were sold in almost every country throughout the world under license arrangements. A permanent and complete recording and engineering staff was maintained in Vienna

(this operation was later discontinued), in addition to the staff in this country. On the non-performing level, over 100 people were employed by the company.

Purchased by ABC

There ensued a series of financial and managerial ups and downs, and in 1960 Westminster was bought by ABC Records. The production of new recordings ceased in 1967, and the main emphasis was on reissues of favorites from the old catalogues. But it was in 1970 that Westminster really got off to a new start. ABC Records president Jay Lasker, his production chief Don Thorn, and ABC art director Peter Whorf conceived of appealing to an audience on a graphic as well as a musical level. The label is perhaps the first, as a matter of policy, not to picture artists or composers on the covers. The graphics, instead, are light, humorous, sometimes controversial, always stimulating.

Unique Items

Initially, Westminster Gold, as the label was renamed, favored reissuing well-loved classics at a budget price. But now, president Lasker is vitally interested in involving the company on a number of new levels. Today's Westminster Gold will be offering some of the unique items in the existing Westminster catalogue (Villa-Lobos' "The Baby's Family," Milhaud's "Sacred Service for the Sabbath Morning," Weber's Symphonies No. 1 and No. 2), which are not available on other labels. Classic performances such as Valenti playing Scarlatti Sonatas, and Scherchen's "St. Matthew's Passion" will once again be available. A licensing arrangement with Melodiya (the Soviet recording company) provides an impressive catalogue of fine Russian performers. Westminster Gold plans to feature black conductor Dean Dixon's performances, and there are plans to do new recordings, exposing young, promising players. Further expanding Westminster's horizons will be the Music of the Earth series (first release planned for October) which will feature new recordings of ethnic music.

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CLASSICAL RETAIL REPORT

OCTOBER 26, 1974

CLASSIC OF THE WEEK



VERDI

UN GIORNO DI REGNO

NORMAN, COSSOTTO,
CARRERAS, WIXELL, GARDELLI
Philips

VERDI: UN GIORNO DI REGNO—
Norman Cossotto, Carreras,
Gardelli—Philips

MASSENET: THERESE—Tourangeau,
Davies, Quilico, Bonyngé—London

SAM GOODY/N.Y.

BACH: BRANDENBURG CONCERTOS—
Ristenpart—Nonesuch

BACH: COMPLETE FLUTE SONATAS—
Rampal—Odyssey

BERNSTEIN: THE DYBBUK VARIATIONS—
Bernstein—Columbia

EUGENE FODOR IN RECITAL—RCA

HANDEL: COMPLETE FLUTE SONATAS—
Rampal—Odyssey

MOZART: ARIAS—Ameling—Philips

MOZART: SONATAS FOR FLUTE AND
HARPSICHORD—Rampal—Odyssey

VERDI: UN GIORNO DI REGNO—
Norman, Cossotto, Carreras, Gardelli—
Philips

KING KAROL/N.Y.

CHOPIN: PIANO RECITAL—Horowitz—
Columbia

IVES: SYMPHONY NO. 4—Serebrier—
RCA

IVES: MUSIC FOR THEATER ORCHESTRA—
Yale Theater Orchestra—Columbia

JOPLIN: MAGNETIC RAGS—
Southland Stingers—Angel

MASSENET: THERESE—Tourangeau,
Davies, Quilico, Bonyngé—London

MUSSORGSKY: KHOVANSCHINA—
Arkipova, Ognitsev, Khaikin—Angel

PAGANINI: VIOLIN CONCERTO NO. 6—
Accardo—DG

PUCCINI: LA BOHEME—Caballe, Blegen,
Domingo, Milnes, Solti—RCA

VERDI: COMPLETE BALLET MUSIC—
De Almeida—Philips

VERDI: UN GIORNO DI REGNO—
Norman, Cossotto, Carreras, Gardelli—
Philips

RECORD HUNTER/N.Y.

BACH: BRANDENBURG CONCERTOS—
Richter—Telefunken

BACH: CANTATAS—Harnencourt—
Telefunken

BARTOK: BLUEBEARD'S CASTLE—
Ludwig, Berry, Kertesz—London

BEETHOVEN: SYMPHONY NO. 9—
Boehm—DG

BERLIOZ: ROMEO ET JULIETTE—Maazel—
London

JORGE BOLET AT CARNEGIE HALL—RCA

JOPLIN: PIANO RAGS VOLS. I, II—
Rifkin—Nonesuch

MASSENET: THERESE—Tourangeau,
Davies, Quilico, Bonyngé—London

LUCIANO PAVAROTTI: KING OF THE
HIGH C'S—London

SCHUMANN: SCENES FROM FAUST—
Harwood, Fischer-Dieskau, Britten—
London

RECORD & TAPE COLLECTORS/ BALTIMORE

CHOPIN: PIANO RECITAL—Horowitz—
Columbia

HOLST: THE PLANETS—Previn—Angel

JULIAN & JOHN 2—Angel

MAHLER: SYMPHONY NO. 2—
Baker, Bernstein—Columbia

MOZART: COSI FAN TUTTE—Lorengar,
Berganza, Davies, Solti—London

PAGANINI: VIOLIN CONCERTO NO. 6—
Accardo—DG

ROCHBERG: QUARTET NO. 2—
Concord String Quartet—Turnabout

SHOSTAKOVICH: SYMPHONY NO. 8—
Previn—Angel

STRAUSS: FOUR LAST SONGS—Janowitz,
Karajan—DG

VERDI: UN GIORNO DI REGNO—
Norman, Cossotto, Carreras, Gardelli—
Philips

TOWER RECORDS/LOS ANGELES

CARLOS: SWITCHED-ON BACH—Col

HOLST: THE PLANETS—Mehta—London

IVES: SYMPHONY NO. 4—Serebrier—
RCA

MASSENET: THERESE—Tourangeau,
Davies, Quilico, Bonyngé—London

MOZART: COSI FAN TUTTE—Lorengar,
Berganza, Davies, Solti—London

MOZART: PIANO CONCERTOS NO. 20, 21
—Anda—RCA

CHRISTOPHER PARKENING IN CLASSIC
STYLE GUITAR—Angel

SAINT-SAENS: SYMPHONY NO. 3—
Fox, Ormandy—RCA

TCHAIKOVSKY: NUTCRACKER SUITES NOS.
1, 2—Previn—Angel

TOMITA: SNOWFLAKES ARE DANCING—
RCA

VOGUE BOOK & RECORD/L.A.

BACH: FOUR ANTIPHONAL ORGANS—
Biggs—Columbia

BERNSTEIN: THE DYBBUK VARIATIONS—
Bernstein—Columbia

JOPLIN: MORE RAGS—Schuller—
Golden Crest

MATTHEWS, SCOTT: PASTIMES RAGS—
Bolcom—Nonesuch

MILHAUD: PIANO CONCERTO NO. 2—
Johannesen—Turnabout

PROKOFIEV: FIVE PIANO CONCERTOS—
Beroff—EMI (Import)

SJOGREN: PIANO MUSIC—Robbins—
Genesis

TOMITA: SNOWFLAKES ARE DANCING—
RCA

VERDI: COMPLETE BALLET MUSIC—
De Almeida—Philips

VERDI: UN GIORNO DI REGNO—
Norman, Cossotto, Carreras, Gardelli—
Philips

Grady Tate Ready To Hit the Road

■ NEW YORK—Grady Tate and drums are virtually synonymous. But what all too few people seem to realize is that the six albums Tate has made with his name front and center (it appears on literally hundreds of other peoples' recordings) feature Tate as a vocalist. With his latest Janus album, "Movin' Day," and with an agency deal in the works, Tate is setting out to rectify that situation.

Why hasn't Tate recorded an album highlighting his well-known drumming talents? "I've never been the kind of drummer that would appeal as a solo artist," he told **Record World** recently. His career in that area has been built on the versatility of his playing—of his ability to adapt to just about any musical environment and hold his own.

As for his vocal career, Tate recalls his first public performance in that vein, while working with Peggy Lee as a drummer. At an after-show party about five years ago, Lee heard Tate sing and gave him 20 minutes of her set at the Flamingo in Las Vegas.

Would-Be Actor

The would-be actor (he hasn't given up on that prospect, though he doesn't necessarily pursue it as actively as some other projects) was heard most recently here in a stint at Buddy's, Buddy Rich's club. And while Tate objects to being categorized (and the new album, as do his others, represents a cross-section of pop, jazz and soul offerings), he is ready to hit the road-tour trail to let audiences decide for themselves just what his music is.

Ira Mayer

It's Clear Traveling For Weather Report

■ NEW YORK — Wayne Shorter, reedman with Weather Report, doesn't really like to talk about music—he's more interested in discussing the effect chanting has had on him (and such other jazzmen as Herbie Hancock), and of how so many jazz musicians have moved to the west coast (himself included) because of the different atmosphere and because of the possibilities of film-scoring work.

Fisher Hall Appearance

But when Shorter visited **Record World** recently it was the morning following Weather Report's Avery Fisher Hall appearance (29), a date that worked out well for the Columbia Records group, but which he felt was marred by hostile audience reaction to the Louis Falco dancers. "When something becomes too clinical," said Shorter, trying to explain what had happened, "the audience rejects that feeling." All was fine when the two groups worked together, he added, but when Weather Report left the stage and the dancers started using pre-recorded tapes for accompaniment, the audience got restless.

Shorter did talk a bit about music, though, mostly to the effect that Weather Report was about to begin recording a new album and that both he and group keyboardist and founder Joe Zawinul had recently started working with some "new toys," as he called them. Shorter's "toy" is a lyrichon which he says enhances the acoustic reed sound and has a five octave range heavy on the bass end. Zawinul's new instrument is called The Stick, has strings, but gives a keyboard effect when the strings are hit.

Ira Mayer

Backstage Biggies



Mick Jagger and Todd Rundgren congratulate Atlantic recording artist Daryl Hall and John Oates backstage after their debut concert with Lou Reed at New York's Felt Forum. The new Daryl Hall/John Oates LP, "War Babies," was produced by Rundgren. Pictured from left: Tommy Mattolla, head of Chappell Records contemporary division; John Oates; Daryl Hall; Jagger; and Rundgren.

Country Radio (Continued from page 18)

Even though it's young and struggling, "Programmers Digest" continues to be a unique and special service to the broadcaster who cares. The newest issue features an audio profile on CKBY-FM, "Canadian Country in Ottawa." If you're not familiar with it, write the publisher, **Buddy Blake**, Programmers Digest, P.O. Box 15721, Nashville 37215. It's worth the time to find out.

A new country station ID package is out now from TM Productions, Dallas, Texas. The man to talk to is **Jim West**, at (214) 634-8511. They also market an excellent country automation package within the price range of any market.

The line-up at CKBY in Ottawa is **Ted Daigle**, **Doug Anderson**, **Ray Callahan**, **Carey Johnson** and **John Chekeirda**. . . KLAC in Los Angeles was recently honored at the weekly meeting of the Los Angeles County supervisors meeting, in the form of a resolution saluting the station on its fourth anniversary as a country station. On hand to accept the award were VP and GM **Bill Ward** and morning man **Dick Haynes** (at the Reins).

The line up at WGRK, "Green River Country" (Greensburg, Ky.) includes **Mike Wilson**, **Barry Whitlock** and **Cynthia Milby**. There are more and more Ms. air personalities showing up around the country, and why not? WYNK-AM/FM in Baton Rouge, La. reporting that over 15 major stars have appeared in the city since Labor Day. Several changes at WYNK include 11 year PD **Jim Horn** resigning and moving to WLBI in Denham Springs, La. The new PD is **Page Dew**, who has been with the station for six years. Others include **John Wesley**, **Dave Besse**, **Josh Fuller** and **Gary Hail**. All this and a 12 year birthday party for the station on Halloween.

Please contact me direct with country radio information—**Charlie Douglas**, P.O. Box K, Picayune, Mississippi 39466; phone: (504) 586-8664 after 9 p.m. CDT any night but Friday or Saturday.

S. Blaine Forms LPI

■ GREAT NECK, NY—Susie Blaine has announced the formation of a production-promotion-publishing complex, Lovechild Productions Inc. Currently seeking talent for the firm located at Townhouse #2 here, she is the wife of former Jubilee Records principal Steve Blaine. Mrs. Blaine can be reached at (516) 466-2461.

Martyn Tours

■ LOS ANGELES—Island recording artist John Martyn has embarked on his fourth cross country tour of the United States, coinciding with release this week of his second Island album, "Sunday's Child."

Mangione TV Time Boosts Bookings

■ NEW YORK — Chuck Mangione's September 13 appearance on the Merv Griffin Show (CBS-TV), in which an unprecedented 12 minute uninterrupted segment was given over to showcasing Mangione's composition "Land of Make Believe," has had an immediate impact in boosting the summer 1975 concert schedule.

As of this date, Mangione is solidly booked from May 19 at O'Keefe's Center in Toronto through August 18 at Melody Fair Dome in North Tonawanda, N.Y.

Gold from 'Nothing'



A&M recording artist Billy Preston has reached the million-selling mark with his latest single "Nothing from Nothing." Shown clockwise surrounding his sixth gold record award are: Billy Preston, Robert Ellis (Preston's manager), Bruce Wayne (of Robert Ellis and Associates), and Jerry Moss (A&M president).

GERMANY

By PAUL SIEGEL



■ BERLIN—Renewed action of Big 3 here is making **Gaby Richt**, head of the publishing concern here, very happy. With the headquarters of the German, Swiss and Austrian areas located in Munich, and great American standards like "Ebb Tide" and "Three Coins In a Fountain" among the many others, there's little doubt as to why there's so much action here. Should make **Mike Stewart** and **Murray Sporn** real happy!

CBS is really hot over here: **Percy Faith** has the hottest single with a **Neil Diamond** song and **Santana** is doing extremely well too. Both those acts are keeping CBS executive **Rudy Wolpert** ecstatic . . . **Chris Roberts** looks like he is going to enter chartdom with "Ich Mach' Ein Gluckliches Madchen Aus Dir" (I'll Make A Happy Girl Out Of You) on the Jupiter label . . . Be on the look-out for **Adrian Wolf's** upcoming release.

Buddy Branko Zivanovic of Bellaphon in Frankfurt has that hit feeling with his latest album, "20 Rock 'N Roll Hits" . . . EMI/Electrola is hot with **Suzi Quatro** and Hansa is doing quite well with the **Cliff Carpendale Orchestra's** "O La La Paris."

Jimmy Jungermann, beloved Bavarian deejay on Bayerischer Roundfunk, is celebrating his 60th birthday. His famous shows, *Bunten Teller*, have featured the likes of **Duke Ellington**, **Charlie Chaplin** and **Mireille Mathieu** among other greats . . . The dress designer king of Germany, **Heinz Oestergard**, is designing a new gown to the great music of the **Werner Mueller Orchestra** . . . Lady **Erni Bilkenroth** of Edition Rolf Marbot is carrying on in the great tradition of her deceased boss, and we wish her best of luck . . . Auf wiederseh'n 'til next week!

Clapton, Bee Gees To Tour Japan

■ NEW YORK — RSO recording artist Eric Clapton will perform several dates in Japan shortly as part of his continuing world-wide tour, it was announced by his manager, Robert Stigwood. His dates set for Japan are as follows: October 31 — November 1st and 2nd, Budokan Theater, Tokyo; and November 5 & 6, Koseinenkin Hall, Osaka.

RSO Records will also be represented in Japan by fellow recording artists, The Bee Gees, whose visit will tie in with the Japanese release of their new album entitled "Mr. Natural."

Lynyrd Skynyrd To Tour Europe

■ LOS ANGELES — MCA recording group Lynyrd Skynyrd will embark on its first European concert tour this November. The month-long tour will take the group to Scotland, England, Germany, Holland, Belgium and France.

Gold Diggers



Robert Summer (left), RCA Records division vice president, international, and Jose Vias, director, international planning and administration, proudly display four gold records from Australia, each signifying album sales of \$100,000 for Lou Reed's "Transformer," Nilsson's "Nilsson Schmilsson," Perry Como's "And I Love You So" and David Bowie's "Pin Ups."

Golden Earring

(Continued from page 22)

tion, the self-contained quartet has added a keyboardist, Robert Stipps, for this tour, explaining that an almost schizophrenic situation was created by Rinus Gerritsen having to handle both bass and keyboards onstage. Tour-wise their aim is to be able to headline—up 'til now they've been opening shows for Santana, Black Oak Arkansas, Joe Cocker, J. Geils

Band, Joe Walsh, and The Who (the folks who saw them and convinced them to come to England, leading to their eventual pact with the MCA-distributed Track label), among others. Nevertheless, as verbally aspired by Barry, "We hope we'll be able to carry the work of touring by ourselves."

The ironic segment of their success story is that they have

been formed for some ten years now, with Rinus Gerritsen and George Kooymans being in the original structure and Cear Zuiderwijk and Barry Hay having joined some four years ago. The reason for the recent triumph? Well, Rinus says, "It was just the right time," and Barry says, "We were lucky," and we say "They're just sooo good!"

ENGLAND

By RON McCREIGHT

■ LONDON — EMI sales were up 25 percent to £399.9 million for the year ended Jan. 30, 1974. Before tax the company profit for the music division was £26.2 million, an increase of 60 percent on last year. Deputy chairman **John Read** stated that Capitol's contribution was considerable, and individually showed an increase of 70 percent in profit.

Unrest at Polydor with Pye managing director **Walter Woyda** denying rumors that he may move there, and at the same time speculation mounts over Polydor a&r chief **Wayne Bickerton's** future, having recently written and produced world-wide hits for the **Rubettes**.

Congratulations to Capital Radio, who celebrated their first year on the air last Wednesday (23). Winners of a competition for listeners visited a preview of the new **David Essex/Adam Faith** movie, "Stardust," which opened last week to great acclaim. **Tommy Steele** also visited the station to mark the occasion and to introduce his first recording venture for many years—an autobiographical album titled "My Life, My Song," which Pye has issued. Capital has gone from strength to strength in the last few months and now has a bulging advertising book. Original deejays **Kenny Everett**, **Dave Cash**, **Tommy Vance**, **David Symonds**, **Roger Scott**, **Nicky Horne** and **Tony Myatt** have sustained their popularity while newer voices like **Michael Aspel** and **Sarah Ward** have recently given the station a new dimension.

Several personalities on the move recently: **Bowie** is in Philly at Sigma Sound to cut a new year album with **Tony Visconti** while **Golden Earring** returns to the UK for a major concert tour from November 14 to December 3, with a new Track single set for release on November 8—"Candy's Going Bad." Two Gull acts, **If** and **Isotope**, are on the road this month playing college dates, and **Eric Clapton** will visit Japan, Germany, Holland, Belgium and France before playing a long-awaited tour of the UK, either later this year or early 1975. Pye execs **Peter Summerfield** and **Dave McAleer** are spending two weeks visiting the company's represented labels and licensees in New York, L.A., Memphis and Nashville. **Janis Ian** arrives shortly for a few dates including the Rainbow on October 31 as support to **Herbie Hancock**. B&C Records go to the Races to promote **Chilli Willi & The Red Hot Peppers**, and **Decameron** (Mooncrest) in concert, as well as several Charisma acts, whose leader **Tony Stratton Smith** was successful in obtaining the services of Minister of Sport, the Rt. Hon. **Dennis Howell**, to present the prizes for the races which will be staged at the Kempton Park Race Course.

Mott the Hoople's "Saturday Gig" (CBS) tops the pile of singles this week but by no means deeply buried beneath are **Faces'** drummer **Kenny Jones'** "Ready Or Not" (GM), **Dana** with her first for **Dick Leahy's** GTO label, "Please Tell Him That I Said Hello," **Junior Campbell's** "Ol' Virginia" (Deram) and **Marty Wilde's** "I Love You" (Magnet). **Horslips** take first prize for the album of the week with "Dancehall Sweethearts" (RCA), which highlights the band's considerable talents, aided by **Fritz Fryer's** strong production work. Big sales anticipated also for **Gilbert O'Sullivan's** fourth set, "A Stranger In My Own Back Yard" (MAM), **Manfred Mann's** "The Good Earth" (Bronze), **Osibisa's** "Osibirock," **Mike McGear's** "McGear" and **Lindisfarne's** "Happy Daze," all on Warner Brothers.

Nuestro Rincon (Continued from page 46)

Luís García . . . Nuestros mas cordiales saludos a **Louis Couttolenc** de RCA Mexicana y **Adolfo Pino** de RCA Brasileña y Argentina . . . Recibimos la vista del cordial amigo **Nestor Selazco** de Music Hall de Argentina, quien seguía hacia México . . . Y ahora . . . ¡Hasta la próxima!

Pedro Miguel y sus Maracaibos performed in Miami, Florida, during the Hispanic Festivites offered by the city. Specially invited by Miami and Channel 23, **Pedro Miguel and his Maracaibos** performed at the Dinner Key Auditorium where thousands of dancers frenetically danced, moved by their contagious Cuban rhythm. Even though the group is from Peru, they picked the typical Cuban sound of **Los Matamoros**, which will be famous forever, and deliver it in a modern way to the young people of today. Miami's Cuban population was captivated by "El Paralitico" from **Miguel Matamoros** and performed by **Pedro Miguel and his Maracabios** several weeks ago. Today, after successful appearances by the group in which they proved how good they really were, their smash hit "El Paralitico" skyrocketed to success among Cubans and is spreading to other areas. Also on the bill for this event were **Orchestra Tipica Tropical**, **Chirino and his Windjammers** and the **Judge's Nephews** (Los Sobrinos del Juez), already very popular in this area among Americans because of their performances with **Connie Stevens** and personal appearances on most of the main TV shows in the States.

It became a tremendous thrill for the **Fania All Stars** to participate in the music festival at Kinshasa, Zaire on September 21-23. And for the warm, cheering public it was a great treat having them. For this music they were hearing had very deep roots in their very land where the **All Stars** were appearing. The **All Stars** were one of the sensations of the festival along with such stars as **James Brown**, **B.B. King**, the **Spinners**, **Miriam Makeba** and others. The **All Stars** performed two days, opening and closing the festival.

The **Cindy Rodriguez** hit tune "Everybody Knows," written and produced by **Louie Ramirez**, has made the charts in almost every market it has been released in . . . Fuentes released in Colombia a single by their new female singer **Karool** containing "Te Llevo en lo profundo de mi ser" b/w "Dejame Soñar, Déjame Mirarte" . . . **Fruko** is making it big again in Colombia, now with "Tania" . . . Facing the already increasing popularity of "salsoul" music on the west coast, several of the main labels in the area are already directing their efforts in order to produce this kind of music. Musimex just released their new label Sonotropic which will be 100 percent salsoul music. Their first release is an album by **Rudy Calzado** titled "Salsa y Alegría," in which the talented arranger offers a superb package under musical direction of Maestro **George del Barrio**. After listening to this record you can feel that it should make it big even in the heavy areas of salsoul music and the west coast. Congratulations **Rudy** and **Eric** . . . "Ray Rivera Raps with the Music Makers" is the name of a new Latin Explosion Productions feature over WEDC (Chicago). Writer, arranger and performer **Ray Rivera** raps with top Latin and jazz recording artists such as **Charlie Palmieri**, **Billy Taylor**, **Hector Rivera**, **Chico O'Farril** and **Machito**, along with their music. The show will be produced nightly by Juan Montenegro.

Audio Fidelity released a single by **Harmony and Grits** containing "La Bicicleta de Toño (Benny Berman) b/w "To See the World." With "La Bicicleta de Toño" they could make it very easily if promoted . . . **Joe Cain** from Tico and Alegre is releasing an album shortly by **Chamaco Rivera**, produced in Puerto Rico and on their Mardi Gras label, that looks like a winner. "Encuentro con **la Lupe**" is the title of a new album by the talented and temperamental **La Lupe** in which she performs themes by composer **Curet Alonso**. "El Verdugo," "La Mala de la Película" and "Yo creo en Tí" are superb in this album . . . **Eddie Palmieri** has something big in his "La Rosa Española" released by Coco Records and produced by **Harvey Averde**. This new album is really enjoyable for salsoul lovers . . . International is releasing "The Many Moods of **Roberto Yanes**" this week, a new album by this popular Argentinean performer . . . Flor Mex is already releasing their Christmas material and they expect high sales due to their new release by **Gloria Margarita** titled "El Lechón Borracho" and **Angel Luís García** with "Mon Mon Tate en el Camelló" . . . Our best regards to **Louis Couttolenc** from RCA Mexico and **Adolfo Pino**, president of Brazilian and Argentinean RCA . . . **Nestor Selazco** from Music Hall, Argentina, visited our offices in Miami this week. Don Luis will be in Mexico taking care of business for several days . . . And that's it for the time being!

ENGLAND'S TOP 25

SINGLES

- 1 **SAD SWEET DREAMER** SWEET SENSATION/Pye
- 2 **EVERYTHING I OWN** KEN BOOTHE/Trojan
- 3 **FAR FAR AWAY** SLADE/Polydor
- 4 **GEE BABY** PETER SHELLEY/Magnet
- 5 **ANNIE'S SONG** JOHN DENVER/RCA
- 6 **LONG TALL GLASSES** LEO SAYER/Chrysalis
- 7 **FAREWELL** ROD STEWART/Mercury
- 8 **ROCK ME GENTLY** ANDY KIM/Capitol
- 9 **I GET A KICK OUT OF YOU** GARY GARY SHEARSTONE/Charisma
- 10 **REGGAE TUNE** ANDY FAIRWEATHER LOW/A&M
- 11 **ALL OF ME LOVES ALL OF YOU** BAY CITY ROLLERS/Bell
- 12 **YOU'RE HAVING MY BABY** PAUL ANKA/United Artists
- 13 **I CAN'T LEAVE YOU ALONE** GEORGE McCRAE/Jayboy
- 14 **KUNG FU FIGHTING** CARL DOUGLAS/Pye
- 15 **HANG ON IN THERE BABY** JOHNNY BRISTOL/MGM
- 16 **KNOCK ON WOOD** BOWIE/RCA
- 17 **ALL I WANT IS YOU** ROXY MUSIC/Island
- 18 **YOU LITTLE TRUSTMAKER** TYMES/RCA
- 19 **GONNA MAKE YOU A STAR** DAVID ESSEX/CBS
- 20 **MACHINE GUN** THE COMMODORES/Tamla/Motown
- 21 **THE BITCH IS BACK** ELTON JOHN/DJM
- 22 **Y VIVA ESPANA** SYLVIA/Sonet
- 23 **MINUETTO ALLEGRETTO** WOBLES/CBS
- 24 **YOU, YOU, YOU** ALVIN STARDUST/Magnet
- 25 **DOWN ON THE BEACH TONIGHT** DRIFTERS/Bell

ALBUMS

- 1 **ROLLIN'** BAY CITY ROLLERS/Bell
- 2 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 3 **HERGEST RIDGE** MIKE OLDFIELD/Virgin
- 4 **BACK HOME AGAIN** JOHN DENVER/RCA
- 5 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 6 **RAINBOW** PETERS AND LEE/Philips
- 7 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 8 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 9 **MUD ROCK** MUD/Rak
- 10 **SHEET MUSIC** 10cc/UK
- 11 **THE THREE DEGREES** THE THREE DEGREES/Phila. Intl.
- 12 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 13 **THE BEST OF JOHN DENVER** JOHN DENVER/RCA
- 14 **GREATEST HITS** SANTANA/CBS
- 15 **HEY** GLITTER BAND/Bell
- 16 **461 OCEAN BOULEVARD** ERIC CLAPTON/RSO
- 17 **CARIBOU** ELTON JOHN/DJM
- 18 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 19 **THE PSYCHOMODO** COCKNEY REBEL/EMI
- 20 **OUR BEST TO YOU** THE OSMONDS/MGM
- 21 **HANG ON IN THERE BABY** JOHNNY BRISTOL/MGM
- 22 **SOLO CONCERT** BILLY CONNOLLY/Transtlantic
- 23 **FULLFILLINGNESS' FIRST FINALE** STEVIE WONDER/Tamla/Motown
- 24 **ABRAXAS** SANTANA/CBS
- 25 **AND I LOVE YOU SO** PERRY COMO/RCA

CMA Awards Presentation Provides 'Rich' Rewards

■ NASHVILLE — Charlie Rich was the star of the Country Music Association's Awards Show for the second consecutive year, as he walked off with the Entertainer of the Year Award. He also won the Album of the Year award for his "A Very Special Love Song."

The show was broadcast live over the CBS network from the new Opry House. The entire show was beautifully arranged and produced, and appeared to run very smoothly. Johnny Cash was the master of ceremonies for the second year in a row, and artists who appeared included Roy Acuff, Bill Anderson, Lynn Anderson, Chet Atkins, Roy Clark, Rita Coolidge, Danny Davis, Jimmy Dickens, Tennessee Ernie Ford, Don Gibson, Sonny James, George Jones, Kris Kristofferson, Lorretta Lynn, Barbara Mandrell, Bill Monroe, Anne Murray, Dolly Parton, Charley Pride, Jerry Reed, Charlie Rich, Johnny Rodriguez, Hank Snow, Jim Stafford, Ray Stevens, Mel Tillis, Ernest Tubbs, Tanya Tucker, Conway Twitty, Kitty Wells and Tammy Wynette.

Waylon Jennings, who was

scheduled to appear on the show, did not appear because of a disagreement with the producer prior to the show.

The show received an impressive 40 share of the tv ratings market—up from a 34 share in 1973. This gave it a 26.7 rating, meaning that it reached an estimated 18,290,000 homes or approximately 54,870,000 people. In comparison, the Frank Sinatra special—the only show that it could be compared with shown that week, received a 27 share of the market. These figures were compiled by the Network Nielsen National Fast Shares.

Inducted into the Country Music Hall of Fame were Owen

(Continued on page 54)

ASCAP Honors Dunn

■ NASHVILLE — Tennessee Governor Winfield Dunn was honored by the American Society of Composers, Authors and Publishers Thursday (17) when ASCAP president Stanley Adams presented the Governor an engraved wine cooler.

The inscription on the silver cooler, which was presented at the Governor's office in Nashville, read: "In recognition of his outstanding service to America's musical creators the American Society of Composers, Authors and Publishers honors Governor Winfield Dunn as a distinguished public servant and friend of the arts. Stanley Adams, President, ASCAP."

Governor Dunn, who has established a state-wide reputation as a friend of country and other forms of music during his term as Tennessee's chief executive, thanked Adams and expressed his special delight at being honored by the men who create America's music.

Briley Gets 'Surprise'

■ NASHVILLE — Mayor Beverly Briley of Nashville received a special "surprise" award from the American Society of Composers, Authors and Publishers at ASCAP's Ninth Annual Country Music Awards Banquet.

ASCAP president Stanley Adams presented the plaque, inscribed: "For his long, dedicated and distinguished service to the City of Nashville, the state of the arts, and the world of music, the American Society of Composers, Authors and Publishers proudly honors Mayor Beverly Briley."

Burch to Top Billing

■ NASHVILLE — In the first of a series of expansions planned by Top Billing, Inc., company president Tandy Rice and vice president/general manager Dolores Smiley have announced that Roger Burch has joined the talent agency's staff.

Booking Agent

Burch, a local radio-television personality, assumes new duties as a booking agent, effective Oct. 15. The addition of Burch brings Top Billing's sales staff to a total of five personnel.

NASHVILLE REPORT

By RED O'DONNELL



■ Buxom Dolly Parton's physical measurements are her best kept secret.

"Just write," she said last week, "that I am B-flat and C-sharp—musically, that is."

Pee Wee King reminds me that he isn't the only member of his family in the Country Music Hall of Fame.

"My late father-in-law Joe L. Frank was elected several years ago."

Argosy Magazine is preparing to devote an entire issue to country music—and Bill Anderson, who studied journalism while at U. of Georgia, has been commissioned to write an article.

I join the many friends who were saddened by the unexpected death of BMI vice president Justin Bradshaw, a heart attack victim. A gentle, class human being; a low key, efficient executive. My sympathy is extended to his bereaved wife and two children.

Listening to Loretta Lynn:

"I'm tired. I've only had nine days off this year from tours—and on those days I did some TV or other work.

"Why do I work so hard? I got 100 people on my payroll.

"But I'm not going to beat my brains out in the future. My husband Mooney and I are building a dude ranch at our Hurricane Mills, Tenn. home. It will be a 3600 acre spread and we plan to open it on my birthday, April 21, 1975.

"What birthday? I'm not telling you. All right, it's my 39th and from then on I'm going to go backwards on my birthdays. Like in 1976 I'll be 38 and so on.

"I am excited about the dude ranch. I've been going on the road to see my fans all these years—now they can come to see me. Really, I plan to spend a lot of time at the dude ranch.

"My health?

"Well, I still have those migraine headaches. I'm going to take

(Continued on page 60)

Tree Inks Montgomery



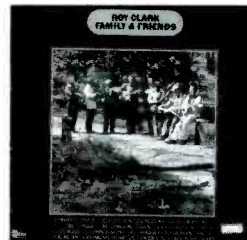
Earl "Peanuts" Montgomery (left), newly-signed exclusive Tree Publishing writer, delivers a sack full of songs to Tree executives Jack Stapp (center) and Buddy Killen. Montgomery has penned many hits including the recent George Jones-Tammy Wynette song, "We've Got To Hold On."

COUNTRY PICKS OF THE WEEK

SINGLE STATLER BROTHERS, "SUSAN WHEN SHE TRIED" (American Cowboy, BMI). Top vocal group today puts out another top single. Bet your bottom dollar that this record will be as unforgettable as the little darlin' who's being toasted in this song. She's a hot one! Mercury 73625.

SLEEPER MARY McCaffrey, "I BELIEVE IN HAPPY ENDINGS" (Don Eugenio, ASCAP). If you believe in happy endings, drop this one on the turntables. You'll be treated to a smooth sound, interrupted only by the phones requesting more. A sleeper but a keeper—not a weeper. A smiley button for all the tone arms to needle. Playboy P 6006.

ALBUM ROY CLARK, "FAMILY AND FRIENDS." It sounds like Roy got all his kinfolk and buddies together with some good songs and they proceeded to have a foot-stompin' ball. With the flavor of bluegrass, super cuts include "I Wonder Where You Are Tonight," "Ashes of Love" and "Life's Railway to Heaven." Great instrumental tracks along ABC/Dot DOSD-2005.



BMI Nashville Presentations Spotlight Fifth Burton Award

■ NASHVILLE — Ninety-one writers and 58 publishers of 99 songs have been presented with BMI (Broadcast Music Inc.) Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances for the period from April 1, 1973 to March 31, 1974. The awards were made at ceremonies in Nashville on October 15, by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

The fifth annual Robert J. Burton Award, presented to the most performed BMI country song, was given to "Let Me Be There," written by the late John Rostill, and published by Al Gallico Music Corp. The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI country song of the year.

Thirteen of the songs honored with BMI awards were presented with citations marking previous awards. "I Can't Stop Loving You," written by Don Gibson, published by Acuff-Rose Publications, Inc., and "Release Me," written by Eddie Miller and W.S. Stevenson, published by Four Star Music Co., were presented with eighth-year awards. Seventh-year awards went to Dramatis Music Corp. for "By the Time I Get to Phoenix," written by Jim Webb, and to John Hatford and Glaser Publications, Inc. for "Gentle On My Mind."

Fourth-year awards were presented to Ray Stevens and Ahab Music Co., Inc. for "Everything Is Beautiful;" Kris Kristofferson and Buckhorn Music Publishing, Inc. for "For the Good Times;" Kris Kristofferson and Combine Music Corp. for "Help Me Make It Through the Night;" the late Hank Williams and Fred Rose Music, Inc. for "Jambalaya (On the Bayou);" and Joe South and Lowery Music Co., Inc. for "(I Never Promised You A) Rose Garden."

Honored for the third time were "Am I That Easy to Forget," written by Carl Belew, W.S. Stevenson and Shelby Singleton, published by Four Star Music Co., Inc., and "Young Love," written by Carole Joyner and Ric Cartey, published by Lowery Music Co., Inc. A second-year award was given to Nick Nixon, Don Earl and Champion Music Corp., for "The Teddy Bear Song."

Kris Kristofferson, Billy Sherrill and Norro Wilson are the leading

BMI country writer-award winners, with five songs each, followed by Dallas Frazier and Whitey Shafer with four. The leading BMI country publisher-award recipients are Acuff-Rose Publications, Inc. with 10 awards, followed by Algee Music Corp. with eight, Tree Publishing Co., Inc. with five and Blue Book Music and Al Gallico Music Corp., each with four.

Other top writer-award recipients include Bill Anderson, Donna Fargo, Merle Haggard, Freddie Hart and Jim Owen, all with three awards each.

Also honored for 1972 performances was "Country Green," written by Eddie Raven and published by Acuff-Rose Publications, Inc.

SESAC Ceremonies Put Accent on Informality

■ NASHVILLE — Ricci Mareno captured a total of 17 individual awards at the 1974 SESAC Awards Banquet held at the Woodmont Country Club in Nashville on Thursday evening (17). In addition, Mareno received the firm's coveted Country Music Writer of the Year award and the 1974 International Award for the song "You Got Everything That You Want," penned by Mareno and Bobby Fischer. Other Mareno winning songs included "If I Miss You Again Tonight," "I'll Never Break These Chains," "(Jeannie Marie) You Were A Lady," "Goodbye, Rosie, Goodbye," "Hand In Hand With Love," "I Don't Want to Be Around When It Rains," "I Never Meant to Love Her," "Send Me No Roses," "You Got Everything That You Want" and "Welcome To My World of Love."

The accent was on informality at the 1974 "Invitation Only" affair. Hosted by SESAC's president, A. H. Prager, the gala evening was attended by some 500 music dignitaries from all over the world who witnessed the presentation of more than 100 awards for musical excellence during the evening's ceremony. Hosting the awards presentation was the firm's executive director of Nashville operations, W. Robert Thompson, who welcomed the guests and spoke briefly about SESAC's steady growth in country music.

The entire evening was a festive occasion, marked by a dramatic reversal of previous years' formal "black tie" events. The setting was entirely "country," complete with apple cider,

ASCAP Awards Banquet Boasts Best Year Yet

■ NASHVILLE — Some 500 top songwriters, artists, music publishers and record producers from across the nation gathered in Nashville on Wednesday (16) at the largest Country Music Awards Banquet ever hosted by the American Society of Composers, Authors and Publishers.

Honoring the year of chart successes by ASCAP members, the music-licensing organization's ninth annual black-tie gala saluted the men and women responsible for 74 major discs—some 80 percent more than ever before. Adorned with flowers and elegant drapes, the celebrity-studded Armory on Sidco Drive echoed to applause as ASCAP president Stanley Adams announced the names of 181 winners who shared

a total of 386 plaques.

Jerry Foster and Bill Rice again led the parade to the awards table, carting off 15 ASCAP plaques for their writing and producing efforts. "Colonel" Bill Hall of Jack and Bill Music led all publishers with an unprecedented 11 awards. The Foster/Rice/Hall hits were "My Part of Forever," "Loving You Has Changed My Life," "Song and Dance Man," "Rosie Cries A Lot," "All in the Name of Love," "When Your Good Love Was Mine," "Born to Love and Satisfy," "Hey There Girl," "Until the End of Time," "I Want to Stay" and "I'll Think of Something."

Other multiple award winners were Rory Bourke, Martin Cooper, Billy Davis, John Denver, Bill Emerson, Ray Griff, Dick Heard, Donald Riis, Charlie Fields, Arthur Kent, Bobby Lewis, Gordon Lightfoot, Jim Mundy, Royce Porter, Eddy Raven, Bobby G. Rice, Frank Stanton, Jim Weatherly, Tony Joe White, Sammy Fain and Paul Frances Webster, plus Chappell & Co., Inc., Fargo House, Inc., Golden Horn Music, Keca Music, Inc., Milene Music, Inc., Music City Music, Music of the Times Publishing Corp., Don Gant, Tom Collins, Chess Music, Tennessee Swamp Fox Music and Warner Brothers Music.

The award winning celebrities included such artists as Roy Acuff, Lynn Anderson, Eddy Arnold, Jim Ed Brown, Bud Logan and Wilma Burgess, Roy Clark, Billy Crash Craddock, Donna Fargo, Ferlin Husky, Sami Jo, Bob Luman, Ronnie Milsap, Anne Murray, Marie Osmond, Ray Price, Kenny Price, Jeanne Pruett, Charlie Rich, Sammi Smith, Elvis Presley, Dottie West, Hank Williams, Jr., Sonny James, Chet Atkins, Jean Bradley, Charlie McCoy, Buck Owens, Glenn Sutton, Jerry Reed and Glen Campbell.

ASCAP president Adams, who presented the plaques, noted ASCAP's increasing contribution to country music and saluted the Society's greats who "blazed a path for this year's talented winners"—citing such Country Music Hall of Fame luminaries as Gene Autry, Fred Rose and Bob Wills. ASCAP southern region director Ed Shea proudly pointed to the substantial progress during the last five years, a dramatic jump of 300 percent in ASCAP country chart activity. Hailing the international growth of country music and the talents of today's dynamic creators, Shea told the celebrity-packed audience that it was their unique contributions that had made the night's celebration

country ham and biscuits, plus family size portions of fried chicken with all the trimmings, topped off with homemade pecan pie. The dress was informal and the evening's surprise entertainment was furnished by a Dixieland group that is featured regularly at Opryland. Decor, by The Personal Touch of New York City, transformed the plush country club into an aura of "down home living."

One of the evening's dramatic moments occurred when SESAC's annual Ambassador of Country Music award was presented. The award, designed to be given to the person or organization who contributes the most during the year to the promotion and furtherance of country music as a musical art form, was awarded to Nashville's Mayor, The Honorable Beverly Briley. The entire audience of close to 500 rose to its feet to give the Mayor a standing ovation. SESAC's Most Promising Country Music Writer of the Year award was won by Lorene Mann who penned "I've Got So Many Wives at Home," "The Day After Never" and "My Wife's House," while the A&R Producer award was presented to MGB Productions.

Again this year, recognition of writer-affiliates played a major role at the 1974 Awards Banquet. Garnering writer awards during the ceremonies were Jackie Johnson, Charlie Black, Marianne Mareno, Skippy Barrett, Peggy Forman, Lavoy Dewey, Joe E. Lewis, E. Milner, Eddie Noack, Alan Richards, Jerry Gillespie, Glenn Ray, Wayne Cargile, Ray-

(Continued on page 62)

(Continued on page 58)

By DON CUSIC

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

| | | |
|----------------------|------------------|-------------------|
| KBUC, San Antonio | WBAP, Ft. Worth | WMNI, Columbus |
| KCKC, San Bernardino | WCMS, Norfolk | WMQM, Memphis |
| KDJW, Amarillo | WEPP, Pittsburgh | WPNX, Columbus |
| KFDI, Wichita | WENO, Nashville | WTHI, Terre Haute |
| KKYY, San Antonio | WESC, Greenville | WTKI, Durham |
| KLAK, Denver | WHN, New York | WUBE, Cincinnati |
| KVVO, Tulsa | WHO, Des Moines | WUNI, Mobile |
| KWMT, Ft. Dodge | WITL, Lansing | WWL, New Orleans |
| WAME, Charlotte | WMC, Memphis | WWOK, Miami |

"Out of Hand" is off and running toward Gary Stewart's biggest charter yet! Strong action from Ft. Worth, San Antonio, Memphis, Greenville and Lansing!

Freddie Hart has an early start with "My Woman's Man." It's added at WBAP, WHN, KCKC, WMC, WCMS and WWOK.

Crash Craddock striking at both fields with another re-make — this time it's Dion's "Ruby Baby" of some 15 years ago. It's picked at WUNI; moving in Norfolk, Memphis, Cincinnati, Miami and Nashville.

Title of the Year Award: "Folk, Rock, Pop, Middle-of-the-Road Country Singer"! Designed to be a smash in all markets, Brush Arbor is getting early response in Texas!

Jerry Max Lane getting good reports from the midwest and southwest on "Right Out Of This World."

Finally pulled from an album after WKDA played it like a single for weeks, Johnny Paycheck's "For A Minute There" is starting quickly at WHO, KFDI, KBUC and WBAP.

"Little Girl Feeling" is feeling like a big charter for Barbara Fairchild. Added this week in New York, Columbus and Ft. Worth.

Melba Montgomery continues to draw numerous mentions; ditto for George Jones, Lynn Anderson and Ray Price.

Red Sovine is set to repeat the chart success of "It'll Come Back" with an infectious novelty with three little girls called "Can I Keep Him, Daddy?" Reports are in from WBAP, WESC, WCMS and KCKC.

Harlan Sanders, a highly touted newcomer on the Shannon label, is showing well in Columbus, Greenville and Nashville with "She Says I Look Like Daddy."

Regional Rumbles: Barbara Lea's "Ain't Love Grand" picked at WMNI; George Kent's "A Whole Lotta Difference in Love" and Doyle Holly's "Richard and the Cadillac Kings" picked at WENO; Don Williams' lp cut "Ties That Bind" playing frequently at WMC; Frenchie Burke's "Big Mamou" most requested at WWL and KKYY; Paul Davis' "Ride 'Em Cowboy" added at WEPP; Statler Brothers' "Susan When She Tried" called "a killer" at WPNX.

Brian Collins looking good in Des Moines, Memphis and Columbus with "That's The Way Love Should Be."

Patti Page continues to add stations on "I May Not Be Loving You" with a pick this week at KFDI; airing at WESC and WENO.

Newcomer Jennifer O'Brien showing up in Cincinnati and Norfolk with "Everybody's Somebody's Fool."

■ NASHVILLE — "I guess it looks like I'm a trouble-maker," said Waylon Jennings, "but really, I want to get along with people and have things run smooth." Jennings was talking about his absence from the Country Music Association's annual Awards Show last Monday night.

Song Chopped

Scheduled to appear on the show to sing his recent number one song, "Ramblin' Man," Jennings disagreed with executive producer Joe Cates when Cates wanted Jennings to do only half the song. Jennings wanted to do the whole song.

During the disagreement, host Johnny Cash offered to give up some of the time allotted for his songs to Jennings. However, no settlement was agreed upon and Jennings left the set.

The day following the show, Waylon spoke with **Record World** about the situation, saying, "I left because I thought it would make for a better show. I thought they expressed an attitude that did not show respect for me as an individual or for country music. I felt I had to take a stand. I really hated to leave and do all that but I couldn't let them walk over me."

'The First to Go'

Jennings further stated that he felt television short-changed country music: "If there's a show with a country act and something needs to be cut, that act's songs will be the first thing that goes."

Waylon had left the set of the Dean Martin summer replacement show—later to become "Music Country"—a year ago. He explained that, "They wanted me to sit on a horse and sing 'We Had It All'—a love ballad—and leave off the first two lines. It just didn't make sense. I don't think they understand our music or respect us as artists."

The "they" Jennings was referring to are the television producers, directors and writers who are not from Nashville or knowledgeable about country music — but who come here to do a country show for television. He felt too

Halsey Inks Fargo

■ NASHVILLE — ABC-Dot recording artist Donna Fargo will now be booked exclusively by the Halsey Corporation for country one-nighters, fairs, rodeos, and expositions, announced Stan Silver, president of Prima Donna Entertainment Corporation, and Jim Halsey Company of Tulsa, Oklahoma.

often they included too many stereotypes and prejudices in the shows.

Citing another incident concerning The Midnight Special he did over a year ago, Jennings said, "They're really not that interested in quality." Jennings had played a set for the show but was not allowed to re-do any of the songs or see the finished product. Some feedback had occurred during the set and he did not want it aired with the inferior sound performance included. Finally, with the help of his lawyer, he did obtain some artistic control.

'An Art'

Waylon Jennings considers country music "an art" and spends considerable time and effort on his material to insure it is the highest quality. He respects writers, songs, musicians and other artists, and only wants that respect in return. He takes his music seriously and strives to present it to the public as an artist would present a painting—complete and as perfect as possible to the last detail.

'Only For Money'

As an artist, Jennings feels television does not accurately represent country music. "They only care for the money," he stated, "and they don't really care for the music."

"Still, I like the things to run as smooth as possible," he stated. "I like to show respect for other individuals and only ask they show respect for me and my music."

CMA Awards

(Continued from page 52)

Bradley and Frank (Pee Wee) King. Usually, only one is inducted, but this year a tie occurred in the balloting.

Other award winners were "Country Bumpkin," recorded by Cal Smith, Single of the Year; "Country Bumpkin," written by Don Wayne, Song of the Year; Olivia Newton-John, Female Vocalist of the Year; Ronnie Milsap, Male Vocalist of the Year; the Statler Brothers, Vocal Group of the Year; Conway Twitty and Loretta Lynn, Vocal Duo of the Year; Danny Davis and the Nashville Brass, Instrumental Group of the Year; and Don Rich, Instrumentalist of the Year.

The show was produced by Joe Cates, written by Chet Hagan and directed by Walter Miller with Milton DeLugg the musical conductor.

CONGRATULATIONS OWEN BRADLEY

The best in our country



We at MCA Records are certainly proud of your election to the Country Music Hall of Fame.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BILLY "CRASH" CRADDOCK—ABC 12036

RUBY BABY (Hill & Range/Quintet/Freddy Bienstock Co., BMI)

The old Dion hit comes back strong with Mr. Country Rock belting it out. Grease the tone arms back, let this one jitterbug up the charts.

VERNON OXFORD—RCA PB-10098

HOW HIGH DOES THE COTTON GROW, MAMA (Loyd of Nashville, BMI)

I'VE GOT TO GET PETER OFF YOUR MIND (Wilderness, BMI)

Story deals with a dude who crossed the Canadian border before an order came from Uncle Sam, to become a crossover looking back towards home. Flip should bring in a lot of requests just from the title.

BOBBY BARE AND THE FAMILY—RCA PB-10096

SINGIN' IN THE KITCHEN (Evil Eye, BMI)

YOU ARE (Evil Eye, BMI)

Culled from the "Singin' In the Kitchen" lp, both numbers are good-time, fun sing-a-longs. A welcome addition and change of pace for any playlist.

JODY MILLER—Epic 8-50042

COUNTRY GIRL (Al Gallico, BMI)

Jody sings of the joys being a country girl—jocks will enjoy hearing from her. A joy to the world!"

PUCCINI—Edge ER74-6A

MISS KITTY IS LEAVIN' THE LONGBRANCH (Thackaberry, ASCAP)

Well, the old gal has decided to let Marshall Dillon fight his gun battles alone. Puccini sings farewell to the saloon madam.

FRED BOYD—Patriot P-1001-A

ALICE FROM DALLAS (Fred Boyd, BMI)

Songwriter is a Ms. who learns that Music Row ain't no glory road. Interesting story that'll grab the heartstrings and the dimes.

GARY CLUTE—Soundwaves SW-4511

LITTLE COUNTRY STORE (Aslaug/Hirkit, BMI)

Fond memories take this country boy back to the old favorite hometown store. Nice easy feeling.

BARBARA FAIRCHILD—Columbia 3-10047

LITTLE GIRL FEELING (Duchess, BMI)

Seems this young lady has found that age has robbed her of the gift of youth—but there's a feeling here the record will be robbing dimes for the jukes.

DARRELL STATLER—Polydor PD 14245

A COUNTRY SINGER (Chappell, ASCAP)

Rock 'n roll done got this boy set up as a cooker, but he laments that all he ever wanted to be was a country singer. Excellent taste!

PAUL METCALF—Loyd of Nashville LN 1003

SOME SWEET MORNING (Ricci Mareno, SESAC)

Paul tells his gal that some sweet morning she's going to have to face the bitter facts that he's gonna take his sugar elsewhere. Good 'n spicy.

RAY PRICE—Myrrh MS-146

LIKE OLD TIMES AGAIN (Keca, ASCAP)

The memories of the good times seem to come around when the times are bad—and Ray croons that he's facing the fact that those good times are all behind.

THE MOMS & DADS—GNP Crescendo GNP 485

WABASH CANNONBALL (Neil/Spocal, BMI)

A MAIDEN'S PRAYER (Bourne, ASCAP)

Funky sounds from this group—great sound to just lean back, put your feet up and listen to. A fast side and a slow one—the choice is yours.

BRUSH ARBOR—Capitol P-3968

FOLK, ROCK, POP, MIDDLE OF THE ROAD COUNTRY SINGER

(Cliffhouse, Loyd's of Nashville, BMI)

These boys want to cover all the angles—and they seem to have done it. Mass appeal is a goal for gold.

CMA Award Winners



Pictured above are the award winners from the CMA Awards Show that aired Monday night. From left: Cal Smith, Charlie Rich, Don Wayne, Danny Davis, Pee Wee King, Owen Bradley, Loretta Lynn, Mel Tillis accepting for Dan Rich, Conway Twitty, Ronnie Milsap, and the Statler Brothers—Don Reid, Lew DeWitt, Harold Reid and Phil Balsey.

Tanya Tucker

(Continued from page 6)

and the band played like the song was a special treasure unveiled solely for this occasion.

Earlier in the day, Bill Carter, Tanya's attorney, took time out to comment for **Record World** on the bidding for Tanya's services, and to explain her rather singular mystique.

"We didn't set a price on Tanya," Carter said of the negotiations, "we let the industry set the market. There were four or five major companies offering good dollar amounts, but MCA was the most aggressive. They offered the best opportunity for her now and in the future.

"We weren't only interested in what a company could do for her at present, but what a company could do for her, say, five years from now, and to this end MCA's offer was very good," explained Carter.

Echoing the feelings of Maitland and Bo Tucker, Carter declined to release specifics of Tanya's contract. "I can't go into the details," he said, "but I will say this: We signed the contract this morning (10), it was approved by probate court, we got a check, and the amount is substantial. We're very, very pleased."

He is not surprised by Tanya's success. "The thing about Tanya is that she's something special. Off-stage she's just a little girl, but when she's up there singing . . ." Carter shook his head and laughed. "There was a 35-year old man hot after her the other night following a show. Now that sounds strange to me, but it proves what I've been saying: This girl's something special, unlike anything a lot of folks have ever seen.

"There's a film crew out here from ABC to do a special on her for the Reasoner Report (aired on Oct. 16). They came out, it was just another job for them. Then they started following Tanya around with their cameras

and they called back to New York and said 'Listen, this girl's fantastic!' Now we're talking about an hour special on TV. Obviously, she is not just another country singer."

In another conversation with **Record World**, Beau Tucker stressed that the parting with CBS was an amicable one and added, "I can't say a bad word about anyone there. CBS was wonderful to us."

When asked if Tanya approved of MCA, Beau responded matter-of-factly. "Tanya takes an active interest in all of her business affairs and I don't close any deals without first getting her okay—making sure it's what she wants to do.

"When it came to MCA, well, she just loved Mike Maitland. She thinks he's a real fine, honest person and she thinks all of the people at MCA are really fine. She likes everything about the company.

"My main interest is in seeing that Tanya does what she wants to do," Beau pointed out between bites of cake and greetings from well-wishers. "She must be satisfied with everything we propose or else we don't do it."

By now the stage lights had been turned off and folks were making their way homeward; tomorrow was to be another working day. But for Tanya Tucker and MCA, there seemed to be nothing ahead save happy times and limitless good fortune.

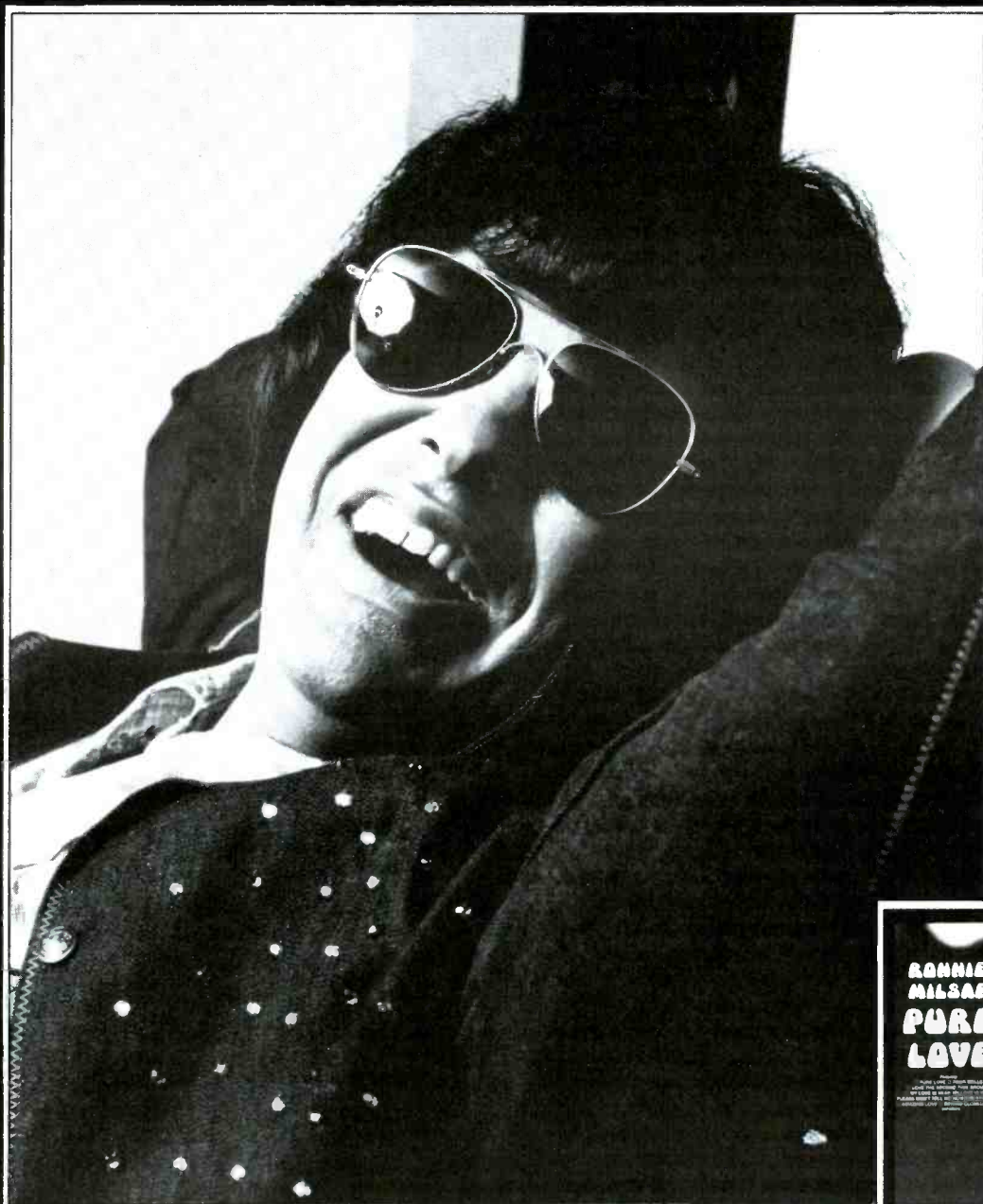
Motown Enters Country

(Continued from page 3)

try promotion. He will be based in Motown's Los Angeles headquarters.

"The new label," Belkin stated, "will give Motown a fuller image, broaden its product and give the record company greater diversification."

CONGRATULATIONS RONNIE MILSAP VOTED 1974 MALE VOCALIST OF THE YEAR



RCA
Records and Tapes

APL1-0500

ASCAP Award Winners

"A Good Woman's Love"—Cy Coben, Delmore Music Corp.; "A Love Song"—Kenny Loggins/Dona Lyn George, Gnosso Music/Portofino Music; "All In The Name Of Love"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "Annie's Song"—John Denver, Cherry Lane Music; "Back In The Country"—Eddy Raven, Milene Music, Inc.; "Boogie Woogie"—Clarence "Pine Top" Smith, Edwin H. Morris & Co., Inc.; "Born To Love And Satisfy"—Jerry Foster/Bill Rice, Jack and Bill Music Company.

"City Of New Orleans"—Steve Goodman, Buddah Music, Inc./Turnpike Tom; "Come Home"—Jim Mundy, Chappell and Co., Inc.; "Country Sunshine"—Billy Davis, Shada Music, Inc.; "Darlin'"—Ray Griff, Blue Echo Music; "Everybody Needs A Rainbow"—Rory Bourke, Chappell and Co., Inc.; "Finer Things In Life"—Jim Weatherly, Keca Music, Inc.; "For Ol' Times Sake"—Tony Joe White, White Haven Music, Inc./Tennessee Swamp Fox Music.

"Hangin' On To What I've Got"—Bob Millsap, Ironside Music; "Harlan County"—Bill Emerson/Billy Large, Golden Horn Music, Inc.; "Hey There Girl"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "Houston (I'm Coming To See You)"—David S. Paich, Kayteekay Music, Inc./Hudmar Pub. Co., Inc.; "I Don't Plan On Losing You"—Arthur Kent/Frank H. Stanton, Two Rivers Music; "I Don't See Me In Your Eyes Anymore"—Bennie Benjamin/George David Weiss, Music of the Times Pub. Corp.; "I Gave Up Good Morning Darling"—Sidney L. Linard, Wiljex Music Publishing Co.

"I Never Get Through Missing You"—Biff Collie/Arthur Kent/Frank H. Stanton, Golden Horn Music, Inc.; "I Use The Soap"—David Gates, Kipahulu Music Company; "I Want To Stay"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "I'll Be Your Bridge"—Royce Porter, Ma-Ree Music, Inc.; "I'll Think Of Something"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "(I'm A) Yo Yo Man"—Rick Cunha/Martin Cooper, Fargo House, Inc./Martin Cooper Music; "I'm Your Woman"—Bob Johnston, Milene Music, Inc./Glen Leven Music, Inc.

"It'll Be Her"—Billy Ray Reynolds, Kimtra Music/Roar'n Music; "I've Got A Thing About You Baby"—Tony Joe White, White Haven Music, Inc./Tennessee Swamp Fox Music; "I've Just Got To Know (How Long You Would Be)"—Bill Emerson/Jodie Emerson, Golden Horn Music, Inc.; "Just Enough To Make Me Stay"—Jim Weatherly, Keca Music, Inc.; "Kentucky Sunshine"—Charles Arrington, Tema Music; "Lady Lover"—Bobby Lewis/Gene Kennedy, Golden Horn Music, Inc.

"Last Time I Saw Him"—Michael Masser/Pamela Sawyer, Jobete Music, Co., Inc.; "Let's Hear It For Loneliness"—Ronald Dickson, Blue Moon Music; "Listen"—Ray Griff, Blue Melody Music; "Lovin' On Borrowed Time"—Dick Heard, Music of the Times Pub. Corp.; "Lovin' Someone On My Mind"—Don Cook, Milene Music, Inc.; "Loving You Has Changed My Life"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "My Part Of Forever"—Jerry Foster/Bill Rice, Jack and Bill Music Company.

"Oh, Oh I'm Falling In Love Again"—Al Hoffman/Dick Manning/Mark Markwell, Planetary Music Publishing Corp.; "Paper Roses"—Janice Torre/Fred Spielman, Lewis Music Publishing Co., Inc.; "Precious Memories Follow Me"—Frances Rhodes, Fall Creek Music; "Rosie Cries A Lot"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "Secret Love"—Sammy Fain/Paul Francis Webster, Warner Brothers Music; "Smile For Me"—Rory Bourke, Chappell and Co., Inc.

"Sometime Sunshine"—Johnny Wilson, Pana Publishing; "Somewhere Between Love And Tomorrow"—Bud Reneau/Tom Lazaros, Chess Music, Inc./Charlie Boy Music; "Song And Dance Man"—Jerry

Foster/Bill Rice, Jack and Bill Music Company; "Stop And Smell The Roses"—Doc Severinsen, Colgems Music Corp.; "Storms Of Troubled Times"—Jim Weatherly, Keca Music, Inc.; "Sundown"—Gordon Lightfoot, Moose Music.

"Sunshine On My Shoulders"—John Denver/Dick Kniss/Mike Taylor, Cherry Lane Music, Inc.; "Sweet Magnolia Blossom"—Rory Bourke, Chappell and Co., Inc.; "Take Good Care Of Her"—Arthur Kent/Ed Warren, George Paxton Corporation; "Tell Me A Lie"—Barbara Wyrick, Rick Hall Music; "That Girl Who Waits On Tables"—Bobby P. Barker, Chess Music, Inc.; "The Best Day Of The Rest Of Our Love"—Royce Porter, Above Music Publications.

"The Last Of The Sunshine Cowboys"—Eddy Raven, Milene Music, Inc.; "The River's Too Wide"—Robert E. Morrison, Music City Music, Inc.; "The Uptown Poker Club"—Bert Williams/W. H. Vodery/Jean Havez, Warner Brothers Music; "The Whole World's Making Love Again Tonight"—Bobby G. Rice/Charlie Fields/Donald L. Riis, Americus Music/Uncle Ben's Music; "Too Many Memories"—Rory Bourke, To-make Music; "Too Much Pride"—Mack White, Milene Music, Inc.; "Until The End Of Time"—Jerry Foster/Bill Rice, Jack and Bill Music Company.

"Wake Me Into Love"—Royce Porter/Tom McKeon, Cross Keys Publishing Co.; "What Got To You"—Ray Griff, Blue Echo Music; "When Your Good Love Was Mine"—Jerry Foster/Bill Rice, Jack and Bill Music Company; "Wherefore And Why"—Gordon Lightfoot, Warner Brothers Music; "Who Left The Door To Heaven Open"—Betty Duke, Bob Moore Music; "You Can't Be A Beacon (If Your Light Don't Shine)"—Martin Cooper, Martin Cooper Music/Fargo House, Inc.

"You Make Me Feel More Like A Man"—John Riggs, Prater Music, Inc.; "You're Wearin' Me Down"—Ray Griff, Blue Echo Music.

ASCAP Banquet

(Continued from page 53)

possible.

Adams and Shea worked as a team in presenting the trophies, as ASCAP executives Gerry Wood and Charlie Monk announced and lauded the winners. ASCAP dignitaries present included board members Norman Weiser, Irwin Robinson and Wesley Rose, plus director of operations Paul Marks. Other executives in from Hollywood and New York for the gala were membership representatives David Combs, Todd Brabec, Peter Burke, Tad Maloney and public relations director Walter Wager.

Curless Honored

■ HARTFORD, CONN. — "The Baron of Country Music," Dick Curless, was honored October 5 in a testimonial at the Hartford Hilton Hotel, and was presented with the Merv Griffin Group Radio W-104 Connecticut Country Singer of the Year award. Connecticut was represented with over 500 guests in attendance.

Scholarship

Following this award, he was also notified that a \$500 W-104 scholarship would be awarded in his name in 1975.

BMI Country Music Awards

"Ain't Love A Good Thing"—Dallas Frazier, Acuff-Rose Publications, Inc.; "Am I That Easy To Forget"—Carl Belew/W. S. Stevenson/Shelby Singleton, Four Star Music Co., Inc.; "Amazing Love"—John Schweers, Pigem Music Publishing Co., Inc.; "Another Lonely Song"—Tammy Wynette/Billy Sherrill/Norro Wilson, Algee Music Corp./Altam Music Corp.; "Baby's Gone"—Conway Twitty/Billy Parks, Twitty Bird Music Co.; "The Baptism Of Jesse Taylor"—Dallas Frazier/Whitey Shafer, Acuff-Rose Publications, Inc.; "Behind Closed Doors"—Kenny O'Dell, House of Gold Music, Inc.; "Bless Your Heart"—Freddie Hart/Jack Lebock, Buckhorn Music Publishing, Inc.; "Blood Red And Going Down"—Curly Putman, Tree Publishing Co., Inc.; "Bring It On Home (To Your Woman)"—Carmal Taylor/Joe Stampley/Norro Wilson, Al Gallico Music Corp./Algee Music Corp.

"Broad-Minded Man"—Jim Owen, Unichappell Music, Inc.; "By The Time I Get To Phoenix"—Jim Webb, Dramatis Music Corp.; "Come Live With Me"—Felice Bryant/Boudleaux Bryant, House of Bryant Publications; "The Corner Of My Life"—Bill Anderson, Stallion Music, Inc.; "Country Sunshine"—Dottie West/Bill Davis, Tree Publishing Co., Inc.; "Daddy What If"—Shel Silverstein, Evil Eye Music, Inc.; "Don't Fight The Feelings Of Love"—John Schweers, Pigem Music Publishing Co., Inc.; "Don't Give Up On Me"—Ben Peters, Four Star Music Co., Inc./Ben Peters Music; "Dream Painter"—Dallas Frazier/Whitey Shafer, Acuff-Rose Publications, Inc.; "Dueling Banjos"; "Everybody's Had The Blues"—Merle Haggard, Shade Tree Music.

"Everything Is Beautiful"—Ray Stevens, Ahab Music Co., Inc.; "For The Good Times"—Kris Kristofferson, Buckhorn Music Publishing, Inc.; "Gentle On My Mind"—John Hartford, Glaser Publications, Inc.; "Good News"—George Richey/Norro Wilson/Billy Sherrill, Algee Music Corp.; "Help Me Make It Through The Night"—Kris Kristofferson, Combine Music Corp.; "Hey Loretta"—Shel Silverstein, Evil Eye Music, Inc.; "Hey What About Me?"—Scott McKenzie, Hudson Bay Music Co.; "House Of The Rising Sun"—Alan Price (PRS), Al Gallico Music Corp.; "I Believe In Sunshine"—Roger Miller, Roger Miller Music; "I Can't Believe That It's All Over"—Ben Peters, Ben Peters Music; "I Can't Stop Loving You"—Don Gibson, Acuff-Rose Publications, Inc.; "I Love"—Tom T. Hall, Hallnote Music.

"If Tear Drops Were Pennies"—Carl Butler, Peer International Corp.; "If We Make It Through December"—Merle Haggard, Shade Tree Music; "If You Can Live With It (I Can Live Without It)"—Bill Anderson, Stallion Music, Inc.; "If You Can't Feel It (It Ain't There)"—Freddie Hart, Blue Book Music; "Jambalaya (On The Bayou)"—Hank Williams, Fred Rose Music, Inc.; "Jolene"—Dolly Parton, Owepar Publishing, Inc.; "Keep On Trucking"—Ronnie Rogers, Newkeys Music; "Kid Stuff"—Don Earl/Jerry Crutchfield, Duchess Music Corp.; "Kids Say The Darndest Things"—Glenn Sutton/Billy Sherrill, Algee Music Corp.; "Kiss It And Make It Better"—Mac Davis, Screen Gems-Columbia Music, Inc.; "The Last Love Song"—Hank Williams, Jr., Hank Williams Jr. Music; "Let Me Be There"—John Rostill (PRS), Al Gallico Music Corp.

"Little Girl Gone"—Donna Fargo, Prima-Donna Music Co.; "Lord Mr. Ford"—Dick Feller, Vector Music Corp.; "Louisiana Woman, Mississippi Man"—Jim Owen/

Becky Bluefield, Dunbar Music, Inc.; "Love Is The Foundation"—William C. Hall, Coal Miners Music; "The Midnight Oil"—Joe Allen, Tree Publishing Co., Inc.; "Mister Love Maker"—Johnny Paycheck, Copper Band Music; "Monday Morning Secretary"—Don Reid, American Cowboy Music; "The Most Beautiful Girl"—Norro Wilson/Billy Sherrill/Rory Bourke, Al Gallico Music Corp./Algee Music Corp.; "Nashville"—Ray Stevens, Ahab Music Co., Inc.; "Nobody Wins"—Kris Kristofferson, Resaca Music Publishing Co.

"Nothing Ever Hurt Me (Half As Bad As Losing You)"—Bobby Braddock, Tree Publishing Co., Inc.; "Once You've Had The Best"—Johnny Paycheck, Copper Band Music; "Open Up Your Heart"—Roger Miller/Buddy Killen, Tree Publishing Co., Inc./Roger Miller Music; "The Perfect Stranger"—Freddy Weller, Roadmaster Music; "Ravishing Ruby"—Tom T. Hall, Hallnote Music; "Red Necks, White Socks And Blue Ribbon Beer"—Wayland D. Holyfield/Bob McDill/Chuck Neese, Jack Music, Inc.; "Release Me (And Let Me Love Again)"—Eddie Miller/W. S. Stevenson, Four Star Music Co., Inc.; "Riding My Thumb To Mexico"—Johnny Rodriguez, Hallnote Music; "(I Never Promised You A) Rose Garden"—Joe South, Lowery Music Co., Inc.; "Satin Sheets"—John Volinkaty, Champion Music Corp.

"Sawmill"—Mel Tillis/Horace Whatley, Cedarwood Publishing Co., Inc.; "She's All Woman"—Carmol Taylor, Algee Music Corp.; "A Shoulder To Cry On"—Merle Haggard, Blue Book Music; "Sing About Love"—Glenn Sutton, Flagship Music, Inc.; "Slippin' And Slidin'"—Richard Penniman/Al Collins/James Smith/Edwin Bacage, Bess Music Co./Venice Music, Inc.; "Slippin' Away"—Bill Anderson, Stallion Music, Inc.; "Snap Your Fingers"—Grady Martin/Alex Zanetic, Fred Rose Music, Inc.; "Sometime Sunshine"—Jim Coleman/John A. Wilson, Yearbook Music; "A Song I Like To Sing"—Kris Kristofferson, Combine Music Corp.; "Southern Loving"—Jim Owen, Unichappell Music, Inc.; "Still Loving You"—Troy Shondell, Acuff-Rose Publications, Inc.

"Sunday Sunrise"—Mark James, Screen Gems-Columbia Music, Inc.; "Super Kind Of Woman"—Jack Lebock, Blue Book Music; "Superman"—Donna Fargo, Prima-Donna Music Co./Algee Music Corp.; "Sweet Magnolia Blossom"—Gayle Barnhill/Rory Bourke, Unichappell Music, Inc.; "The Teddy Bear Song"—Nick Nixon/Don Earl, Champion Music Corp.; "That's The Way Love Goes"—Lefty Frizzell/Whitey Shafer, Acuff-Rose Publications, Inc.; "There Won't Be Anymore"—Charlie Rich, Charles Rich Music, Inc.; "Tie A Yellow Ribbon Round The Ole Oak Tree"—Irwin Levine/L. Russell Brown, Levine & Brown Music, Inc.; "Too Much Monkey Business"—Chuck Berry, Arc Music Corp.; "Traveling Man"—Dolly Parton, Owepar Publishing, Inc.; "Trip To Heaven"—Freddie Hart, Blue Book Music.

"A Very Special Love Song"—Norro Wilson/Billy Sherrill, Algee Music Corp.; "We're Gonna Hold On"—George Jones/Earl Montgomery, Altam Music Corp.; "What's Your Mama's Name Child"—Dallas Frazier/Earl Montgomery, Acuff-Rose Publications, Inc./Altam Music Corp.; "Why Me"—Kris Kristofferson, Resaca Music Publishing Co.; "World Of Make Believe"—Pete McCord/Marion Carpenter/Pee Wee Maddux/H. E. Smith, Embassy Music Corp./Gulf & Stream Music/Singing River Publishing; "Would You Walk With Me Jimmy"—A. L. (Doodle) Owens/Whitey Shafer, Acuff-Rose Publications, Inc./Hill & Range Songs, Inc.

"You Asked Me To"—Billy Joe Shaver/Waylon Jennings, Baron Music; "You Can Have Her"—William S. Cook, Big Billy Music Co./Harvard Music, Inc.; "You Really Haven't Changed"—Johnny Carver/Ron Chancey, ABC/Dunhill Music, Inc.; "Young Love"—Carole Joyner/Ric Cartey, Lowery Music Co., Inc.; "You've Never Been This Far Before"—Conway Twitty, Twitty Bird Music Co.; "You Were Always There"—Donna Fargo, Prima-Donna Music Co.

Hudson Lectures At NAAN Meet

■ NASHVILLE—Bill Hudson was recently invited to lecture at the St. Regis in New York City, during a 3-day management meeting of the National Advertising Agency Network (NAAN).

**George Jones
is out to
make #1.**



Again.

“The Grand Tour,” George Jones’ last single, bulletted its way up the charts to become the Number 1 Country hit—and became George’s biggest seller in a long and successful career.

Now he’s followed up with his newest hit-to-be, “*The Door*.”⁸⁻⁵⁰⁰³⁸ Produced and co-written by Billy Sherrill, it’s bound to garner everyone’s vote for the top of the charts. **George Jones for #1. Again.**
George Jones’ new single. “The Door.”

There’s a whole city
behind every record we make

EPIC NASHVILLE



THE COUNTRY ALBUM CHART

OCTOBER 26, 1974

| OCT. 26 | OCT. 19 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548 | 13 |
| 2 | 2 | STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582 | 26 |
| 3 | 6 | ROOM FULL OF ROSES MICKEY GILLEY—Playboy BP 128 | 20 |
| 4 | 7 | COUNTRY IS TOM T. HALL—Mercury SRM 1-1009 | 8 |
| 5 | 8 | I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441 | 9 |
| 6 | 5 | COUNTRY BUMPKIN CAL SMITH—MCA 424 | 21 |
| 7 | 9 | ANNE MURRAY COUNTRY—Capitol ST 11324 | 8 |
| 8 | 10 | PORTER AND DOLLY—RCA APL1-0646 | 9 |
| 9 | 11 | GRAND TOUR GEORGE JONES—Epic KE 33083 | 9 |
| 10 | 4 | IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411 | 21 |
| 11 | 3 | COUNTRY PARTNERS CONWAY & LORETTA—MCA 427 | 17 |
| 12 | 14 | I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005 | 8 |
| 13 | 12 | BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247 | 19 |
| 14 | 19 | LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712 | 5 |
| 15 | 24 | NASHVILLE HIT MAN CHARLIE MCCOY—Monument 32922 | 4 |
| 16 | 25 | THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734 | 3 |
| 17 | 18 | I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists LA307-R | 6 |
| 18 | 20 | THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444 | 5 |
| 19 | 13 | ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602 | 13 |
| 20 | 21 | RAY STEVENS' GREATEST HITS—Barnaby BR 5004 | 4 |
| 21 | 23 | NO WORD ON ME DICK FELLER—Asylum CR-1 | 6 |
| 22 | 28 | HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331 | 4 |
| 23 | 27 | A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056 | 3 |
| 24 | 26 | I NEVER KNEW CONNIE SMITH—Columbia KC 33055 | 4 |
| 25 | 15 | ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606 | 14 |
| 26 | 17 | LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120 | 21 |
| 27 | 31 | STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND—United Artists LA184-J2 | 7 |
| 28 | 34 | STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia KC 33058 | 4 |
| 29 | 16 | PURE LOVE RONNIE MILSAP—RCA APL1-0500 | 26 |
| 30 | 22 | JOHNNY PAYCHECK'S GREATEST HITS—Epic KE 31933 | 8 |
| 31 | 30 | PICKIN' UP RED, WHITE & BLUE(GRASS)—GRC GA-10003 | 6 |
| 32 | 29 | OLIVIA NEWTON-JOHN—MCA 389 | 41 |
| 33 | 41 | SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700 | 3 |
| 34 | 42 | THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia KC 32959 | 4 |
| 35 | 32 | FOR THE LAST TIME BOB WILLS AND TEXAS PLAYBOYS—UA-LA216-J2 | 2 |
| 36 | 33 | SUPER CONNIE CATO—Capitol ST 11312 | 10 |
| 37 | 35 | RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817 | 19 |
| 38 | 43 | GUY & RAINA COUNTRY—Ranwood R8134 | 5 |
| 39 | 37 | VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531 | 32 |
| 40 | 53 | SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM 1-1012 | 2 |
| 41 | 39 | IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944 | 16 |
| 42 | 56 | IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332 | 2 |
| 43 | 47 | FINER THINGS IN LIFE RED STEAGALL—Capitol ST 11321 | 3 |
| 44 | 38 | GOOD AND COUNTRY MARTY ROBBINS—MCA 421 | 16 |
| 45 | 40 | JIM STAFFORD—MGM SE 4947 | 30 |
| 46 | 52 | RAIN RAINBOW LARRY GATLIN—Monument K 233069 | 3 |
| 47 | 36 | COUNTRY HAM JERRY CLOWER—MCA 417 | 15 |
| 48 | 45 | BEST OF CHARLIE RICH—Epic KE 31933 | 23 |
| 49 | 51 | FOR WIVES AND LOVERS JERRY WALLACE—MCA 408 | 5 |
| 50 | 44 | BOOGITY, BOOGITY RAY STEVENS—Barnaby BR 6003 | 19 |
| 51 | 49 | CONNIE SMITH NOW—RCA APL1-0607 | 12 |
| 52 | 46 | JEANNE PRUETT—MCA 388 | 15 |
| 53 | 48 | THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433 | 39 |
| 54 | 66 | HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713 | 2 |
| 55 | — | LIVING PROOF HANK WILLIAMS, JR.—MGM M3G 4971 | 1 |
| 56 | 68 | LITTLE DAVID WILKINS—MCA 445 | 2 |
| 57 | 50 | SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914 | 22 |
| 58 | 54 | IN CONCERT FLOYD CRAMER—RCA APL1-0661 | 11 |
| 59 | — | CLASSIC CLARK ROY CLARK—ABC/Dot DOSD 2010 | 1 |
| 60 | 55 | HEY THERE GIRL DAVID ROGERS—Atlantic SD 7306 | 11 |
| 61 | 61 | VERY BEST OF DON GIBSON—Hickory H3G-4502 | 17 |
| 62 | — | I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961 | 1 |
| 63 | 58 | STOMP THEM GRAPES MEL TILLIS—MGM M3G-4960 | 14 |
| 64 | 62 | COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534 | 24 |
| 65 | — | SINGING SUSAN RAYE—Capitol ST 11333 | 1 |
| 66 | 57 | GEORGE JONES SINGS HIS SONGS—RCA APL1-0612 | 10 |
| 67 | 65 | LOVE IS A GENTLE THING BARBARA FAIRCHILD—Columbia M 32960 | 13 |
| 68 | 64 | FIVE FEET HIGH AND RISING JOHNNY CASH—Columbia C 32951 | 15 |
| 69 | 59 | THIS TIME WAYLON JENNINGS—RCA CPL1-0539 | 27 |
| 70 | 60 | SEXY LADY FREDDY WELER—Columbia KC 32958 | 15 |
| 71 | 63 | THAT'S YOU AND ME HANK SNOW—RCA CPL1-0608 | 12 |
| 72 | 67 | WHISPERING BILL ANDERSON—MCA 416 | 16 |
| 73 | 70 | HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol ST 11293 | 20 |
| 74 | 69 | I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0712 | 22 |
| 75 | 72 | IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276 | 33 |

NSA Dinner Honors Writers

■ NASHVILLE—The annual dinner of the Nashville Songwriters' Association (NSA), held at the Sheraton Hotel on I-65, honored the 400 writers and music industry representatives who attended the gala event.

Inducted into the Nashville Songwriters' Hall of Fame was Hank Cochran, whose hits include "Little Bitty Tear," "Funny Way of Laughin'," "I Fall To Pieces" and "Make The World Go Away."

Receiving the first president's award from Joe Allison, the Association's chief executive, was Frances Preston, vice president of BMI and head of the Nashville office, for her contributions to Nashville songwriters.

Speaker for the evening was Mrs. Dorothy Ritter, widow of Tex Ritter.

Music City Golf Tilt Draws Record Crowd

■ NASHVILLE — An estimated 20-25,000 people came to the Harpeth Hills golf course in Nashville the weekend of October 12 and 13 to watch the 10th Annual Music City Pro-Celebrity Golf Tournament — a record turnout for the event.

Blessed with beautiful weather and an impressive array of celebrities, the tournament was declared "the best ever" by Jud Collins, the tournament director.

Some of the celebrities who played included rock star Alice Cooper, Tennessee Governor Winfield Dunn, Perry Como, Dale Robertson, baseball stars Mickey Mantle, Whitey Ford and Johnny Bench, Mac Davis, Flip Wilson, Pat Boone, Bobby Goldsboro and Chet Atkins—who in addition to being a celebrity is also a Music Row executive and Tennessee Country Gentleman.

Nashville Report *(Continued from page 52)*

acupuncture treatments from a doctor in Washington, D.C. to see if he can help me."

When it was announced that **Charlie Rich** had been voted the Entertainer of the Year at the Country Music Association Awards show, the Silver Fox took a piece of paper out of his pocket and read:

"Whoever you are, whatever you do, if you have a dream hang on. It is never too late. Believe me—dreams DO come true."

It was signed "**Margaret Ann.**" Margaret Ann is Charlie's wife.

"I wrote it a month ago in a motel in Little Rock while I was on tour with Charlie," Mrs. Rich said.

"It was about 2 a.m. and neither of us could sleep. I scribbled it on a sheet of the motel stationery. Charlie kept it.

"Of course I had an idea that if he won an award he probably would read it.

"What it said is so true with him—and me."

I asked Charlie what he intended to do with the sheet of paper—memo pad size—on which the words were written.

"I'm going to keep it. Right now it is priceless to us. Perhaps in the years to come I will contribute it to the Country Music Hall of Fame. That is if they want it."

When singer-writer **Bill Anderson** and his pretty wife Becky were wed four years ago, no honeymoon followed. The ceremony was one day and the next night he was booked for a show in Memphis.

Bill promised Becky, however, there would come a time when they would honeymoon for two weeks.

The time arrived recently after his personal appearances at numerous state fairs during the Summer and early Fall.

However, as the saying doesn't go, the best laid plans of mice and entertainers don't always materialize. Bill tells about it:

"We flew to Toronto from Nashville and rode the Canadian Pacific Railroad to British Columbia. Becky had never been on a train and she enjoyed every mile of it.

"However, once we got to British Columbia she was so excited and had eaten so much good food on the train she was sick and under a doctor's care for several days.

"That took care of the first week of our fortnight holiday.

"The second week we flew to Hawaii. That is, Becky and I and my luggage did. HER luggage, checked at the same time as mine, went to Montreal.

"We spent a lot of time in the airlines office filling out forms and a lot of time that we had hoped to spend on the beach buying new clothes for Becky.

"We got back to Nashville. Becky's luggage arrived two days later. It never did get to Hawaii."

Asked for a comment, Becky said wryly: "I don't want any more 'second honeymoons' anytime soon."

Birthdaying: **Minnie Pearl, Neal Matthews, Floyd Cramer, Ruby Wright and Johnny Western.**

CONGRATULATIONS

DANNY DAVIS

& THE NASHVILLE BRASS

VOTED 1974

Top Instrumental Group Of The Year.



RCA
DANNY DAVIS AND THE
NASHVILLE BRASS



LATEST
AND
GREATEST

*Includes: Amazing Grace • Walk on By
Room Full of Roses • Flint Hill Special
I'm a Ramblin' Man • Alabama Jubilee*

RCA
Records and Tapes

THANK YOU.

APL1-0774

SESAC Awards (Continued from page 53)

mond A. Smith, Allie Cunningham, Tommy Overstreet, D. Vest, John Virgin and Jeremiah Stone.

Ted Harris, a SESAC winner of the Writer of the Year award for several years in a row, received another trophy for his perennial favorite, "Crystal Chandeliers," as well as one for his latest tune, "I'm So Glad." Thirteen year-old Michael White, a writer for Hello Darlin' Music who last year won an award as the writer of the Conway Twitty hit, "You Make It Hard (To Take the Easy Way Out)," garnered two more this year for "She's Just Not Over You Yet" and "Your Leaving Left Me Still Loving You." A special award went to Louis F. (Chip) Davis, Jr. for his chart topper "Old Home Filler Up An' Keep On A Truckin' Cafe."

In the publisher award category, trophies were presented to Contention Music, Burlo Music, Ace Music, Hello Darlin' Music, Dewey Music Ltd., Harbot Music, Raydee Music, Smokey Music, Tommy Overstreet Music and Cherry Tree Publications.

Artists awards were presented to Archie Campbell, Tommy Overstreet, Jerry Wallace, Conway Twitty, Connie Smith, Bobby G. Rice, George Jones, Brian Collins, Faron Young, Cal Smith, Loretta Lynn and Melba Mont-

gomery.

In addition to W. Robert Thompson and A.H. Prager, several SESAC executives from the New York home office were in attendance at the Awards Banquet, including S. B. Candilora, executive vice president; Norman Odlum, vice president & director of copyright administrations; Albert F. Ciancimino, house counsel; Charles Scully, director of information services; and Vincent Candilora, production coordinator. On hand from the SESAC Nashville office in addition to Thompson, were Jim Black, gospel music coordinator; Aleene Jackson, public relations coordinator, and Fran Watkins, administrative assistant.

Hall of Famers



Owen Bradley (left) and Frank "Pee Wee" King, the two newest members of the Country Music Hall of Fame, are shown above congratulating each other after the prestigious announcement was made.



THE COUNTRY SINGLES CHART

| | OCT. 26 | OCT. 19 | | WKS. ON CHART |
|-----------|-----------|---|---|---------------|
| | 2 | 2 | I SEE THE WANT TO IN YOUR EYES CONWAY TWITTY—MCA 40282 | 9 |
| | 3 | 1 | I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN—MCA 40280 | 9 |
| | 4 | 1 | OVERLOOKED AN ORCHID MICKEY GILLEY—Playboy 6004 | 12 |
| | 5 | 7 | MISSISSIPPI COTTON PICKIN' DELTA TOWN CHARLEY PRIDE— RCA PB-10030 | 9 |
| | 6 | 6 | PLEASE DON'T STOP LOVING ME PORTER & DOLLY— RCA PB-10010 | 12 |
| | 7 | 8 | WOMAN TO WOMAN TAMMY WYNETTE—Epic 5-50008 | 11 |
| | 8 | 12 | LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB-10031 | 8 |
| | 9 | 15 | TROUBLE IN PARADISE LORETTA LYNN—MCA 40283 | 8 |
| | 10 | 16 | BONEY FINGERS HOYT AXTON—A&M 1607 | 9 |
| | | 11 | I'M HAVING YOUR BABY SUNDAY SHARPE— United Artists XW507-X | 10 |
| 11 | 3 | A MI ESPOSA CON AMOR 13 SONNY JAMES— Columbia 3-10001 | | |
| 12 | 21 | COUNTRY IS 6 TOM T. HALL—Mercury 73617 | | |
| | 13 | I LOVE MY FRIEND 12 CHARLIE RICH—Epic 8-20006 | | |
| | 14 | THE GREAT DIVIDE 9 ROY CLARK—Dot 17518 | | |
| 15 | 18 | AFTER THE FIRE IS GONE 10 WILLIE NELSON & TRACY NELSON—Atlantic 4028 | | |
| 16 | 19 | TEN COMMANDMENTS 10 OF LOVE DAVID HOUSTON & BARBARA MANDRELL—Epic 5-20005 | | |
| 17 | 27 | GET ON MY LOVE TRAIN 6 LaCOSTA—Capitol 3945 | | |
| | 18 | DON'T TELL (THAT SWEET 8 OL' LADY OF MINE) JOHNNY CARVER—ABC 12017 | | |
| 19 | 23 | TAKE ME HOME TO 6 SOMEWHERE JOE STAMPLEY—Dot DOA 17522 | | |
| 20 | 25 | DELTA DIRT 7 LARRY GATLIN— Monument ZS8-8622 | | |
| | 21 | BRING BACK YOUR LOVE 8 TO ME DON GIBSON—Hickory H327 | | |
| | 22 | COME ON IN AND LET 11 ME LOVE YOU LOIS JOHNSON— 20th Century TC 2106 | | |
| 23 | 36 | CREDIT CARD SONG 5 DICK FELLER—United Artists 535 | | |
| 24 | 38 | BACK HOME AGAIN 4 JOHN DENVER—RCA 10065 | | |
| | 25 | WELCOME TO THE 7 SUNSHINE JEANNE PRUETT—MCA 40284 | | |
| | 26 | FAIRYTALE 10 POINTER SISTERS— Blue Thumb 254 | | |
| | 27 | BONAPARTE'S RETREAT 12 GLEN CAMPBELL—Capitol 3926 | | |
| | 28 | ANOTHER GOODBYE SONG 7 REX ALLEN, JR.— Warner Bros. WBS8000 | | |
| 29 | 35 | YOU'RE NOT GETTING 5 OLD FREDDY WELLER— Columbia 3-10016 | | |
| | 30 | WORKIN' AT THE 7 CARWASH BLUES TONY BOOTH—Capitol 3934 | | |
| 31 | 41 | CAN'T YOU FEEL IT 5 DAVID HOUSTON—Epic 8-50009 | | |
| | 32 | HOLD ON TO YOUR MAN 8 DIANA TRASK—Dot DOA-17520 | | |
| 33 | 39 | LONG BLACK VEIL 7 SAMMI SMITH—Mega MR1214 | | |
| 34 | 44 | I CAN HELP 3 BILLY SWAN— Monument ZS8-8621 | | |
| | 35 | WHERE'D I COME FROM 5 BOBBY BARE, JR. & MAMA— RCA 10037 | | |
| | 36 | IF I MISS YOU AGAIN 13 TONIGHT TOMMY OVERSTREET— Dot DOA-17515 | | |
| 37 | 47 | SON OF A ROTTEN 4 GAMBLER ANNE MURRAY—Capitol P-3955 | | |
| 38 | 43 | HE CAN BE MINE 5 JEANNIE SEELY—MCA 40297 | | |
| 39 | 45 | RAINDROPS 5 NARVEL FELTS—Cinnamon 809 | | |
| | 40 | IT AMAZES ME 9 MARY KAY JAMES— Avco CAV 601 | | |
| 41 | 48 | MEMORY MAKER 4 MEL TILLIS—MGM M14744 | | |
| 42 | 55 | SHE CALLED ME BABY 3 CHARLIE RICH—RCA PB-10062 | | |
| 43 | 53 | STOP AND SMELL THE 6 ROSES MAC DAVIS—Columbia 3-10018 | | |
| | 44 | BETWEEN LUST AND 12 WATCHING TV CAL SMITH—MCA 40265 | | |
| | 45 | LET'S TRUCK TOGETHER 7 KENNY PRICE—RCA PB-10039 | | |
| | 46 | YOU GET TO ME 7 EDDIE RABBITT—Elektra 45895 | | |
| 47 | 54 | GET UP, I THINK 4 I LOVE YOU JIM ED BROWN—RCA 10047 | | |
| 48 | 56 | LUCKY ARMS 3 LEFTY FRIZZELL—ABC 12023 | | |
| | 49 | SHE BURNED THE LITTLE 4 ROADSIDE TAVERN DOWN JOHNNY RUSSELL—RCA 10038 | | |
| | 50 | COUNTERFEIT COWBOY 7 DAVE DUDLEY—Rice RR 5069 | | |
| | 51 | DIXIE LILLY 3 ROY DRUSKY—Capitol 3942 | | |
| 52 | 64 | WE'RE OVER 2 JOHNNY RODRIGUEZ— Mercury 73621 | | |
| | 53 | I'M A RAMBLIN' MAN 12 WAYLON JENNINGS— RCA PB-10020 | | |
| | 54 | I WOULDN'T WANT TO 16 LIVE DON WILLIAMS—Dot DOA 17516 | | |
| 55 | 62 | EVERYTIME I TURN THE 3 RADIO ON BILL ANDERSON—MCA 40304 | | |
| | 56 | ROOM FOR A BOY 4 NEVER USED FERLIN HUSKY—ABC 12021 | | |
| 57 | 66 | TWO GUN DADDY 2 MARTY ROBBINS—MCA 40296 | | |
| 58 | 65 | MUSICAL CHAIRS 2 TOMPALL GLASER— MGM M14740 | | |
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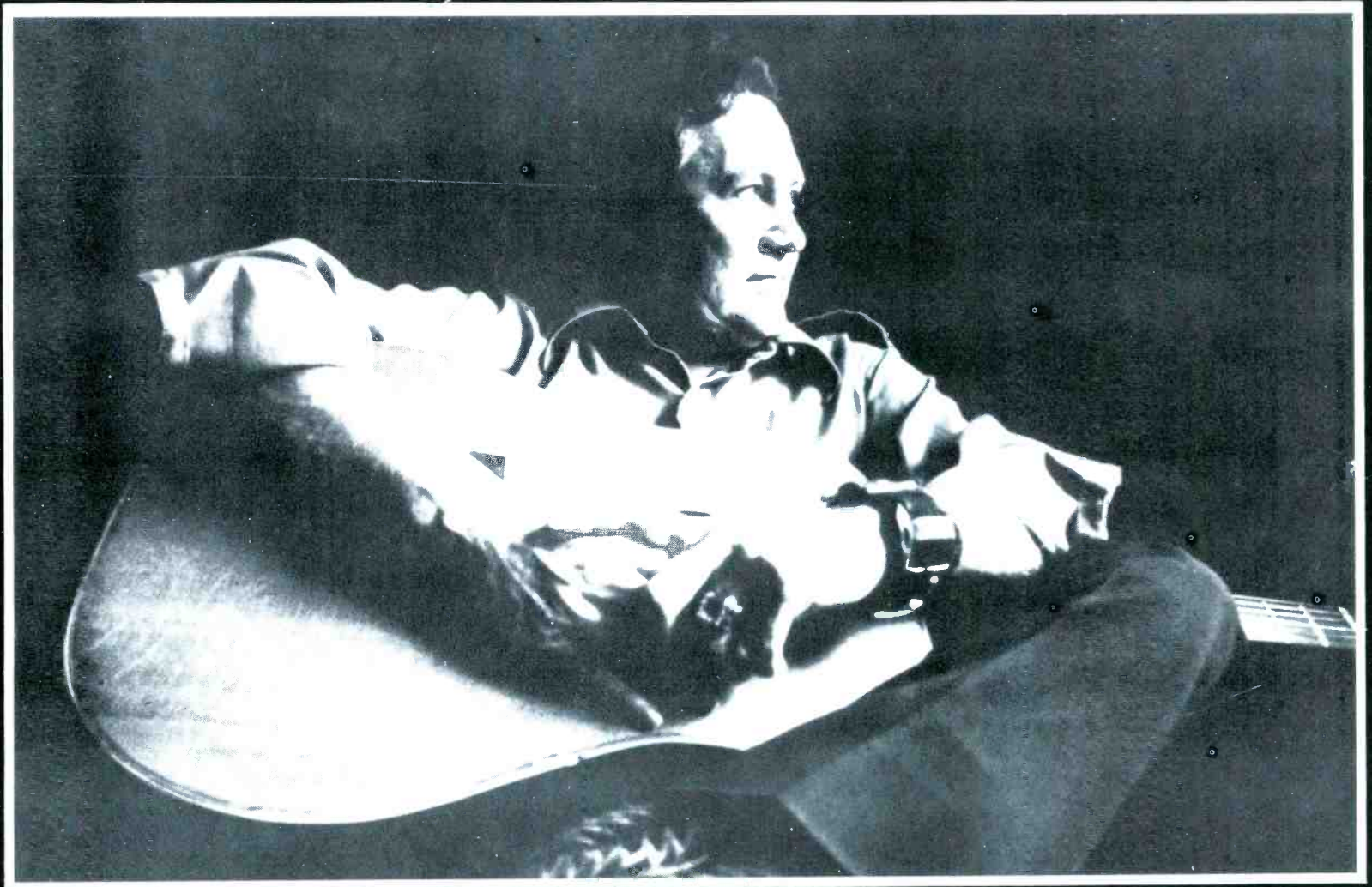
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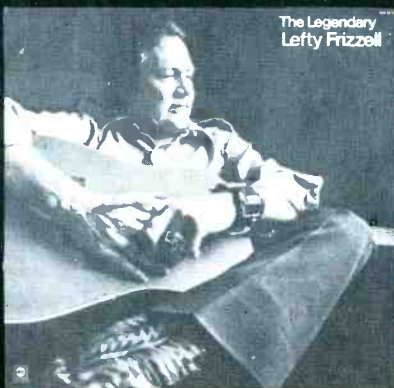
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