

# RECORD WORLD

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## Who In The World:

### Country Music

As Record World Celebrates Its First Decade Of Service To The Record/Music Industry, We Present Our 10th Annual Country Music Spectacular In Conjunction With The 10th Anniversary Of The Country Music Foundation And The 49th Birthday Celebration Of The Grande Ole Opry. See Special Section.



## HITS OF THE WEEK

### SINGLES

**HELEN REDDY, "ANGIE BABY"** (prod. by Joe Wissert) (WB, ASCAP). First Wissert-Reddy collaboration is an "Ode to Billy Joe" sort of enigmatic story-song. Keeps the listener guessing just what is going on spin after spin. The loneliness in all of us is effectively addressed with the mystical musical message from her "Free and Easy" album. Capitol 3972.

**ERIC CLAPTON, "WILLIE AND THE HAND JIVE"** (prod. by Tom Dowd) (Eldorado, BMI). Perhaps the earliest of all reggae hits is this Johnny Otis dance item from '58. Having "Shot the Sheriff," Clapton slowly boogies it into laid-back magnificence. Another sure bullseye as Eric's right on target with what's contemporary here. RSO SO 503 (Atlantic).

**CHER, "CAROUSEL MAN"** (prod. by Snuff Garrett) (Senor, ASCAP). Another prime example of the kind of song she does best: hard times saga set in a colorful locale. Here a carnival child-turned-woman learns the lessons of life on the circus circuit. One merry-go-round that will only stop for forthcoming bullets and a solid top 10 spot. MCA 40324.

**HAROLD MELVIN & THE BLUENOTES, "WHERE ARE ALL MY FRIENDS"** (prod. by Gamble-Huff) (Mighty Three, BMI). Destined to start off as quickly a pop record as the label's Three Degrees triumph, this tale of a man rich in all but companionship is told in gold. Musical question will be their best find since "The Love I Lost." Phila. Intl. ZS8-3552 (Col).

### SLEEPERS

**HERB ALPERT & THE T.J.B., "I BELONG"** (prod. by Herb Alpert) (Almo, ASCAP). Hal David teams up with Goran Fristorp to pen one of the most haunting ballads this side of "Raindrops Keep Fallin' on My Head." Herb's at his vocal best here, and his trumpet is super mellow as well. Belongs at the very top and that's just where he's going. A&M 1632.

**FELIX CAVALIERE, "HIGH PRICE TO PAY"** (prod. by Todd Rundgren & Felix Cavaliere) (Ki/Sweet Jams, ASCAP). After dissolving his rockin' Rascals, Felix took all the time necessary to determine his solo direction. Now with the help of the electronic sonic Todd, the price is right to make a major move. Masterful heights of production! Bearsville BSS 0300 (WB).

**INVITATIONS, "LOOK ON THE GOOD SIDE"** (prod. by Bobby Martin & Joel Diamond) (Oceans Blue/Mardix, BMI). This funky bit of optimism is about as cheery a sound picture as any act could dream about. From the lavish instrumental intro to the final crescendo before the fade, this is one good side that won't go unnoticed. Silver Blue SB 818 (Polydor).

**SWEET SENSATION, "SAD SWEET DREAMER"** (prod. by Tony Hatch & Des Parton) (Leeds/Jacktone, ASCAP). Rare combination indeed: a British soul band hooks up with the talent who guided Petula Clark to the top. As co-producer, Hatch has lent his melancholic melodic instinct to a performance that conjures up nothing but hit visions. Pye 71002.

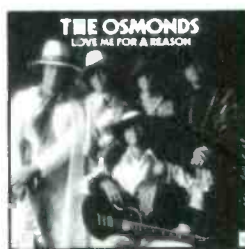
### ALBUMS

**NEIL DIAMOND, "SERENADE."** On his second Columbia outing, his first non-movie venture for the label, the "Solitary Man" assures all that the chart throne will be his once more. Tom Catalano production aptly surrounds the sensitive selections with lush orchestral arrangements, as devotees will certainly flock to own the long-awaited set. Columbia PC 32919 (6.98).

**JETHRO TULL, "WAR CHILD."** After several conceptual sets, Ian Anderson and cohorts return with an assortment of intricate compositions, sure to restore the flute maestro to his rightful chart position. His unique vocals and compelling selections, teamed up with the obvious musical maturation of the ensemble point to a stunning triumph. Chrysalis CHR 1067 (WB) (6.98).

**THE OSMONDS, "LOVE ME FOR A REASON."** Brethren band furnishes yet another must-own collection with considerable sales in store, especially in view of the upcoming holiday selling season. The current single, the title ballad, is already a verified smash at a bulleted 12 on this week's RW chart, with the set offering a diverse selection of follow-ups. MGM M3G 4939 (6.98).

**"MISS DONNA FARGO."** While Miss Fargo has, for some time, been a significant contributor in the country category, her pop inroads have been steadily growing, with this album possessing the potential to solidly cross her over. Her last dual hit, "You Can't Be a Beacon (If Your Light Don't Shine)," glistens, as do "Words" and "Honeychild." Det DOSD-2002 (ABC) (6.98).



Country Crossovers Hit Album Market    Decca of London Income Increases    'Rock & Roll' Trend    RCA Sales Hit All-Time High    Restraining Order Issued In CBS/Stax Suit    JB Award Winners    Ahmet Ertegun Honored    K&K Back    Dialogue: Jerry Bradley

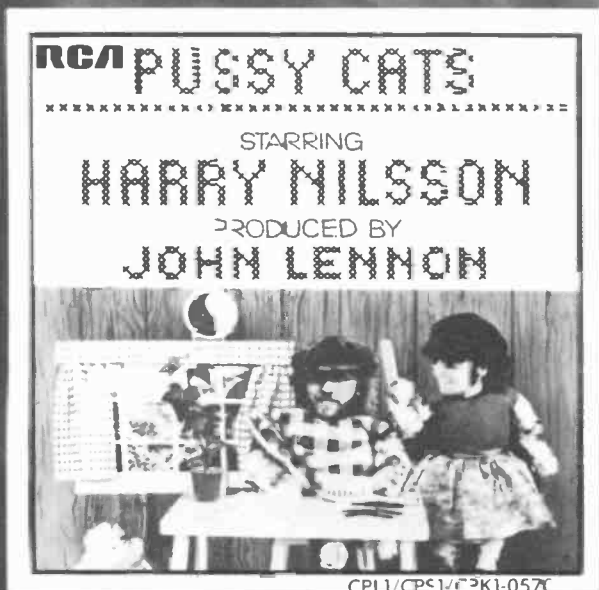


The new single.  
Harry Nilsson sings it. Bob Dylan wrote it.  
John Lennon produced it.

# "SUBTERRANEAN HOMESICK BLUES"

PB-10078

FROM THE HIT ALBUM,



**RCA** Records and Tapes

# RECORD WORLD

## Ertegun Honored

■ NEW YORK — Ahmet Ertegun was honored Wednesday (9) with the Ed Wynn Humanitarian Award presented to the Atlantic Records president by the American Parkinson Disease Association. The dinner, held in the Grand Ballroom of the Waldorf Astoria, was attended by some 700 people, and raised approximately \$100,000 for APDA. Warner Brothers Records president Joe Smith acted as toastmaster, introducing those on the dais and narrating a slide show about Ertegun. Bette Midler made the award presentation. Joe D'Imperio served as dinner chairman. Pictures and further details next week.

## Restraining Order In CBS/Stax Suit

■ NEW YORK—In response to a suit filed by CBS against Stax Records to prevent violation of their distribution agreement with CBS Records, the U.S. Federal District Court in Memphis issued, with the consent of Stax Records, a temporary restraining order on Thursday (10).

According to CBS, Stax Records has repudiated their distribution agreement with CBS Records without justification or cause. The suit was filed by CBS in order to enjoin Stax from distributing their product through other distribution outlets and reducing the label's artist roster.

## JB Award Winners Announced by MOA

■ CHICAGO—Music Operators of America will give five JB Awards this year for the most popular artists and records on jukeboxes.

The winners were decided by a membership vote and an awards committee that polled one-stops, programmers and operators in different parts of the country.

MOA's Artist of the Year Award was won by Charlie Rich (Epic). His records were top earners.

"Sundown" by Gordon Lightfoot (Reprise) won MOA's Pop Record of the Year on Jukeboxes Award.

"Let Me Be There" by Olivia Newton-John (MCA) won MOA's

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## Decca Ltd. of London Reports Income Up

■ NEW YORK — Decca Limited of London, England, the parent company of London Records, Inc., issued its trading report for the year ending 31 March, 1974.

The group turnover, converted to dollars at the exchange rate of \$2.394 on March 31, 1974, increased by \$48,358,800, and profits before taxation rose \$1,967,868 to \$38,074,176. Decca's turnover on consumer goods, which includes records, tapes, TV and audio, was up from \$165,186,000 in 1973 to \$192,717,000, and pre-tax division of profits on consumer goods shows a total of \$23,844,240, against last year's figure of \$23,590,476.

The capital goods aspects of the company's trading, which includes electronics, navigation and radar, grossed \$134,303,400 in the trading year against \$113,475,600 in 1973. Directors recommended a final dividend of 14.4287 cents per share (last year 14.32809 cents per share) making 19.45227 cents for the year (last year 19.35549 cents).

## Record Sales Roll to Sound of Rock

By LENNY BEER

■ LOS ANGELES — "We're gonna play some rock & roll," roared Elton John in his recent stay at the L. A. Forum, and the crowd roared back in appreciation. Rock & roll is what the people of America want to hear, as evidenced by the success being achieved by not only 4 of the top 10 singles in the country, but no less than 13 of the **Record World** top 100 singles. Uptempo rockers are selling singles and causing sales to explode on the albums they come from.

Leading the barrage is "Can't Get Enough" by Bad Company (Swan Song) at 5 with a bullet, followed closely by Blue Swede's second rock smash "Never My Love" (EMI) at 6, Lynyrd Skynyrd's uptempo salute to Dixie, "Sweet Home Alabama" (MCA/Sounds of the South) at 8, and Elton John's current rocker, "The Bitch Is Back" (MCA) at 10 with a bullet.

Recently descending from top 10 status are Cat Stevens' chugging version of Sam Cooke's "Another Saturday Night" (A&M) and Cheech y Chong's "Alice Bowie"

## Country Crossover Success Stories Include Album and New Artists

By ROBERT ADELS

■ NEW YORK — The concept of the "country crossover" has gone beyond The Singles Chart and is now firmly entrenched as an album phenomenon. Three of the top four lps on The Country Album Chart are also found on the pop chart and a full 40 percent of the top 15-charted country lps are now or have been major sales items in the pop market.

Topping The Country Album Chart this week is John Denver (RCA) with "Back Home Again" (at 3 pop). Right behind at 2 is Mac Davis (Columbia) with "Stop and Smell the Roses" (at 11 pop) and in the 4 country slot is Olivia Newton-John (MCA) with "If You Love Me (Let Me Know)" (last week's top pop charter).

At 9 on The Country Album Chart is "Anne Murray Country" (Capitol, at 58 pop) while Charlie Rich (Epic) sees his "Behind Closed Doors" album at 12 country, and after 59 straight weeks of action, still a strong top 50 pop

charter. "Elvis: Live on Stage in Memphis" (RCA) is a country 15, also having been a major pop album.

Billy Swan (Monument), a former member of Kris Kristofferson's band has met simultaneous country and pop acceptance with his first single "I Can Help" which is bulleted 64 on The Singles Chart this week while it is bulleted at 44 country. Meanwhile, the Pointer Sisters (Blue Thumb) have seen a B-side, "Fairytale," rise to a bulleted 71 on the pop chart while it is still climbing country at 29, the market for which it was originally intended.

New albums from Waylon Jennings (RCA), Merle Haggard (Capitol), Marie Osmond (MGM) and the Nitty Gritty Dirt Band (UA) have enjoyed pop chartings simultaneously with their appearance in the country market.

The power of established artist product in the country arena can be felt in the pop market from the early stages after initial release, without the necessity of a gestation period. As album product from major country acts and singles product from new country artists receive more im-

(Continued on page 134)

## RCA Commercial Sales Hit All-Time High In 1st 3 Qtrs. of '74

■ NEW YORK — RCA Records achieved the largest volume of commercial sales in the company's history for the first three quarters of 1974.

The announcement was made by Jack Kiernan, division vice president, marketing, who said: "Our fine roster of artists has given us product of consistent high quality which has created a very high consumer demand throughout the year. Heavy sales, based on this, have given us the record nine months as well as a larger share of the total record market. We have entered the final quarter of the year with great strength and with a continuing flow of the kind of product that should give us a banner sales year."

takeoff entitled "Earache My Eye" (Ode).

Heading for the top 10 at paces as quick as their hit songs are John Lennon (joined by Elton John) with "Whatever Gets You Thru the Night" (Apple), Bachman-Turner Overdrive's "You Ain't Seen Nothing Yet" (Mercury), and Kiki Dee's rocketing Rocket cooker, "I've Got the Music in Me."

### Rock Inroads

Also making significant inroads on playlists around the country are Steppenwolf's "Straight Shootin' Woman," their first for Mums, Raspberries' "Overnight Sensation" (Capitol) and two Capricorn records: Elvin Bishop's "Travelin' Shoes" and Wet Willie's "Country Side of Life."

It is also interesting to note that these rockers have helped build No. 1 albums for Bachman-Turner Overdrive (this week), Bad Company and Elton John, as well as potential chartoppers for John Lennon and Cheech y Chong—the two hottest new albums in the country.

## UA Taps Anderson VP, Promotion

■ LOS ANGELES—Al Teller, president of United Artists Records of America, has announced the appointment of Ray Anderson to the post of vice president, promotion.



Ray Anderson

In his new position, Anderson will be responsible for all radio promotion activities for both the United Artists and Blue Note labels and will supervise the day to day activities of United Artists' national promotion staff.

In announcing the appointment, Teller stated that "Ray Anderson is one of the most respected and effective promotion executives in the recording industry. I am confident that his contribution to the future success of United Artists Records of America will be a most significant one."

### Promotion Veteran

Anderson, a veteran of ten years in the promotion field, was most recently manager, national singles promotion, for RCA Records. He was previously west coast regional promotion manager for RCA and, prior to assuming that position, was RCA's Los Angeles field promotion representative.

Anderson, a Pittsburgh native, handled local promotion in that city for Hamburg Brothers Distribution and also Standard Distributors.

Anderson will be headquartered in United Artists' Los Angeles offices.

## E/A Launches Major Natl. Sales Drive

■ LOS ANGELES — Elektra/Asylum/Nonesuch Records launched a major national sales drive last week when The Elektra/Asylum Road Show, a special audio-visual sales presentation, began a nine-day blitz of eight key cities. Set to coincide with Elektra/Asylum/Nonesuch's first anniversary, the presentation is being given by key E/A/N sales, promotion, marketing and advertising executives.

Presenting the show in each city will be Mel Posner, presi-

(Continued on page 129)

## ATV Sets Distribution

■ LONDON — Carmen LaRosa, director of sales for ATV Records Incorporated, the American operating company of Pye Records Ltd. of London announced the appointment of the following distributors: Southland (Atlanta), Beat (Buffalo), Bib (Charlotte), M.S. (Chicago), Progress (Cleveland/Cinn.), Heilicher Bros. (Dallas/Houston, Minn., Miami), Record Sales (Denver), AMI (Detroit), Seaboard (Hartford/Boston), London (L.A./S.F.), Record Sales (Memphis), Music City (Nashville), All South (New Orleans), Malverne (N.Y./Newark), Universal (Phila.), Associated (Phoenix), ABC (Seattle), Stan's (Shreveport), Roberts (St. Louis), Schwartz Bros. (Balt./Wash.). ATV's first single, "Sad Sweet Dreamer" by Sweet Sensations has already been shipped.

## 'Then Came' Gold

■ NEW YORK — The Dionne Warwick & Spinners Atlantic Records single, "Then Came You," has been certified gold by the RIAA.

## Lipton President Of Musical Isle

■ LOS ANGELES — Mike Stewart, chairman of the board, United Artists Music and Records Group, has announced the appointment of Mike Lipton to the post of president of Musical Isle of America, the mass merchandising division of United Artists.



Mike Lipton

Lipton, a veteran of 20 years in the music business, was most recently senior vice president of United Artists Records, and has served in various executive marketing capacities since beginning as an independent distributor in New York. In 1972, he was named president of UDC, then the distribution wing of UA.

Musical Isle encompasses racking operations in Memphis, Baltimore, St. Louis, Chicago, Kansas City, Denver and San Francisco and surrounding areas. The mass merchandising operation also includes independent distributorships and one-stops in various locations.

## Second Kirshner TVer Set for Jagger, Stones

■ LOS ANGELES — Don Kirshner has announced that for the second time in two years he will present an exclusive appearance by Mick Jagger and the Rolling Stones to the American television audiences.

Kirshner first presented the Stones in performance on the debut program of his series last year, ending a seven year absence of the Stones from American television.

The Stones will preview three cuts from their forthcoming "It's Only Rock 'N Roll" album — "Time Waits For No One," their own interpretation of the Temptations classic, "Ain't Too Proud to Beg," and their current single, "It's Only Rock 'N Roll (But I Like It)."

In addition to these new songs, an extended excerpt from the Stones feature film, "Ladies and Gentlemen, The Rolling Stones," will show them performing "Love In Vain," "All Down the Line" and "Bye, Bye, Johnnie."

The appearance by Mick Jagger and the Rolling Stones on Don Kirshner's Rock Concert will be aired in New York on WNEW-TV, at 11:30 p.m., Saturday, October 19.

## K&K Are Back; Open New Studio

■ GREAT NECK, N.Y.—Kasnetz & Katz, with some eight gold records to their producing credit, have announced the opening of K & K Studio City here. K & K was three years in the planning, one year in construction and marks the return of Kasnetz and Katz to the recording industry after four years of retirement.

K & K houses a 24-track recording facility, writer and producer facilities, executive offices and a mini viewing theater seating 35 people. Two more 24-track studios are planned for the next six months. Studio A will be available to outside producers and artists.

Kasnetz and Katz will announce their complete executive line-up shortly. K & K can be reached at (516) 482-5930.

## A&M Taps Brodsky

■ LOS ANGELES — Effective immediately, Stan Brodsky has joined A&M Records as the assistant director of merchandising, announced Barry Grieff, director of merchandising. Brodsky was formerly the associate producer for SRO Productions.

In his present position, Brodsky will assist Grieff in all aspects of merchandising and advertising.



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“I had no set plans or ideas that I wanted to convey when I first entered the studio — I just wanted to cut a good album.”



The sessions were a major departure for Quincy. He was working with a small band instead of a full orchestra. And the music was very funky.



On April 26th, 1974, after months of experimenting, he came out with what is already the most successful album of his amazing career.

“The master at his best.” — Frankie Crocker, WBL5-FM, New York

“If it isn't the album of the year, I would like to see what is.”

— Edward Eckstine, Soul & Jazz Record



**“Body Heat:” Solid gold from Quincy Jones.**

(SP 3617)

On A&M Records

Produced by Quincy Jones and Ray Brown

Congratulations Peggy & Quincy!



# 'Pride of America' Takes Country Music Abroad

By ROBERT ADELS

■ NEW YORK — Calling his new album "Pride of America," Charley Pride (RCA) is out to bring his music to new audiences every chance he gets. And with 12 gold albums behind him ("I've been losin' track: until today I kept tellin' everyone I had 9— then I got the update"), he's become a country ambassador both here and abroad.

## PBS, ABC

In town to tape two shows-worth of the new PBS-TV health series "Feelin' Good" as hosted by Bill Cosby, Pride is also awaiting the reaction to his first Japanese release cut under Nipponese a&r direction.

Increasingly, television and travel abroad are making Charley Pride's country sounds better known, although merely sustaining his current level of popularity would be a worthy goal for most performers. In addition to the PBS exposure which will air in December, Pride is the subject of an upcoming episode of "American's All," the ABC-TV series which follows the network's Sunday night movie. The mini-special was taped in a live performance recently and will be aired nationally on November 3.

## In Japan

Meanwhile back in Japan, the Land of the Rising Sun recently greeted him as part of the CMA contingent to spread country music to the Far East. He left such a strong impression there that



Charley Pride

the local RCA operation asked Pride if he would cut a song they had especially translated for him. An English version of the tune, the Slim Whitman classic "North Wind," can be found on Pride's new American album "Pride of America." Meanwhile, his Japanese version has just been released as a single in the world's second biggest record market.

Other artists have occasionally cut in Japanese, but normally it's all done in the U.S. and the phonetic results are often choppy to the ears of the intended audience. Pride had the benefit of three weeks of "living language" study from his recent trip there and was carefully coached by a Japanese producer during the foreign language session. As the translation written for him was

not word-for-word, Pride had the Japanese version re-worked into verbatim English so that he could further get into the lyrical content of the song.

## U.K. Tour

While Charley's latest further elevates his career in Japan, he's soon to be returning to England where his past appearances have already proven him the Britishers' cup of tea. There is a strong possibility that he'll also get his own BBC-TV shot on this tour as well.

All these whirlwind world doings notwithstanding, Charley Pride has made the public com-mitment to begin a songwriting career for himself. "I've been looking for that next 'Kiss an Angel Good Morning' and maybe I'll have to write it myself," he's observed. Being the controlling interest in three publishing companies with a stable of over a

(Continued on page 135)

# Capitol Ups Dombrowski

■ LOS ANGELES — Al Coury, senior vice president, a&r/promotion / artist development, Capitol Records Inc., has announced that Bob Dombrowski has been named national artist relations manager, Capitol Records, effective immediately, and will operate out of the Capitol Tower in Hollywood. Dombrowski will report directly to Stu Yahm, executive producer and director of artist development.

## Background

Dombrowski first joined Capitol Records in 1967 as the territory representative of eastern and southwestern Washington, and was based in Seattle. His most recent position was special accounts manager of the Pacific Northwest, handling rack jobbers, key retail chains and coordinating radio airplay and sales and advertising.

## CONCERT REVIEW

# Labelle Lights Up The Met

■ METROPOLITAN OPERA HOUSE, NYC — If David Bowie were to join forces with the Supremes, then they'd all be superfluous because the resulting conglomerate already exists: Labelle (Epic). Combining three-woman showmanship with space age visual and musical appeal, Patti Labelle, Nona Hendryx and Sarah Dash became the first black pop act to play this most venerable of venues (6). For the occasion, a representative color scheme was chosen: gold (for the sold-out ducats) and silver (for the shim-

mer that is theirs and theirs alone).

Yellow spotlights thus pierced the darkness to set off the trio's white-hot black talents in their silver lamé space suits (first act) and bird costumes (second act). Relying somewhat on material from the best of their RCA and Warners catalogues, they truly made the biggest silvery (and gold-to-be) splash with their "Nightbirds" songs; tunes from their new Epic album glistened throughout the gala evening.

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# 'Sgt. Pepper' Road Show Set by Stigwood Org.

■ NEW YORK — The Robert Stigwood Organization will present the rock spectacle "Sgt. Pepper's Lonely Hearts Club Band On The Road," with music and lyrics by John Lennon and Paul McCartney.

## Beacon Theatre

The theatrical spectacle, which has a cast of 32, will have its New York opening at the recently restored Beacon Theatre (Broadway and 74th Street) on Nov. 14 for a four week engagement following its premiere at the Bushnell Memorial Auditorium in Hartford, Conn., Nov. 4-10. Following its New York engagement, the show will continue on its national tour playing in Philadelphia, Chicago, Baltimore and other major cities.

To be produced by Robert Stigwood in association with Scarab and Brian Avnet, "Sgt. Pepper" will be directed by Tom O'Horgan, based on an original idea and story line by O'Horgan and Robin Wagner, who will also

(Continued on page 21)

# Lecture Bureau Formed by NARAS

■ NEW YORK — Bill Lowery, president of the Recording Academy (the National Academy of Recording Arts and Sciences), has announced the formation of a new Recording Academy Lecture Bureau, which will be administrated by the American Program Bureau of Boston, Mass.

## College Tour

Bob Walker, president of the American Program Bureau, is presently coordinating plans for a series of seminars and lectures at colleges and universities across the country. Recording Academy members from all sectors of the industry will be invited to participate in either one- to two-day group seminars or individual lecture appearances before campus audiences.

## Educational Slant

Emphasis in both lectures and seminars will be placed on educational information, with special attention given to the professional opportunities open to college students who wish to pursue a career

(Continued on page 135)



Epic Records hosted a party for Labelle following their recent Metropolitan Opera House appearance. The party was held at the Grand Tier, and shown above at the festivities, cutting a cake inscribed "Epic Loves Labelle" are (from left): Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels; and Sarah Dash, Nona Hendryx and Patti Labelle of Labelle.

**Billy Preston took  
"NOTHING FROM NOTHING"  
and made it gold.** (AM 1544)

**From "THE KIDS & ME"  
The biggest album of his career.** (SP 3645)





# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Jerry Bradley: Growin' Up Country

By DON CUSIC

■ Jerry Bradley became a vice president of RCA at the age of 34—after only four years with the company. He is the son of Music Row pioneer Owen Bradley, nephew of noted session guitarist Harold Bradley and initially began at RCA as assistant to Chet Atkins. Growing up with these influences, Jerry Bradley has seen the country music industry develop from its infant stages to a major commercial force in today's music scene.



Jerry Bradley

**Record World:** Give us a brief history of yourself.

**Jerry Bradley:** After I got out of the army Charley Tallent and I built The Barn—well, me and my dad built The Barn, and we hired Charley Tallent. Charley and I started mixing; he'd mix a session, and I'd mix a session; then we got very competitive. He'd get people who would request him, I'd get people who'd request me. Then, about a year later, after Charley and I got The Barn done, Owen came up. He didn't come in the beginning; he let us take all the rope we wanted and work on the bugs with the other people. Then he came up and started doing business with us. While we were at The Barn, we were the first studio in Nashville to have an 8-track machine. The serial number on that 8-track machine is #3. I don't know if that's #3 for Nashville, or #3 for Ampex, but that's the serial number on that machine. One had been bought, but it wasn't in service, so we were the first one to have a 16-track machine.

**RW:** This was eight years ago?

**Bradley:** Well, this was back whenever 16's came out.

**RW:** But you started in The Barn when you were 23?

**Bradley:** Yeah . . . my dad's a great guy, fooling around in the studio and trying to stay one step ahead of the other guys, and that's why he has a studio, to keep changing, to keep the changing going; but anyhow, I was there, and then I had a publishing company and I ran that when I wasn't at The Barn. I know when I started to work for RCA, I'd have a 10 a.m. session, and I'd get up at 7:30, go to The Barn at 9 and set up for a 10 a.m. session. I might have a 10 a.m., 2, 6, and 10 p.m. Many days Charley and I would work those kinds of hours. If not, I'd go down to the publishing company, Forrest Hills, and work. After I worked at RCA, you know, my first day here, everybody left about 5 p.m., and about 5:30 or 6, I walked out on the street and thought, "What the hell am I gonna do?" I was just getting my second wind—I was ready for another eight hours! That's why I say I've served my time; I've spent a lot of time in the studios. I don't get down there like I'd like to . . . that's why I'd hate for the administrating to cut me completely out of the studio, 'cause that's where it's at, that's where the money is.

**RW:** How did you come to RCA?

**Bradley:** I met Chet Atkins in the parking lot one day. He and Harry Warner were going to eat. So I went to eat with Chet, and I told him, "Hey, if you ever get a good opportunity over there at RCA, I'd like for you to think about me. I've got a job, but if it's a good spot, I'd like to try it." He said, "Oh, you might make some sort of executive." I said I didn't want to be an executive 'cause I'd have to buy a tie and that's not my style! He laughed and didn't say much more about it. When we got out to the car, I said, "Hey, Chet, don't forget about that." He said he wouldn't, and about two weeks later, he called. I didn't know at that time that Danny Davis was going on the road and would quit his job. So they interviewed me and told me exactly what has turned out happening to date: They told me Chet was thinking about semi-retirement, they told me that the responsibilities were going to come . . . but to be honest, I didn't think they were going to come quite as quickly as they did.

Personally, I'd like to have waited a couple more years, but things fell there; it was either take it or run, so I took it. I was lucky I was

in the right spot at the right time. I started off as Chet's assistant, and then Harry Jenkins retired, and they didn't fill his spot in New York, so that put a lot of responsibility down here. Then Chet semi-retired, and I got all the rest of that. All this wasn't talked about three years ago, and it all came at once. We thought at that time when I talked with the people from New York that we'd have a better shot if a lot of the decisions country-wise were made down here by a country boy. That's really basically what we're talking about, and I can't say enough for the way New York has supported us. They've given us about anything we've asked for, and I think it's proven to work out well.

**RW:** You were just promoted to vice president. What are your new responsibilities?

**Bradley:** There's not really any major change. I guess the best thing to say is that's I'm just responsible for the country music department, and it's called Nashville operations. I'm in charge of the Nashville operation and the music that comes out of Nashville.

**RW:** What's Chet Atkins' role?

**Bradley:** He's a vice president in charge of country music. Actually all it is, is a title on me. It gives him time to get in the studio, more time to get on the road, more time to be Chet Atkins. Chet Atkins to country music is like Nipper is to RCA. As far as I'm concerned, for RCA he's the father of it, and also Steve Sholes and Harry Jenkins. Chet's the man there now.

**RW:** What's your relationship between New York and Nashville? How much autonomy do you have? How much does your say-so count?

**Bradley:** When it comes to country music, New York has been 100 percent behind us. They support us, they don't force any decisions on us. They let us either make it or break it ourselves.

**RW:** Whom do you produce?

**Bradley:** I'm doing Charley Pride, Karen Wheeler, Nat Stuckey, Four Guys, and all the Jim Reeves tapes.

**RW:** Does the creative end of the business get in the way of the business end?

**Bradley:** Right now, Joe Galente's moved down here, and he's been a big help. But listening to songs is a full time job, and it's been hard for me. I don't want to give up producing, but I've been put into more of the administration, and carrying the Nashville operation, and I usually listen to songs before 9 a.m. or after 5, 'cause once you get here in the office and the phone starts ringing, it becomes an administration job, and it gets rough. It's hard for some of the writers to understand, but sometimes I have to get up early, at 6 a.m. or something, and come over and listen from 6 until 9. You can listen to a lot of songs because you've got your mind in gear to listen to them.

**" . . . I'd hate for the administrating to cut me completely out of the studio, 'cause that's . . . where the money is."**

**RW:** Your father is Owen Bradley, one of the pioneers in country music. Can you say what you've learned producing with him? Any style or major influence you've picked up in producing an act?

**Bradley:** Well, the biggest thing was that I used to engineer at The Barn, and at that time, he used to do about 75 percent or 80 percent of his dates there, and I was doing about half of them. I'd listen to rhythm guitar or some other instrument, and he'd say, "That's not what it's supposed to sound like." After enough times, I finally found out what each instrument was supposed to sound like, and I think he taught me this. Anybody can hear distortion. Definitely, he hates distortion, and I'm sure I was guilty of slipping distortion in on some of his records; but he taught me the difference between a clean record and a distorted record, which is a fine line at times.

**RW:** Is there a temptation for the company to work more on a record you produce, from an administrative end . . . pushing the record?

(Continued on page 129)



**"Lonely Wind" —**  
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**that'll blow you away.**



"Lonely Wind" — an elemental blast of pure hit sound.  
Brought to you by Kansas, the hottest new band in the land.  
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19—Sioux City, Iowa	29—Durham, N.C.	15—St. Joseph, Mo.
23—Jacksonville, Ala.	Nov. 2—Miami, Fla.	16—Atchison, Kansas
25—Davidson, N.C.	4-9—Atlanta, Ga.	17-18—Chicago, Ill.
	13—Indianapolis, Ind.	



Kirshner distributed by Columbia/Epic Records

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\*Also available on tape

# THE COAST

KAREN FLEEMAN



■ LABELMANIA: Seems like this is the year to start record labels, as **Ringo Starr**, following the lead of **George Harrison**, is forming his own label. Ringo has reportedly entered into an agreement with Polydor Records for the distribution of his new label in England, and will

RITA TURNER



almost definitely hook up with Capitol Records for distribution in the U.S. The label is to be called Ring-O' Records. There are no immediate plans for Starr to record for the label himself, as he, like Harrison, is still bound to the Apple/Capitol labels. An announcement is expected soon on what acts will record for Ring-O' . . . And speaking of recording, if you take a look at the credits on **John Lennon's** new album, "Walls and Bridges," you'll notice that Lennon is not credited with playing any musical instruments. The former Beatle is credited with writing, arranging, producing and singing, but it looks like all the musicianship is by his band and guest artists. But, if you take an even closer look, you'll find that Lennon is having one of his famous jokes by crediting fictitious characters for his own performance. Lennon actually plays electric and acoustic guitar and piano throughout the album, but the credit goes to people such as **Booker T and the Maitre D's**, the **Rev. Thumbs Gurkin**, the Honorable **John St. John Johnson** and **Dwarf McDougal**, to name a few. The only song on which Lennon credits himself as a musician, is a brief version of **Lee Dorsey's** classic, "Ya Ya," on which Lennon's 10 year old son Julian plays drums, and dad credits himself on piano.

OTHER BEATLE NEWS: George Harrison plans to donate to charities the entire proceeds from six concerts on his upcoming American tour, including San Francisco, Long Beach, St. Louis, two dates in Washington, and Philadelphia, according to promoter **Bill Graham**. The money will go to what Graham calls an "entire spectrum of the needy," from children's hospitals to minority groups. In San Francisco, for instance, Harrison plans to donate his take from his November 6 concert to the Haight-Ashbury Medical Clinic. The clinic is expected to receive about \$1 million from Harrison's generosity . . . The **Edmonton Symphony Orchestra** of Edmonton, Alberta has invited **Procol Harum** back to their Canadian city to team up on another concert. Three years ago, Procol Harum convinced the orchestra to perform with them at a concert in Edmonton. The result was a sold-out performance that was taped and turned into a hit album, "Procol Harum, Live With The Edmonton Symphony Orchestra." From that million-selling album came the group's hit single, "Conquistador." Now, the orchestra is initiating the effort, trying to convince the rock band to return. So far, Procol Harum has not decided whether to accept the offer. The group is currently in England working on their follow-up album to "Exotic Birds and Fruit" on Chrysalis. They are also putting together a special for British television on which they will be backed by another large orchestra.

WHO'S WHO?: Rock luminary **Alice Cooper** has been included in the 1974-75 edition of "Who's Who in America." Alice, who is listed under his real name, **Vincent Furnier**, says, "I think it's great, because 'Who's Who' is an American institution, and I believe in anything that is an American institution such as Hugh Hefner, Walt Disney, the Boy Scouts and Budweiser . . ." And while we're on the subject of Budweiser, it looks like several members of **Sha Na Na** discovered they were living it up a bit too much this past summer, and, as a result getting "beer bellies." So the 10-man, fifties-style rock group made a collective decision to trim down. They all enrolled at a **Jack LaLanne Health Spa** where they simultaneously rehearsed their tunes while working up a sweat on Jack's exercise machines. To coincide with their exercise program, the group has released as their latest single, "Too Chubby To Boogie," from their "Hot Sox" album on Buddah. The song was written and is sung by the group's drummer, **Jocko**. The band plans to tour Japan this fall, where they will perform some of their repertoire in Japanese . . . And speaking of Jack LaLanne, the physical fitness buff of television and health spa fame celebrated his 60th birthday on Oct. 3, in a most unusual way. To prove he's in as great shape as ever, LaLanne swam the San Francisco Bay from Alcatraz to the city, with his wrists and ankles in shackles. To make his feat even tougher, the 165-pound LaLanne pulled a 1000-pound

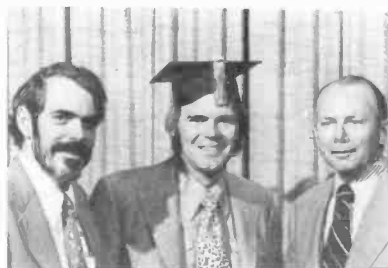
(Continued on page 139)

## October Release Set by London

■ NEW YORK—London Records has announced its pop and classical October release. Due from the company in the pop field are Syl Johnson's "Diamond In The Rough," Ace Cannon's "That Music City Feeling" and Charlie Rich's "Songs of Hank Williams and Others," all on Hi; Trapeze's "The Final Swing," Them's "Back-trackin'," Chris Youlden's "City-child," and "Barry Miles and Silverlight" by the group of the same name on the London label; J. R. Bailey's MAM debut, "Just Me 'N You," and "Ethel's Ridin' High," by Ethel Merman, on Phase 4. London is also releasing the original soundtrack to "The Mad Adventures of Rabbi Jacob."

The company's classical releases include Britten's "Death In Venice" featuring Peter Pears, John Shirley-Quirk, Kenneth Bowen with members of the English Opera Group and the English Chamber Orchestra conducted by Stuart Bedford; and two sets performed by The Los Angeles Philharmonic Orchestra conducted by Zubin Mehta, "Virtuoso Overtures" (Strauss, Mozart, Rossini, Weber and Wagner), and Bruckner's "Symphony No. 8 in C Minor." Also, three vocal collections, "Joan Sutherland Colorature Spectacular," "Pilar Lorenagar's Special Release To Celebrate the Anniversary of Her San Francisco Opera Debut" and "The Art Of Marilyn Horne," which includes arias from Semiramide, Norma, Don Giovanni and others. Also included is the debut release in a new series of first recordings by contemporary composers, Messiaen's "La Transfiguration De Notre Seigneur Jesus Christ" by the National Symphony Orchestra featuring Antal Dorati.

## School Daze



Entertainer **Glen Campbell** (center), who left school after the first three months of the 10th grade, will contribute his time toward bringing the practical aspects of the entertainment industry to the college classroom when he conducts classes at the University of California, Riverside, as announced at a Los Angeles press conference recently. Making the announcement of Campbell's appointment as Chancellor's Lecturer in the Department of Music and Theater was UCR Chancellor **Ivan Hinderaker** (right) and **Edward Beardsley**, Associate Dean, UCR Division of Fine Arts.

# J. GEILS BAND



SD 7286



SD 7260



SD 7241



SD 8297



SD 8275

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# J. GEILS BAND NIGHTMARES

...AND OTHER TALES FROM THE VINYL JUNGLE

SD 18107



Produced by Bill Szymczyk

ON ATLANTIC RECORDS AND TAPES 

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## Chappell Releases Rodgers Songbook

■ NEW YORK — "The Songs of Richard Rodgers," a deluxe songbook tracing the career of one of America's greatest composers, is being released by Chappell Music Company.

The first definitive collection of Richard Rodgers' music, the book contains 70 songs written in collaboration with Lorenz Hart, Oscar Hammerstein II, Stephen Sondheim and Martin Charnin. Spanning a period of over 50 years and 40 stage musicals, "The Songs of Richard Rodgers" spotlights music from the early "Garrick Gaieties" (1925) through such famed musicals as "Pal Joey," "Oklahoma!," "Carousel," "South Pacific" and "The King and I" to Rodgers' latest—"Two By Two" (1970).

The 320-page book, which contains such hit songs as "My Funny Valentine," "The Sound of Music," "Getting To Know You," "Some Enchanted Evening" and many more, is published by Rodgers and Hammerstein's Williamson Music, Inc. It has a biography of Rodgers, a show chronology and 94 photographs. Designed and edited by Lee Snider, the soft-bound book retails at \$8.95.

Chappell Music, exclusive music trade distributor for "The

Songs of Richard Rodgers," has begun a promotional campaign in conjunction with the release of the book. A specially-designed poster featuring a sketch of Rodgers set against a montage of his shows is being sent nationally to the press and retail stores. Beginning in mid-October, the poster will be the focal point for numerous store displays in such cities as New York, Chicago, Los Angeles and San Francisco.

"The Songs of Richard Rodgers" is being distributed exclusively to the book trade by Random House.

## Gold 'Body Heat'



Quincy Jones was presented with his first gold record for his latest A&M album, "Body Heat" at a party given by the record company at the Bistro Restaurant. Pictured from left are Jones, A&M president Jerry Moss and Ray Brown, Jones' manager.

## CONCERT REVIEW

## Springsteen's Rock Rates Raves

■ NEW YORK—Every now and then the rock and roll scene is blessed by the emergence of a truly original artist; an artist who is eminently appropriate for his time; an artist who is destined to leave an indelible mark on the music. These artists have been few: Elvis, The Beatles, The Rolling Stones and Dylan are the most prominent names. Now ready to take his place among the hierarchy is Bruce Springsteen (Columbia), the young man from Asbury Park who plays rock and roll as no one has played it for quite sometime.

The ultra-vocal audience at Avery Fisher Hall (4) got just about everything they wanted from their idol in his approximately two-and-a-half hours on-stage.

Cool in black and aviator shades, Springsteen began low-key, speaking-singing "Spanish Johnny drove in from the underworld . . ." as he stood in the eerie glow of pale blue spotlights, looking a little bit lost, and more than a little bit like James Dean.

From there it was only a shuffle-step to "Spirit In The Night" starring Crazy Janey, Wild Billy, G-man, Hazy Davey, Killer

Joe and a most perfect group refrain.

Then, "Does This Bus Stop At 82nd Street?" "The E Street Shuffle," Sam Cooke's "Cupid," "It's Hard To Be A Saint In The City," and on and on: rock and roll so good, so right that you didn't know if you should laugh, cry, applaud, kneel in reverence, scream your lungs out or remain mute.

Springsteen took to the stage like he was born there. It is due to this great acting ability that seeing him in concert becomes a sine qua non for understanding him — that plus an historical understanding of rock and roll and its attendant subculture defined by cars, hair styles, cool threads, jive talk and rebelliousness. Springsteen personified this desperate flamboyance as he sang of characters who "reach for their moment and try to make an honest stand."

The E Street Band was consistently excellent and always in perfect time with Springsteen's spastic choreography. And the word should go out right now that Clarence Clemmons is the best rock and roll saxophonist since King Curtis.

(Continued on page 21)

# GUARANTEED

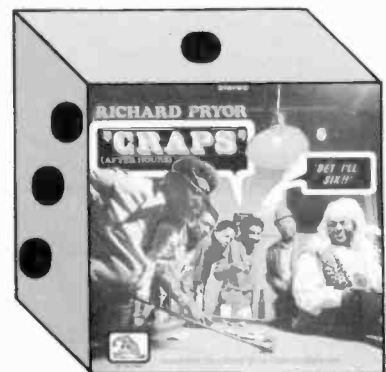
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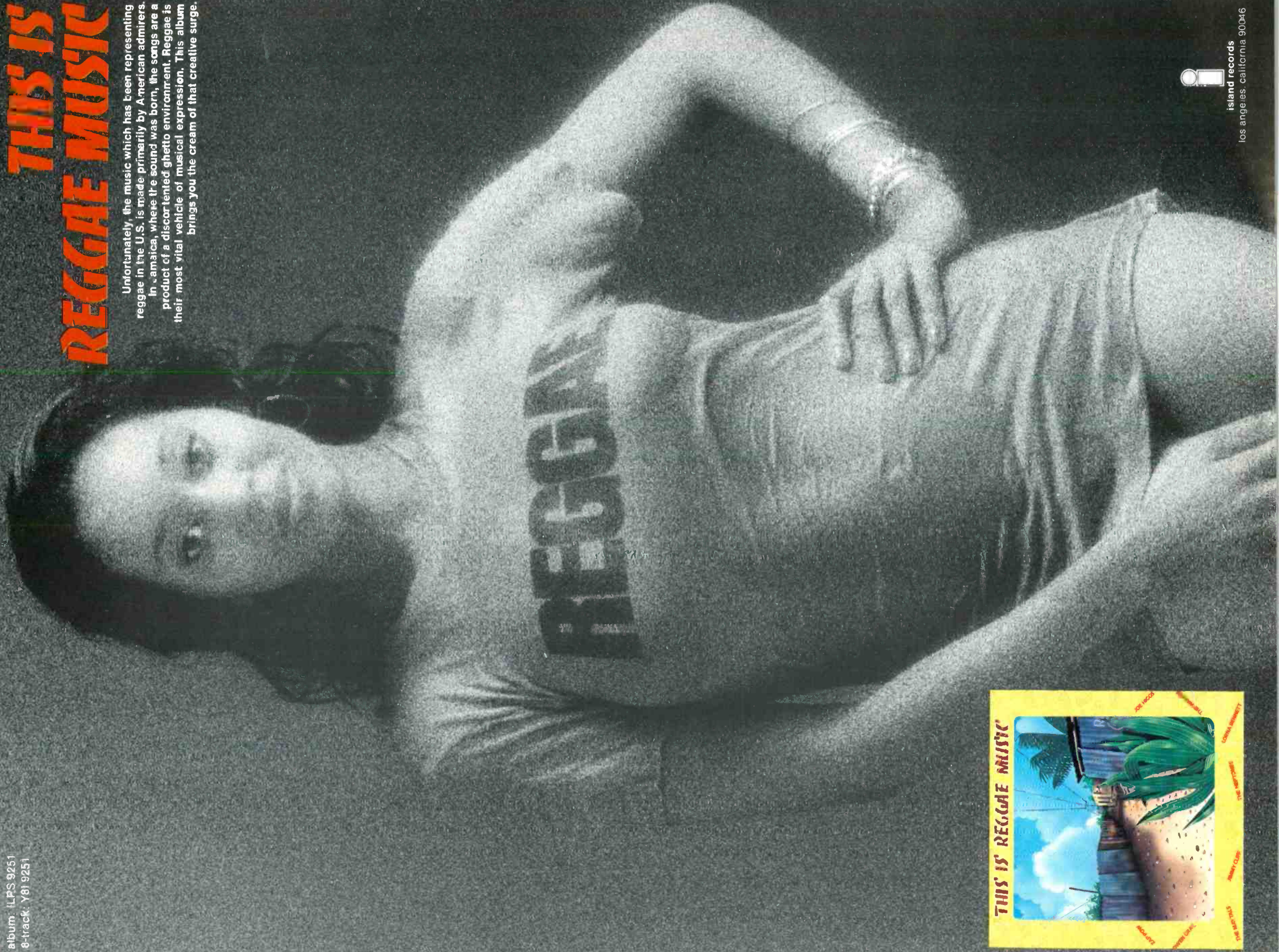


album: LP/S 9251  
8-track: Y81 9251

# THIS IS REGGAE MUSIC

Unfortunately, the music which has been representing reggae in the U.S. is made primarily by American admirers.

In Jamaica, where the sound was born, the songs are a product of a disoriented ghetto environment. Reggae is their most vital vehicle of musical expression. This album brings you the cream of that creative surge.

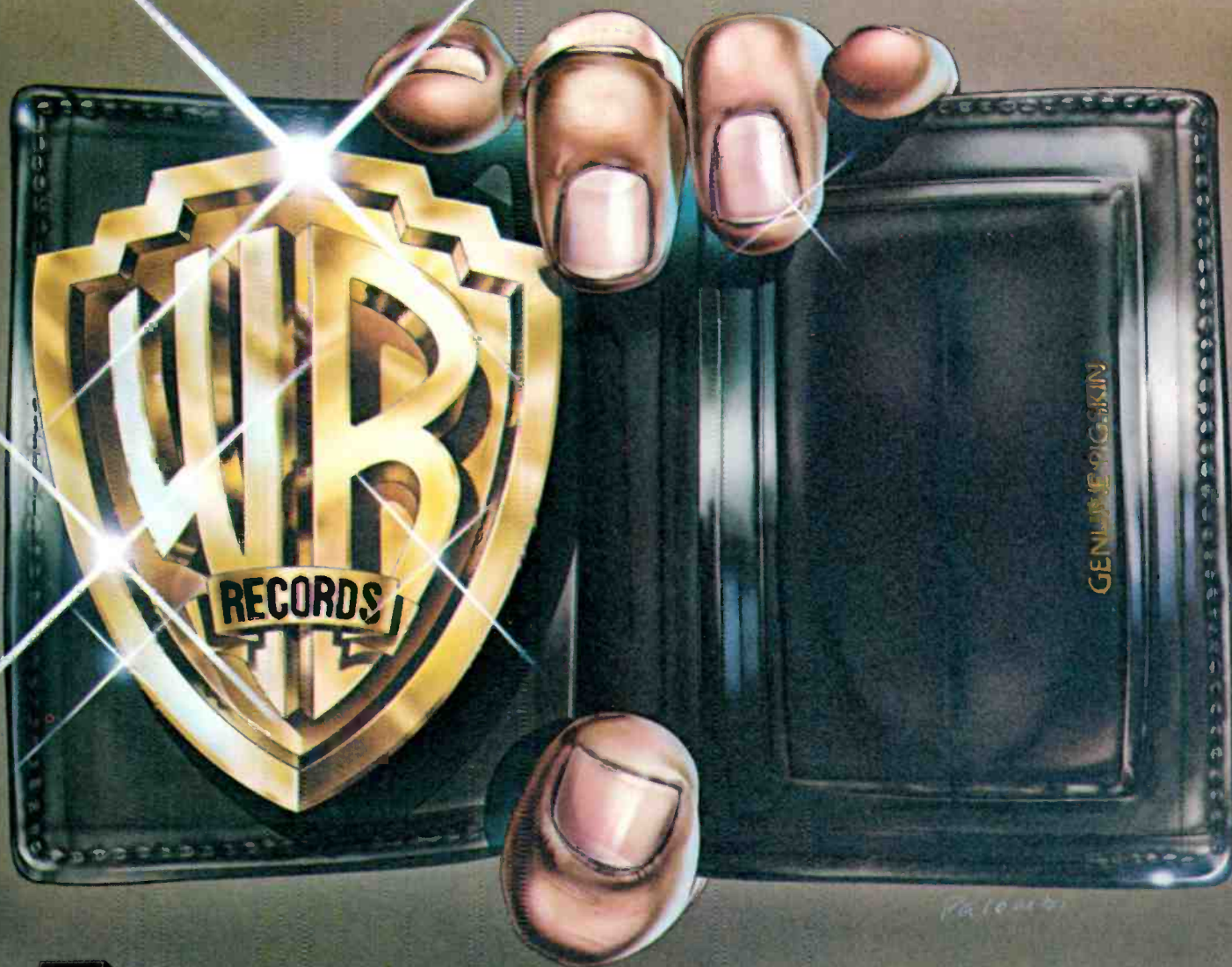


island records  
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# THE FORCE

... "To play and enjoy"



**T**his is the city: Burbank, California. The scenery isn't what you'd call Tahiti, and the smog makes nerve gas smell like Shalimar, but 86,789\* people like it fine. I'm one of them. My name's Payday. I'm with The Force.

\*Regional Planning Commission estimate, July 1973

(continued)



**I**t was 3:18 on a Thursday and I was working the Wrist Watch out of Accounts Receivable when the phone rang.

"Yeah?" I snapped.

It kept ringing. I picked up the receiver. It was Ed Rosenblatt, my boss. "It's October," he said.

"Jeez," I shot back, "just like on my calendar."

"Not the month, flatfoot, the release. The October release from Warner/Reprise."

"Is it heavy?"

"Is it *heavy*? Is shrink-wrap transparent? Those people will be back on the street—Morrisson, Muldaur, Montrose, Mann—"

"Mmmm. Have they got records?"

"Big ones," he said, "and they've got their Mo-Joe workin'."

"Cute," I said. "Okay. Gimme 30 days. I'll get back to you."

It was hot in Burbank that day—real hot. When I went out to my car, there was a guy trying to siphon the radiator.

It was 3:39. I swung my cruiser out onto La Canasta and headed over to the Golden Fried Freeway, went south five exits to Los

Chroizos and pulled into the parking lot of Sinister Madonna Sounds, the biggest record store in the Valley. My contact there is Stylus Marner, a clerk.

"Looks like a pack of monsters if you ask me," he said, ringing up a Chip Taylor album for a girl in a fishnet halter with Badfinger appliques all over it. "There's this Candi Staton, and the Beach Boys reissue, the Trapeze thing... hey, have you seen *Blazing Saddles*?"

"Nope," I said, "I'm waiting for the record."

"Here you go," he said, and handed me an album. It was *Mel Brooks' Movie Music*.

"A funny guy, huh?"

"Yeah. *Real* funny."

"Jeez," I said, "is this part of October too?"

"Yeah," Stylus sighed. "The customers are gonna be crazy for this stuff. You guys on The Force'll have to do something."

"We'll expose 'em."

"Huh?"

"We'll expose 'em," I said. "It's just part of our job."

"What's that?"

"Setting the records straight."



SPEND OCTOBER WITH THE FORCE... AND THESE ARTISTS AND ALBUMS:

*Van Morrison* VEEDON FLEECE BS 2805

MEL BROOKS' MOVIE MUSIC BS 2781

*Maria Muldaur* WAITRESS IN A DONUT SHOP MS 2194

*Montrose* PAPER MONEY BS 2823

*The Beach Boys* FRIENDS & SMILEY SMILE 2MS 2167

*Mike McGear* McGEAR BS 2825

*Manfred Mann's Earth Band* THE GOOD EARTH BS 2826

*Badfinger* WISH YOU WERE HERE BS 2827

*Candi Staton* CANDI BS 2830

*Chip Taylor* SOME OF US BS 2824

*Trapeze* HOT WIRE BS 2828

# RADIO WORLD

## The Record Breakers:

### WBBQ Breaks the Big Ones

By LENNY BEER

■ AUGUSTA, GA. — In this town of about 200,000, WBBQ dominates the market in every demographic range, 24 hours a day, and has been doing this for the past eight or nine years. "We have no real big MOR stations here like there are in Atlanta or Minneapolis, so we've gone after and won the whole Augusta audience with good music and a very adult sound. We just try to bring in everybody, and so far it's been successful," stated Mike Randell, the music director of WBBQ. They have been even more successful, however, than Randell or program director Harley Drew could have expected. WBBQ is a dominant force in today's music business not only in Georgia, but in the entire country because they play and test the strength of records before most major markets will consider airing them.

Augusta has a downtown area with a 49 percent black population. This gives the station a chance to test black as well as white product. In addition, Augusta is an army town with a large base tuning into WBBQ. This makes the demographic spread of the audience almost a microcosm of the entire country and has led to the success WBBQ has had in projecting nationally on records.

Many records are aired on the station with a current playlist of 40 records, 30 of which have numbers. When they add a record on Tuesday night, it immediately goes into a full-time rotation, except in the case of certain progressive cuts which will usually be kept in a night rotation until they show significant action. Also, Randell makes a point of working closely with the record company

representatives so they are aware when a record is going on the station and can make arrangements for getting stock in the market. He also checks with the stores weekly and makes sure they buy in the product that is being aired. If a record has a stock problem, the station will either wait to add it, or take it off until stock is available. This occurred last week with the Hudson Brothers single on Casablanca. The station was playing the record, took it off when the Casablanca-Warner Brothers split occurred because of lack of product, and went back on the record in a full-time rotation when the problem was straightened out.

Randell and WBBQ are very aware of both the national and regional picture on records around the country. The station follows all the national trades and tip sheets, watches closely the reaction of records being aired by all the secondaries in the southeast, and checks the progress of WBBQ against these outside sources. If there could be one key station that would make the difference for WBBQ it would be Bryan McIntyre and his organization at WCOL, mentioned previously in RW's "Record Breakers" series.

#### Randell to Exit

Randell will be leaving the station shortly, after a nine year stint, to work for Elektra/Asylum Records. The station will miss his expertise and relations with the promotion men and the stores, but under the guidance of Harley Drew, with the station's reputation and established place in the Augusta market, the transition should be a smooth one.

## AM ACTION

(Compiled by the Record World research department)

■ Bachman-Turner Overdrive (Mercury). Another super week for this group as they maintain the #1 position on WCOL for the second consecutive week and move 2-1 at 13Q. They continue to secure more and more markets every week. Additions this week include WHBQ, KFRC, KLIF and WLS. Some big jumps are as follows: 24-15 KIMN, 23-18 KHJ, 9-3 KSLQ, 8-2 WSAI, 9-3 WOKY, 12-5 WMAK and 5-3 WQXI. Very few records are moving upward with this speed in radio these days.



Bobby Vinton

Bobby Vinton (ABC). This record broke wide open two weeks ago and hasn't let up since. Holding at #1 at WOKY and taking beautiful jumps such as 14-7 CKLW, 40-28 WCOL, 17-11 13Q, the disc garners WHBQ, KHJ, KFRC, WCFL, KILT and WPIX.

Billy Swan (Monument) "I Can Help". This one needs no help any more; it's going all the way on its own steam! It's the biggest breaking record in radio this week, with additions and movement equaling that of John Lennon (Apple) and Neil Diamond (Columbia) in the past two weeks. Additions this week are WHBQ, KHJ, WRKO, KSLQ, WOKY and WFIL. It jumps 10-1 WMAK, 3-1 KILT and comes in as the #4 requested record on WSAI.

Another record dominating the additions list in major force top 40 radio stations this week was Carl Douglas (20th Century). As noted here last week, the initial response was super and it is evident that the record maintains that great momentum. Jumping on the record after only a week in the U.S. are KHJ, KSLQ, WCOL, WOKY, WMAK, KJR and WCFL.

B. T. Express (Scepter). WABC gave this current r&b smash its first shot at crossing over a few weeks back, and the sell-through in every market where played indicates tremendous pop potential. Adding the record this week are CKLW, WCOL (night extra) and Z93.



Al Green

Prelude (Island). This acappella version of "After The Gold Rush," mentioned here as a New Action item some weeks ago, has been a consistent comer, gaining new markets and strength each week. 13Q, WRKO and WSAI (extra) join KJR, WCOL, KIMN and WCFL already on the disc and doing well.

Harry Chapin (Elektra). This record is becoming strong in new markets with each week that passes. This week's adds of WMAK, WIXY and KILT along with last week's of 13Q, WSAI, WCOL and KIMN make the outlook extremely encouraging.

#### CROSSOVER

Al Green (Hi). As usual for the soulful song man, only briefly into a gigantic r&b hit, the pop stations start rolling and making it a double header. Additions this week are KFRC, WIXY and WSAI (extra).

(Continued on page 134)

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ Did you know that there are nearly 1100 stations in the American Forces Radio and Television Network—and they program a whole six hours of country music a week? Doesn't seem right, somehow.

KIKK in Houston is giving away an all-expense-paid trip for two in the company of the jock winning the station's most popular personality contest. The destination is Anchorage, Alaska, for a week-end. Wonder if the second prize is two week-ends?

Tom McCall, formerly of WENO, KBUY, etc., is now back in radio at WLJL in Tupelo, Mississippi, as PD.

Tom Kelly of WMAD in Madison, Wisconsin, is on the phone on the first of the month making his annual round of telephone calls to half the nation. He starts out Country Music Month with a series of jock interviews and then progresses from there. During this Octo-

(Continued on page 134)



## Fred Fioto:

# De-Lite-Ful Dedication

By ROBERTA SKOPP

■ NEW YORK — When De-Lite Recorded Sound first formed, approximately seven years ago, founders Fred Fioto and Ted Eddy Simonetti used a three-room apartment for their offices. They are presently in the process of renovating their offices at 200 West 57th Street in New York (they won't move because Fioto likes the luck that the particular location has brought him), and enjoying a tremendous amount of success, for which they worked very hard during those years in between, as explained by Fioto in an interview with *Record World*.

Fioto is extremely happy about De-Lite's association with Pickwick. "P.I.P. Records distributes our label. It got tight there at the beginning, and although we tried it for a number of years on our own, costs went up, we had few employees, and we really had trouble getting off the ground. The point came when I had to either close the doors or go to a larger organization. We looked around, decided to go with Pickwick, and are very happy. It's a healthy relationship, a good marriage. Ira Moss has been extremely helpful."

The role that Pickwick plays in De-Lite's scheme of things is that they handle pressings, orders, costs, etc. De-Lite has assigned most of its foreign distribution to Polydor and GRT handles tape functions. Fioto feels that through his deal with Pickwick he is in a position to offer more to the acts on his roster. "We've been going

## Billy Swan Dives Into Hit Country

■ NASHVILLE — When *Record World* made "I Can Help" by Billy Swan a Country Pick of the Week, Swan's reaction was "I never dreamed it would ever be considered a country record." However, this week "I Can Help" seems to be the hottest record on the RW country charts—jumping 25 places, from 69 to 44. The record is also one of the biggest breaking pop records in top forty radio, jumping on at least half a dozen major force radio stations.

This is Swan's first record as an artist to hit the charts—but it's certainly not his introduction to the music business. He started when he was 16—penning the Clyde McPhatter hit, "Lover Please." Later he produced Tony Joe White and was responsible for producing White's "Poke Salad Annie."

(Continued on page 142)



Fred Fioto

into the studio and recording a lot of other acts, which is something that we couldn't have done had we not made our association with Pickwick," Fioto stated.

Kool and the Gang is the hottest act signed to the label at the present time. The act took four and a half years to break, an amount of time not considered long in Fioto's estimation. He explained, "It took twenty years to break Gladys Knight & the Pips.

(Continued on page 128)

## Live Bowie Album Promoted by RCA

■ NEW YORK—RCA Records has announced the release of "David Live," a two-record live recording taken from the first part of Bowie's 1974 American Tour.

Recorded at the Tower Theatre in Philadelphia, "David Live" covers the bulk of Bowie's record history, with the cuts covering the spectrum of his career to date.

RCA will support "David Live" with an extensive advertising and merchandising campaign which will include trade advertising and consumer print.

In addition, radio spots will highlight the Bowie catalogue as well as "David Live" and in-store displays will also be available. A television commercial will also be available for national use, again highlighting catalogue material as well as "David Live."

## James Cotton Band Signs with Buddah

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the signing of the James Cotton Band to an exclusive recording contract with the company. The present James Cotton Band has been together since 1971. Their soon-to-be released Buddah album, "100% Cotton" is however, their first.

# new york central

By IRA MAYER

■ "Mack & Mabel" (30) is a Broadway musical that is in some ways as taxing on its audience as it is on the performers. Two-thirds of the show (loosely based on silent film producer Mack Sennett's career) is built on raw energy. Gower Champion's choreography shimmers and leaps out virtually every time there is more than one person on stage. And the physical flair of the settings and the lighting are what really keep the evening going.

The problem for an audience is one of longing for what was potentially an all-around brilliant musical. Robert Preston, Bernadette Peters and Lisa Kirk all give wonderfully effective performances—as far as the material will allow. Peters is especially convincing as Mabel Normand, and the role should open new avenues for her. Midway through the first act, Preston even overcomes the "Music Man" association which has naturally come to be his.

The overall impact would have been far more positive if the show had had an ending—as is it lacks a sense of continuity. Jerry Herman's songs, indeed, are more of a binding than Michael Stewart's book, providing melodic themes which recur at various points. The ABC Sound-track should prove a valuable holding. Were ticket prices scaled at less than a \$15 top, it would even be a show to recommend for a pleasant evening's diversion.

BIB & TUCKED: The Little Hippodrome is tucked neatly away on East 56th Street between Second and Third Avenue. A little too neatly, as a matter of fact, for the LH is perhaps the ideal supper/cabaret. It has class without being ostentatious and it is elegant without being overly formal. The tables (with full dinner settings neatly placed on them) are tiered on three levels, providing full view of the large (given the 150 or so house capacity) stage. A three-sided balcony provides additional seats and views. The lighting set-up is excellent and the sound system acceptable.

We visited on Friday (4) to hear an original set by the Untouchables—three men who use pop standards and old movies as the base for humorous take-offs and to display the strength of their more serious

(Continued on page 139)

## CBS Sales & Earnings Reach Record Level

■ NEW YORK—CBS 1974 third quarter and first nine months sales and earnings have set Company records for those periods, announced William S. Paley, chairman, and Arthur R. Taylor, president.

Estimated 1974 third quarter income from continuing operations is \$25.8 million, compared with \$23.4 million earned in the third quarter of 1973, a 10 percent increase. This is equivalent to \$.90 per share for the third quarter of 1974, compared with \$.82 for the third quarter of 1973, the company's previous record high for that period. Estimated 1974 third quarter net sales are \$415.2 million, compared with \$370.7 million achieved in the same period in 1973, a 12 percent improvement.

For the first nine months of 1974, estimated income from continuing operations is \$76.1 million, compared with \$64.1 million earned in the first nine months of 1973, a 19 percent increase. Estimated nine months per share income from continuing operations is \$2.66, compared with \$2.25 earned in the first nine months of 1973. (The first nine months 1973 earnings per share do not include a gain on discontinued operations of \$.17 resulting primarily from the sale of the New York Yankees.) Estimated net sales for the first nine months are \$1,249.8 million, compared with \$1,088.6 million for the first nine months of 1973, an increase of 15 percent.

## Phillips Sets Tour

■ NEW YORK — Shawn Phillips (A&M) has set a major tour of the United States to coincide with the release of his sixth album for A&M, "Furthermore." The tour, begins October 24 in Quebec City, includes November 1 at NY's Academy of Music and November 15 at Auditorium Theatre in Chicago.

## Rush-ing About



Columbia Records, in conjunction with the Saratoga Performing Arts Center, recently held a free concert at the Saratoga Festival site, performed for the benefit of the Committees for Mental Health. Pictured above is Columbia recording artist Tom Rush, during his set for the benefit.

# When you think of Gold

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## Goldies 45

ARTIST/TITLE	Record No. & Orig. Record
BARRY MCGUIRE Eve Of Destruction	D 1425 DUNHILL
MAMAS & PAPAS California Dreamin'	D 1426 DUNHILL 1966
THE BRASS RING Love Theme From The Flight Of The Phoenix	D 1427 DUNHILL 1966
MAMAS & PAPAS Monday, Monday	D 1428 DUNHILL
THE GRASS ROOTS Where Were You When I Needed You	D 1429 DUNHILL 1966/67
MAMAS & PAPAS Words Of Love	D 1430 DUNHILL
MAMAS & PAPAS Dedicated To The One I Love	D 1431 DUNHILL
MAMAS & PAPAS Creeque Alley	D 1432 DUNHILL 1967
STEPPENWOLF Born To Be Wild	D 1433 DUNHILL
RICHARD HARRIS MacArthur Park	D 1434 DUNHILL
THE GRASS ROOTS Bella Linda	D 1435 DUNHILL
STEPPENWOLF Born To Be Wild	D 1436 DUNHILL
THREE DOG NIGHT One	D 1437 DUNHILL
THREE DOG NIGHT Easy To Be Hard	D 1438 DUNHILL
THE GRASS ROOTS Walt A Million Years	D 1439 DUNHILL
SMITH Baby It's You	D 1440 DUNHILL
MAMA CASS ELLIOTT Make Your Own Kind Of Music	D 1441 DUNHILL
THREE DOG NIGHT Eli's Coming	D 1442 DUNHILL
THE GRASS ROOTS Heaven Knows	D 1443 DUNHILL
STEPPENWOLF Rock Me	D 1444 DUNHILL
FRATERNITY OF MAN Don't Bogart That Joint (featured in the motion picture Easy Rider)	D 1445 ABC
TOMMY ROE Sheila	D 1446 ABC 1962
TOMMY ROE Dizzy	D 1447 ABC 1969
TOMMY ROE Jam Up And Jelly Tight	D 1448 ABC
B. B. KING The Thrill Is Gone	D 1449 BLUESWAY
THE GRASS ROOTS Baby Hold On	D 1450 DUNHILL
THREE DOG NIGHT Mama Told Me (Not to Come)	D 1451 DUNHILL
THREE DOG NIGHT One Man Band	D 1452 DUNHILL
B. B. KING Chains & Things	D 1453 ABC
THE GRASS ROOTS Temptation Eyes	D 1454 DUNHILL
THREE DOG NIGHT Joy To The World	D 1455 DUNHILL
RAY CHARLES SINGERS Love Me With All Your Heart	D 1457 COMMAND
EDDIE HOLMAN Hey There Lonely Girl	D 1458 ABC 1969/70
TYRONE DAVIS Can I Change My Mind	D 1459 ABC
HAMILTON, JOE FRANK, AND REYNOLDS Don't Pull Your Love	D 1459 DUNHILL
GRASS ROOTS Sooner Or Later	D 1460 DUNHILL
THREE DOG NIGHT Old Fashioned Love Song	D 1461 DUNHILL

ARTIST/TITLE	Record No. & Orig. Record
THREE DOG NIGHT Liar	D 1462 DUNHILL
B. B. KING Ain't Nobody Home	D 1463 ABC
THREE DOG NIGHT I've Never Been To Spain/ Intro. Poem.	D 1464 DUNHILL 1971
THREE DOG NIGHT Family Of Man	D 1465 DUNHILL
THE GRASS ROOTS The Runway	D 1466 DUNHILL
B. B. KING I've Got Some Help I Don't Need	D 1467 BLUESWAY
GEORGE HAMILTON THE IV A Rose And A Baby Ruth	D 1469 ABC
RICHARD HARRIS Didn't We	D 1470 DUNHILL
THREE DOG NIGHT Black & White	D 1471 DUNHILL
JIM CROCE You Don't Mess Around With Jim	D 1472 ABC
BILLY "CRASH" CRADDOCK Knock Three Times	D 1473 CARTWHEEL
BILLY "CRASH" CRADDOCK Ain't Nothin' Shakin'	D 1474 CARTWHEEL
FATS DOMINO Red Sails In The Sunset	D 1475 ABC
THE IMPRESSIONS Woman Is Got Soul	D 1476 ABC
LLOYD PRICE Where Were You On Our Wedding Day	D 1477 ABC
BOBBY SCOTT Chain Gang	D 1478 ABC
THE ROVER BOYS Graduation Day	D 1479 ABC
BOBBY BLAND Turn On Your Love Light	D 1480 DUKE
BOBBY BLAND Stormy Monday Blues	D 1481 DUKE 1962
BOBBY BLAND Call On Me	D 1482 DUKE 1963
BOBBY BLAND That's The Way Love Is	D 1483 DUKE 1963
BOBBY BLAND Farther Up The Road	D 1484 DUKE 1957
BOBBY BLAND Ain't Nothing You Can Do	D 1485 DUKE
BOBBY BLAND Share Your Love With Me	D 1486 DUKE 1964
BOBBY BLAND Do What You Set Out To Do	D 1487 DUKE
JOHNNY ACE Pledgin' My Love	D 1488 DUKE
JOHNNY ACE Never Let Me Go	D 1489 DUKE
JOHNNY ACE The Clock	D 1490 DUKE
JOHNNY ACE My Song	D 1491 DUKE
ROY HEAD Treat Her Right	D 1492 BACKBEAT
JOE HINTON Funny	D 1493 BACKBEAT
THE CASUALS So Tough	D 1494 BACKBEAT
WILLIE MAE THORNTON Hound Dog	D 1495 PEACOCK
JUNIOR PARKER Annie Get Your Yo-Yo	D 1496 DUKE 1962
O. V. WRIGHT Ace Of Spades	D 1497 BACKBEAT 1970
LIZA MINELLI Cabaret	D 1498 ABC
THE IMPRESSIONS Never Let Me Go	D 1499 ABC
THE TAMS What Kind Of Fool (Do You Think I Am)	D 2400 ABC 1963
THE MIGHTY MARVELOUS In The Morning	D 2401 ABC

ARTIST/TITLE	Record No. & Orig. Record
JOE BENNETT & THE SPARKLETONES Black Slacks	D 2402 ABC 1957
ROYAL TEENS Short Shorts	1958
BARRY MANN Who Put The Bomp (In The Bomp, Bomp, Bomp)	D 2403 ABC 1961
BRIAN HYLAND Sealed With A Kiss	1962
THE ELEGANTS Little Star	D 2404 ABC 1958
PONI-TAILS Born Too Late	1958
FRANKIE LAINE I'll Take Care Of Your Cares	D 2405 ABC
THE IMPRESSIONS Gypsy Woman	D 2406 ABC 1961
THE IMPRESSIONS Keep On Pushing	D 2407 ABC 1964
THE IMPRESSIONS Amen (From The Motion Picture "Lilies Of The Field")	D 2408 ABC
THE IMPRESSIONS I Can't Stay Away From You	D 2409 ABC 1967
LLOYD PRICE/DON COSTA ORCHESTRA Stagger Lee	D 2410 ABC 1958
LLOYD PRICE Personality	1959
DANNY AND THE JUNIORS At The Hop	D 2411 ABC
GABOR SZABO Witchcraft	D 2417 IMPULSE
B. B. KING Don't Answer The Door	D 2418 BLUESWAY 1966
B. B. KING Blues At Midnight	D 2419 BLUESWAY
B. B. KING Sneakin' Around	D 2420 BLUESWAY
B. B. KING Why I Sing The Blues	D 2421 BLUESWAY
FRANKIE LAINE You Gave Me A Mountain	D 2422 ABC 1969
THE O'KAYSIONS Girl Watcher	D 2423 ABC 1968
LOUIE ARMSTRONG What A Wonderful World	D 2424 ABC 1957
LLOYD PRICE Just Because	D 2425 ABC 1969
STEVE LAWRENCE Pretty Blue Eyes	D 2426 ABC
JOHNNY NASH A Very Special Love	D 2427 ABC
THE DELLS Oh What A Nite	D 2430 VEE JAY
JERRY BUTLER He Will Break Your Heart	D 2431 VEE JAY
EDDIE HARRIS Exodus	D 2432 VEE JAY
DEE CLARK Raindrops	D 2433 VEE JAY
GLADYS KNIGHT & THE PIPS Every Beat Of My Heart	D 2434 FURY
JIMMY REED Baby What You Want Me To Do	D 2435 VEE JAY
JERRY BUTLER For Your Precious Love	D 2436 FALCON
GENE CHANDLER Duke Of Earl	D 2437 VEE JAY
GENE CHANDLER Rainbow	D 2438 VEE JAY
JIMMY REED Bright Lights, Big City	D 2439 VEE JAY
DEE CLARK Nobody But You	D 2440 ABNER
JERRY BUTLER Make It Easy On Yourself	D 2441 VEE JAY
DEE CLARK Hey Little Girl	D 2442 ABNER
DEE CLARK Just Keep It Up	D 2443 VEE JAY

ARTIST/TITLE	Record No. & Orig. Record
BETTY EVERETT & JERRY BUTLER Let It Be Me	D 2444 VEE JAY
BETTY EVERETT The Shoop, Shoop Song (It's In His Kiss)	D 2445 VEE JAY 1964
THE OLYMPICS Baby, Do The Philly Dog	D 2446 MIRWOOD
GLADYS KNIGHTS & THE PIPS THE DELLS Time Makes You Change	D 2447 1961/62
GLADYS KNIGHT & THE PIPS Operator	D 2448 FURY 1962
DEE CLARK Cindy	D 2449 VEE JAY
JIMMY REED Ain't That Lovin' You Baby	D 2450 VEE JAY
BETTY EVERETT You're No Good	D 2451 VEE JAY
JOHN LEE HOOKER Boom Boom	D 2452 VEE JAY
JERRY BUTLER I Stand Accused	D 2453 HUNT
THE VIRTUES Guitar Boogie Shuffle	D 2454 DOT
SONNY KNIGHT Confidential	D 2455 DEMON
JODY REYNOLDS Endless Sleep	D 2456 TRI DISC
THE OLYMPICS Dancing Holiday	D 2457 VALIANT
THE CASCADES Rhythm Of The Rain	D 2458 MARC
BOB AND EARL Harlem Shuffle	D 2459 MIRA
THE LEAVES Hey Joe	D 2460 DEMON
THE OLYMPICS Western Movies	D 2461 TRI DISC
THE OLYMPICS The Bounce	D 2462 ARVEE
THE OLYMPICS Big Boy Pete	D 2463 ARVEE
THE OLYMPICS Shimmy Like Kate	D 2464 ARVEE
THE OLYMPICS Dance By The Light Of The Moon	D 2465 RENEZVOUS
B. BUMBLE & THE STINGERS Bumble Boogie	D 2466 RENEZVOUS
B. BUMBLE & THE STINGERS Nut Rocker	D 2467 RENEZVOUS
ERNIE FIELD'S ORCHESTRA In The Mood	D 2468 NEW VOICE
MITCH RYDER & THE DETROIT WHEELS Takin' All I Can Get	D 2469 HIGHLAND
ROSIE & THE ORIGINALS Angel Baby	D 2470 ACE
JIMMY CLANTON Just A Dream	D 2471 ACE
HUEY SMITH Don't You Just Know It	D 2472 ACE 1957
HUEY SMITH Rockin' Pneumonia & The Boogie Woogie Flu	D 2473 ACE
JIMMY CLANTON Go, Jimmy Go	D 2474 ACE
JIMMY CLANTON Venus In Blue Jeans	D 2475 ACE
FRANKIE FORD Sea Cruise	D 2476 ROULETTE
JIMMIE RODGERS Are You Really Mine	D 2477 ROULETTE
JIMMIE RODGERS Secretly	D 2478 ROULETTE
JIMMIE RODGERS Oh Oh, I'm Falling In Love	D 2479 ROULETTE
JIMMIE RODGERS Kisses Sweeter Than Wine	D 2480 ROULETTE
JIMMIE RODGERS Honeycomb	D 2481 ROULETTE

ARTIST/TITLE	Record No. & Orig. Record
JOE JONES You Talk Too Much	D 2482 ROULETTE
TOMMY JAMES & THE SHONDELLES Crystal Blue Persuasion	D 2483 ROULETTE
TOMMY JAMES & THE SHONDELLES Crimson & Clover	D 2484 CALLA
THE SANDPEBBLES Love Power	D 2485 EMBER
THE SILHOUETTES Get A Job	D 2486 HALL
SHEP AND THE LIMELITES Daddy's Home	D 2487 NEW VOICE
NORMA TANEGA Walkin' My Cat Named Dog	D 2488 HERALD
THE TURBANS When You Dance	D 2489 GONE
RAL DONNER & THE STARFIRE "Girl Of My Best Friend"	D 2490 GONE 1961
RAL DONNER You Don't Know What You've Got (Until You Lose It)	D 2491 ROULETTE
JOEY DEE & THE STARLITERS What Kind Of Love Is This	D 2492 ROULETTE
JOEY DEE & THE STARLITERS Shout—Part I	D 2493 ROULETTE
JOEY DEE & THE STARLITERS Peppermint Twist—Part I	D 2494 JUBILEE 1956
DOUG CLARK & THE NUTS Baby Let Me Bang Your Box Part I	D 2495 EVERLAST
LES COOPER AND THE SOUL ROCKERS Wiggle Wobble	D 2496 ROYAL ROOST
EDDIE COOLEY Priscilla	D 2497 ROULETTE
LOU CHRISTIE Two Faces Have I	D 2498 ROULETTE
LOU CHRISTIE The Gypsy Cried	D 2499 EVERLAST
THE CHARTS Desiree	D 2500 END
THE CHANTELS Maybe	D 2501 JOSIE
THE CADILLACS Speedoo	D 2502 WINLEY
THE JESTERS So Strange	D 2503 JUBILEE
THE ORIOLES It's Too Soon To Know	D 2504 ROULETTE
JIMMIE RODGERS Bimbombay	D 2505 ROULETTE
TOMMY JAMES & THE SHONDELLES Mony Mony	D 2506 ROULETTE
TOMMY JAMES & THE SHONDELLES I Think We're Alone Now	D 2507 ROULETTE
TOMMY JAMES & THE SHONDELLES Hanky Panky	D 2508 CALLA
J. J. JACKSON But It's Alright	D 2509 JOSIE
THE CADILLACS My Girl Friend	D 2510 JOSIE
BOBBY FREE MAN Do You Want To Dance	D 2511 EMBER
THE FIVE SATINS In The Still Of The Nite	D 2512 GONE
THE DUBS Could This Be Magic	D 2513 JOSIE
THE METERS Cissy Strut	D 2514 FIRE
BOBBY MARCHAN There's Something On Your Mind	D 2515 JUBILEE
MOE KOFFMAN QUARTETTE The Swingin' Shepherd Blues	D 2516 ROULETTE 1958
MOE KOFFMAN SEPTET Hambourg Bound	D 2517 ROULETTE
BUDDY KNOX WITH THE RHYTHM ORCHIDS Party Doll	D 2518 NEW VOICE 1966
MITCH RYDER & THE DETROIT WHEELS Devil With A Blue Dress On/ Good Golly Miss Molly	D 2519 NEW VOICE 1966

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**MAIN INGREDIENT**—RCA PB-10095  
**CALIFORNIA MY WAY** (prod. by Silvester, Simmons, Gooding/LTC Prod.) (Dramatis, BMI)

The trio's flowing "Euphrates River" album carries another track into hit single harbor. New "Hollywood!" saga floats on a vivid, yet easy-going groove current.

**PATTI McCARRON with FIRE & RAIN**—MGM 14760

**BORN FREE** (prod. by Joe Saraceno & M. Freiser) (Screen Gems-Columbia, BMI)

Roger Williams '66 movie theme has become a TV title item this season. Distinctively new FM-overtone arrangement could see the tune reborn as a '74 giant.

**MANHATTANS**—Columbia 3-10045

**DON'T TAKE YOUR LOVE FROM ME** (prod. by Manhattans Prod. & Bobby Martin) (Mighty Three/Golden Fleece, BMI)

With a hook slightly reminiscent of a soul-slanted "Tara's Theme," this ballad moves itself right into hit mansion. R&B reaction should take it all the way.

**JOSE FELICIANO**—RCA PB-10094

**GOLDEN LADY** (prod. by Jose & Janna M. Feliciano) (Stein & Van Stock/Black Bull, ASCAP)

Jose brings out the latent Latin in the Stevie Wonder "Innervisions" cut like only he can do. Brilliantly, all the inspired feelings of his best shine anew.

**LOVE UNLIMITED**—20th Century 2141

**I BELONG TO YOU** (prod. by Barry White) (Sa-Vette/January, BMI)

The female trio takes a page from the doo-wop book and comes on this time like an updated Teen Queens. Most climactic cut from their smokin' "In Heat" sessions.

**JOHNNY CASH & ROSEY NIX**—

Columbia 3-10048  
**FATHER AND DAUGHTER (FATHER AND SON)** (prod. by Johnny Cash & Charlie Bragg) (Irving, BMI)

Cat Stevens' tale of the generations becomes the Man in Black's most commercial vehicle since "Boy Named Sue." New duo concept gives it total family appeal.

**TOMITA**—RCA PB-10083

**ARABESQUE NO. 1** (prod. by Plasma Music) (P.D.)

Switched-On Debussy concept already making strong headway on the album charts now takes its moog majesty into top 40 territory. Flips the hit switch!

**BETTY WRIGHT**—Alston 3711 (TK)

**SHOORAH! SHOORAH!** (prod. by Willie Clarke) (Marsaint/Warner-Tamerlane, BMI)

Leaving her "Secretary" hit desk, Ms. Wright stands tall with her boldest performance since "Clean-Up Woman." Toussaint toughie is a "Shoorah" soul bet.

**BLOODSTONE**—London 5N-1059

**I NEED TIME** (prod. by Mike Vernon/Crystal Jukebox) (Crystal Jukebox, BMI)

Title cut from the British-produced soul band's latest album again places them in discoland. Gruff vocals get down in outrageous style with hit time to spare.

**LOVE UNLIMITED ORCHESTRA**—

20th Century 2145  
**BABY BLUES** (prod. by Barry White) (Sa-Vette/January, BMI)

Beginning with a sexy narrative from Barry, impressive instrumental proves to be a "blues" with multi-hued appeal. The sultry one from "Rhapsody in White."

**JIMMY JACKSON**—Buddah 427N

**I'D LOVE YOU TO WANT ME** (prod. by Marty Knight & Al Altman/Kantlose Prod.) (Famous/Kaiser, ASCAP)

The not-too-distant Lobo smash is no unlikely candidate for soul satisfaction when you consider the flamboyant talents of the singer. Super enthusiastic reading.

**S. O. U. L.**—Musicor 1500

**THE JONESES (PART 1)** (prod. by Lee Lovett) (A&al, ASCAP)

With Brother to Brother having sung their "In the Bottle" habit-tale into a giant, the time seems appropriate for this compelling, commercial anti-drug message.

**LOU REED**—RCA PB-10081

**SALLY CAN'T DANCE** (prod. by Steve Katz & Lou Reed/Anxiety Prod.) (Dunbar/Oakfield Ave., BMI)

AM-oriented version of his bulleting album's title track gives the Velvet Underground alumnus his best top 40 shot since his "Wild Side." Progressive disco!

**DOOBIE BROTHERS**—Warner Bros.

WBS 8041  
**NOBODY** (prod. by Ted Templeman & Lenny Waronker) (Warner-Tamerlane/Captain America, BMI)

Classic cut from their very first album sees a total new production capturing some of the group's most dynamic moments yet on disc. A hit for everyone's ears.

**EXECUTIVE SUITE**—Babylon 1117

**YOU BELIEVED IN ME (PART 1)** (prod. by Scribbles/Tru-Art Prod.) (Cast Iron, BMI)

The group's fourth release is a more up-tempo Philly sound than their previous r&b charters. Better believe that this bad times tale is bound for Suite success.

**HEADSTONE**—ABC Dunhill D-14016

**HIGH ON YOU** (prod. by John Anthony/Chalice Prod.) (Lanie, BMI)

Group whose "Bad Habits" album has been making a heavy FM splash sends hit single ripples out with this elevated rocker. Lowdown 'Stone smash-to-be.

**CANDLEWICK GREEN**—BASF 19227

**EVERY DAY OF MY LIFE** (prod. by Chas Peate) (Welbeck/Hiller, ASCAP)

British group that cut the original version of "Who Do You Think You Are" turns the tempo down for a ballad. Romantic flame is lit for more than just tabletalk.

**CHARLIE McCOY**—Monument

ZS8-8625 (Col)  
**THE WAY WE WERE** (prod. by Charlie McCoy) (Colgems, ASCAP)

Nashville session man known for his down-home harp playing takes his harmonica uptown here. Ms. Streisand's hit gets a bewitching treatment.

**DOBIE GRAY**—MCA 40315

**ROLL ON SWEET MISSISSIPPI** (prod. by Mentor Williams/Third Son Prod.) (Music City, ASCAP; Combine, BMI)

There hasn't been a good old-fashioned "river" song in quite a spell, so the "Drift Away" man sets sail for that very bountiful territory. "Hey Dixie" hit stream.

**CLIFF DeYOUNG**—MCA 40294

**IT HURTS A LITTLE EVEN NOW** (prod. by Al Capps/Blue Monday Prod.) (House of Gold, BMI)

John Reid, solid songwriter in Bobby Goldsboro's stable, penned this for the "My Sweet Lady" man. Cliff's acting background allows him to dramatize it.

**MANDRILL**—Polydor 14257

**THE ROAD TO LOVE** (prod. by Mandrill) (Mandrill/Intersong/Chappell, ASCAP)

First single from the Afro-rockers double album set, "Mandrilland," boogies down in the group's time-tested manner. Jazz influences lead the path to Space Blvd.

**HIGH & MIGHTY**—

Chelsea 3005  
**THE FIRE'S ALL OVER** (prod. by Frank Fioravanti & Pal Rakes/Sound Gems) (Philimela/Pocket Full of Tunes, BMI; Melomega/Every Little Tune, ASCAP)

First half of this production team has come in for his share of chart success already with William DeVaughn. Now he's got a silky ballad and an act to match.

**KANSAS**—Kirshner ZS8-4256 (Col)

**LONELY WIND** (prod. by Wally Gold) (Don Kirshner, BMI)

Group whose debut album soars with gypsy fiddle power chooses their subtlest glow for their next single. Builds with ease into a hurricane of harmony heavy.

**HARMONY AND GRITS**—AFE 183

**LA BICICLETA DE TONO** (prod. not listed) (Bates, BMI)

Israeli male and North Carolina female from the Puerto Rican hotel circuit immortalize a local celebrity whose famous handlebars are not on his moustache.



## Heywoods Cycle with Swedes



Bo Donaldson and the Heywoods, ABC-Dunhill recording artists, are joined by Blue Swede of Capitol Records at the first annual Magic Mountain Grand Prix held on September 29 at the park. The Heywoods were honorary chairpersons for the event which was held to promote bicycle safety in the Los Angeles area. Celebrity bikathon and 30 mile Grand Prix race held among top amateur world class cyclists were two of the events which were features of the day. Pictured from left (first row): Nicky Brunetti (Heywoods), Scott Baker (Heywoods), Bjorn Skifs (lead singer of Blue Swede), Gary Coveyou (Heywoods), Bo Donaldson (leader of the Heywoods), Rick Joswick (Heywoods), Mike Gibbons (Heywoods) and David Krock (Heywoods). Second row: Blue Swede members Bo Liljedahl, Michael Areklew, Jan Guldback, Anders Berglund and Tommy Berglund.

## MCA Fall Release

■ LOS ANGELES—Rick Frio, VP marketing, MCA Records, Inc., has announced the MCA Fall album release. Included are an Elton John "Greatest Hits" volume; Kiki Dee's second Rocket album, "I've Got the Music in Me;" the Hudson Brothers' "Totally Out of Control," produced by Bernie Taupin; and Neil Sedaka's "Sedaka's Back." The Hudsons, Taupin and Sedaka albums will also be released on the Rocket label.

### The Who

The Who's tenth album, "Odds and Sods," is also released, on that group's own Track label, and coincides with The Who's tenth anniversary celebration. MCA has named November "Who Month" and will back the album with an extensive promotional campaign.

Also from MCA this Fall are Wishbone Ash's "There's the Rub," Dobie Gray's "Hey Dixie," "Cher's Greatest Hits," Deodato's "Artistry," Bert Kaempfert's "Gallery," "Steppin' Out With Lenny Dee," Jerry Jeff Walker's "Correctables," Jerry Wallace's "I Wonder Whose Baby (You Are Now)/ Make Hay While the Sun Shines," Bill Monroe's "Road of Life," "Brenda Lee Now" and "A Candy Mountain Melody," by George Morgan. Two original soundtracks will also appear under the MCA logo—"Airport 1975" and "Earthquake."

### Shelter

From Shelter Records, distributed by MCA, are Mary McCreary's "Jezebel" and Don Preston's "Been Here All the Time."

## Owens Golf & Tennis Draws More Top Names

■ BAKERSFIELD, CAL. — Twelve celebrities and sports figures have accepted to attend the fourth Annual Buck Owens Golf and Tennis Tournament, November 1-3. The tournament will be held at the Bakersfield Racquet and Country Club and all proceeds will be donated to the construction of the \$1,500,000 Kern Radiation Oncology Center.

### New Celebs

New celebrities include Arte Johnson, Ron Ely, Buddy Alan, Mayf Netter, Gene Tenace, William Mims, Joe Rudi, Fred Holiday, Peter Brown, Michael Dante, Frand Cady and Bobby Mercer.

## Point Well Taken



Don McLean (holding his guitar) recently performed a special one night club concert at Philadelphia's Main Point, where he treated the sell-out audience to a preview of his forthcoming United Artists album, "Homeless Brother." On hand at the Main Point to offer their congratulations were (from left) Ed Sciaky, radio personality, WMMR-FM; Bill Scarborough, owner of the Main Point; United Artists representative Larry Cohen; McLean; and the producer of "Homeless Brother," Joel Dorn.

## Pacific Record Dist.

### Opens in Bay City Area

■ OAKLAND — Pacific Record & Tape Distributors, Inc., a new distributing company in San Francisco, has been formed by Mike Paikos, Bob Sarenpa and Sanford Skeie for the distribution of records and tapes to the Northern California, Nevada and Oregon areas.

### Staff

Mike Pakos will be acting as general manager of the company and will be responsible for sales, promotion and merchandising. Bob Sarenpa is secretary-treasurer and will be handling the administrative and financial aspects of the company. Sanford Skeie will be assisting Mike in all three areas. Pacific has hired Sandra Siler, formerly with Bell Records in New York, as promotions manager.

### New Building

Pacific has just purchased a new 12,000 square foot building. Half will be devoted to the distributor, the other part houses their one-stop, All Record Service, one of the largest one-stops and users of soul and jazz product in Northern California. The company is active and available to all interested parties as of this moment.

Pacific Record & Tape is located at 425 Alice Street, in Oakland, Cal. 94607; phone (415) 465-4783.

## Wm. Morris Agency Inks Barnaby Bye

■ NEW YORK—Atlantic recording artists Barnaby Bye have been signed to an exclusive representation agreement with the William Morris Agency, announced the group's manager, Michael Epstein. The agency is currently putting together a national tour to coincide with the release of the group's new album titled "Touch."

## Oyster Cult Tours

■ NEW YORK — Columbia recording artists Blue Oyster Cult have embarked on a major tour which will carry them across the country. The five-man group will be recording a live album during the course of the tour, to be titled "On Your Feet Or On Your Knees." The tour, which will run through to the end of the year, has been set to coincide with the release of Blue Oyster Cult's "Career Of Evil" single, an edited version of the FM hit from their most recent album, "Secret Treaties."

## Bruce Springsteen

(Continued from page 12)

How could Springsteen end the show? What song could he sing that would tie up everything neatly? Simple. Gary "U.S." Bonds' "Quarter To Three," with Springsteen's voice heavily reverberated a la early Elvis. It was simply devastating.

### Stone Natural

John Ford was said to have film flowing through his veins; Bruce Springsteen has rock and roll flowing through his. He is a stone natural.

David McGee

## 'Sgt. Pepper' Show

(Continued from page 6)

be the set designer. Randy Barcelo has been set as costume designer.

Other creative artists include Jules Fisher, lighting design; Abe Jacob, sound consultant; and Gordon Harrell, orchestration and music direction.

### Tickets

The Beacon Theatre box office opens Oct. 28. Mail orders will be accepted beginning immediately.

## JB Awards

(Continued from page 3)

Country and Western Record of the Year on Jukeboxes Award.

### Al Wilson

"Show and Tell" by Al Wilson (Rocky Road) won Soul Record of the Year on Jukeboxes Award.

The Record of the Year on Jukeboxes went to Epic Records for "Most Beautiful Girl in the World" by Charlie Rich.

### Dates

MOA president Russell Mawdsley will present the JB (Jukebox) awards at the Exposition Banquet in the Conrad Hilton Hotel, Chicago, November 3. The dates of the MOA Exposition and Trade Show are Friday, Saturday and Sunday, November 1-3.

**BORBOLETTA**

**SANTANA**—Columbia PC 331335 (6.98)

The first troupe to successfully fuse Latin, jazz and rock influences demonstrates its perfection of that art, assisted on special tracks by Airtio and Flora Purim. The sounds range from dulcet and gentle, as on "Canto De Los Flores," to bright and commercial, as on "Give and Take." Grande!



**LIVE & IN CONCERT**

**FOUR TOPS**—Dunhill DSD-50188 (6.98)

The excitement that this quartet has been generating for over a decade now has been gloriously captured through vibrant performances and expert production from Barri/Lambert/Potter. The musical magic that they've made runs the gamut from their first hit, "Baby I Need Your Lovin'," onto a fantastic "Love Music" medley, and through to "One Chain Don't Make No Prison."



**HEY DIXIE**

**DOBIE GRAY**—MCA MCA-449 (6.98)

Terrific tracks produced by Mentor Williams are the perfect complement to Dobie Gray's mellifluous vocal style. FM and pop airplay should be quickly garnered as "So High (Rock Me Baby & Roll Me Away)," "Performance" and "Turning On You" are but a few of the prizes contained in this package.



**DRAGON FLY**

**JEFFERSON STARSHIP**—Grunt BFL1-0717 (RCA) (6.98)

The old Airplane seems to have definitely remodeled itself to the futuristic Starship, with Grace Slick and Paul Kantner in the traditional out-front spots. Marty Balin makes a return appearance to take lead vocals on the impassioned "Caroline," as "Ride the Tiger" and the title track also impede the take-off.



**THE POWER AND THE GLORY**

**GENTLE GIANT**—Capitol ST-11337 (6.98)

On their first set for their new label these English musicians dispense high energy sounds amply displaying their electrical expertise. Unusual keyboard and percussion elements make them distinctly different, as well exemplified on "Proclamation," "So Sincere," and "Cogs In Cogs." A very English set.



**JEZEBEL**

**MARY McCREARY**—Shelter SR 2110 (MCA) (6.98)

The lady whose product premiered the MCA/Shelter union is out for a second time, embellished here by deft Leon Russell/Denny Cordell production, and enhanced by notables Charles Wilson, Merry Clayton and Jose Feliciano. Her vocals remain fiery from start to finish, best captured on "Levon" and the single title tune.



**SOUTHERN COMFORT**

**THE CRUSADERS**—Blue Thumb B75Y-9002-2 (ABC) (6.98)

Jazz/rock innovators continue in that successful vein on this two-record set, as spiraling rhythms are kept clean and in constant motion. Spotting the spectacular package are "Stomp and Buck Dance," "Super-Stuff" and "Double Bubble." Comforting in the North, East and West too!



**MIRAGE**

**CAMEL**—Janus JXS 7009 (6.94)

The first American release from this English foursome indicates that they have all the ingredients necessary to stir up the charts. They are incredibly cohesive and electrically ingenious, as they deliver high energy sounds with soothing and aesthetically pleasing dexterity. Sure to quench all musical thirsts!



**THAT'S HOW MUCH I LOVE YOU**

**THE MANHATTANS**—Columbia KC 33064 (5.98)

Perennially making the r&b chart scene, this could very well be the album to make these city folks pop staples. The quintet makes marvelous music through synchronized harmonies and precision vocal interplay, easily evidenced on their previous hit, "Summertime In the City," and the newly-released single, "Don't Take Your Love From Me."



**REAL**

**CLARENCE CARTER**—ABC ABCD-833 (6.98)

With hits like "Slip Away," "Too Weak to Fight," and "Patches," Carter has accumulated a mass following over the years, all of whom will thrill to Carter's earthy delivery on this disc. Love's the subject: funkily orchestral on "Fine Love" and rhythmically rhapsodic on "A Very Special Love Song." Ain't nothin' like the "Real" thing!



**DEAD OR ALIVE**

**REDWING**—Fantasy F-9459 (6.98)

Get past the cover art and there's a treat inside: strong melodies upon which soaring harmonies, fine musicianship and mellow mood music are built. It's good-time sounds delivered in a special way, verified by one listen to "I'm Holdin' On," "The Rhythm King" and "You've Got It." FMers take notice!



**CAUGHT UP**

**MILLIE JACKSON**—Spring SPR 6703 (6.98)

R&B soulstress manages to muster some powerfully honest funk into each and every rich tone. Her rough 'n tough style lends itself well to the disc about the trials and tribulations of romance, especially evident on her rendition of "If Loving You Is Wrong I Don't Want To Be Right" and the self-penned "All I Want Is A Fighting Chance."



**BACKTRACKIN'**

**THEM**—London PS 639 (6.98)

With Van Morrison's rise in popularity came the previously recorded Them albums, this disc being the latest addition to the list. While his music now possesses bluesy overtones, his roots (as shown here) are basic blues, with the best of the batch being "I Put a Spell On You" and "Half As Much."



**A STRANGER IN MY OWN BACK YARD**

**GILBERT O'SULLIVAN**—MAM-10 (London) (6.98)

Cleverly packaged set from the "Alone Again (Naturally)" man is sure to sell well in view of the vast votary accumulated from previous eclats. The controversial single, "A Woman's Place," is included in the set, with "It's So Easy to Be Sad" and "Nothing to Do About Much" continuing the O'Sullivan style.





## Relaxin' with Ronstadt



Taking time out backstage at the Palomino Club during her recent gig is Asylum recording artist Linda Ronstadt and (from left) Lou Galliani, E/A west coast promo rep; Jerry Sharell, E/A director of advertising and artists relations; Ed Heider, KFI air personality; and Carson Schreiber, music director of KLAC.

### CONCERT REVIEW

## Klein's Classic Comedy Captivates Carnegie

■ NEW YORK—Comedy is one of the most difficult arts to master. Aside from the pure artistic skill necessary the comedian has to direct his impact on a mass, yet individual level. The rapport must be with the audience as a whole, but each one must relate personally. And somehow, it seems an easier task to make people cry than laugh. Yet the latter is an art that Robert Klein has truly mastered, and if there was ever any doubt as to his endurance as one of the top stand-up comics of this generation, it was eliminated at his recent solo stint, the Second Annual Robert Klein Reunion, held at his home town's Carnegie Hall (4).

Klein proved himself an experienced practitioner as he refreshed already classic comedy routines like "Pleeze," "The FM Disc Jockey" and "Every Record Ever Recorded," and introduced some soon-to-be standard sketches. Those falling into the latter category included material about the pain/pleasure principle regarding dentistry, the ridiculousness of the accordion and remembrances of the circus. All of the material introduced was on target, humorously stirring memories with perfectly timed precision.

Although he encountered considerable difficulty with the sound system, Klein dealt with it intelligently and even managed to muster up some spontaneous jokes regarding the problem. Unfortunately, his animated style was somewhat stunted because, after the audio difficulty was worked out, he had to remain fairly stationary, and a great deal of his comedy is intertwined with his energetic approach.

Roberta Skopp

## Midland Taps Three; Begins Jacoby Promo

■ NEW YORK—Midland International Records recently added the services of three more independent promotion men, announced Bob Reno, president of the label. Working with Midland International now are Noel Love in the New York area, Paul Magid in New England and Bill Cook in the southwest.

A major promotional, advertising and publicity campaign is currently being implemented for the first single release on Midland International, "(Hey Girl) Act Like A Woman" by singer-actor Scott Jacoby. An ABC-TV Movie Of The Week that features Jacoby in the title role, "Bad Ronald," will be screened for a select audience prior to its October 23 national airdate as part of the promotion for Jacoby's debut single.

## Berland Gets Belted



20th Century Record's Marsha Dickason, (left) and Suzanne Logan, accompanied by national sales manager Mick Brown (right), drape RW's Spence Berland with a bevy of Kung Fu belts. The promotion is inspired by Carl Douglas' "Kung Fu Fighting."

## Special Concert Dates Set for Bonnie Raitt

■ NEW YORK — Bonnie Raitt, whose latest Warner Bros. album, "Streetlights," was recently released, has announced two special concerts for Boston and Washington on October 21 and 22, respectively.

The concerts, at Boston's Orpheum Theater and Washington's Constitution Hall, will feature two blues greats who have been Ms. Raitt's idols for years. Roosevelt Sykes, "The Driving Wheel," and Beulah "Sippie" Wallace will appear on the bill with Bonnie at both venues. Sykes played behind Sippie Wallace almost 45 years ago and will do so again on these dates, which adds extra significance to the events.

Both dates will be filmed and recorded under an agreement between Bonnie Raitt's manager, Dick Waterman; Jeffrey Hersh and Ira Gold of Boston's Window Pane Productions, and Mike Schreiber of New Era Follies in Washington.

## Scorpion Disc Ltd. Pacts Island, UA

■ LOS ANGELES — Clive Fox's recently formed Scorpion Disc Ltd. has set two additional production agreements: One with Island Records for artists Jay Dee Bryant and Charlie Whitehead produced by Jerry Williams, Jr., and the other with UA Records for artist/writer Baron Stewart, produced by Dallas Smith. All product will be released shortly. These deals follow behind other already existing artist-producer arrangements with various companies.

## Santana Strikes Gold

■ NEW YORK — Columbia recording group Santana's "Greatest Hits" album has been certified gold by the RIAA.

## Riders Tour

■ NEW YORK — Columbia artists the New Riders of the Purple Sage will embark on their Fall national tour, kicking off in Kansas City, Mo. at the Midland Theatre (15). The group's recently completed album, "Brujo," will be released late this month.

## Cook & Moore Album Released by Island

■ LOS ANGELES—Charlie Nuccio, president of Island Records, has announced the release of "Good Evening," an album of original comedy material written and performed by British humorists Peter Cook and Dudley Moore, and culled from the Broadway show of the same name.

## Caravan Tours U.S.

■ NEW YORK — London Records' Caravan group began their debut American concert tour this month. The extensive tour, put together by Richard Halem of CMA has been scheduled to coincide with the release of the group's fifth album, "Caravan And The New Symphonia," recorded live in London.

## Atlantic Re-Signs Harris

■ NEW YORK — Nesuhi Ertegun of Atlantic Records has announced the re-signing of Eddie Harris to a long-term contractual agreement. Harris' latest album for Atlantic is "Is It In."

## Thomas to Babylon

■ LOS ANGELES—Alvin Thomas recently assumed the position of national promotion director of the Babylon Recording Corporation, announced Jerry Wagner, general manager.

■ LOS ANGELES — Laff Records' correct address is 4218 W. Jefferson Blvd., Los Angeles, California. Phone: (213) 737-1000.

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER THE GOLDRUSH Fritz Freyer (Cotillion/Broken Arrow BMI)	42	LOVE ME FOR A REASON Mke Curb (Jobete, ASCAP)	12
ANGIE BABY Joe Wissert (WB Music, ASCAP)	73	MY COUNTRY Glen Campbell (Kayettkay/ASCAP)	63
ANOTHER SATURDAY NIGHT Car Stevens (Kags, BMI)	25	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	43
ASK ME Bobby Martin (Big Seven, BMI)	91	NEVER MY LOVE Bengt Palmers (Warner-Tamerlane, BMI)	6
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	28	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	1
BEACH BABY John Carter (John Carter, PRS)	16	OVERNIGHT SENSATION (HIT RECORD) Jimmy Ienner (CAM-USA, BMI)	47
BLOOD IS THICKER THAN WATER Fioravanti & Davis (PhilmeLa/Common Good, BMI; Melomega/Coral Rock, ASCAP)	54	PAPA DON'T TAKE NO MESS James Brown (Dynatone/Belinda, BMI)	44
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	5	PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP)	51
CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White (Sa-Vette/January, BMI)	23	PLAY SOMETHING SWEET (BRICKYARD BLUES) Jimmy Ienner (Warner-Tamerlane/Marsaint, BMI)	39
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	33	PRETZEL LOGIC Gary Katz (American Broadcasting, ASCAP)	78
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	56	RAMBLIN' MAN Jennings & Pennington (Tree, BMI)	93
CLAP FOR THE WOLFMAN Jack Richardson (BLC/Walrus-Moore/Septima, BMI)	13	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI)	65
COUNTRY SIDE OF LIFE Tow Dowd (No Exit, BMI)	98	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	75
DEVOTION Wissert & White (Saggfire, BMI)	92	ROCK ME GENTLY Andy Kim (Joachim, BMI)	38
DISTANT LOVER (Jobete, ASCAP)	67	SECOND AVENUE Garfunkel & Halee (Burlington/Andustin, ASCAP)	58
DO IT BABY Freddy Perren (Jobete, ASCAP)	14	SECOND AVENUE Nick Jameson (Burlington/Andustin, ASCAP)	68
DO IT ('TIL YOUR SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	26	SHE'S GONE Lambert & Potter (Unichappell, BMI)	80
DON'T EAT THE YELLOW SNOW Frank Zappa (Munchkin, ASCAP)	88	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/AI Green, BMI)	55
DON'T SEND NOBODY ELSE Zant & Silvester (Nick-O-Val, ASCAP)	99	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI)	15
DORAVILLE Buie, Nix, Cobb (Low-Sal, BMI)	74	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	37
EARACHE MY EYE Lou Adler (India, ASCAP)	22	STEPPIN' OUT (GONNA BOOGIE) TONIGHT Medress & Appell (Levine & Brown, BMI)	11
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	72	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	7
EVERLASTING LOVE Papa Don & Tommy Cogbill (Rising Sons, BMI)	24	STRAIGHT SHOOTIN' WOMAN Steppenwolf (Scar, BMI)	29
EVIL BOLL-WEEVIL Jec McKee (Gelt, BMI)	94	SWEET HOME ALABAMA Al Kooper (Dutchess/Hustlers, BMI)	8
FAIRYTALE (Parathumb/Pologrounds, BMI)	71	THE BITCH IS BACK Gus Dudgeon (Big Pig/Leeds, ASCAP)	10
FALLIN' IN LOVE Richard Podolor (Song Mountain, ASCAP)	31	THE BLACK-EYED BOYS Murray & Callander (Murray-Callander, ASCAP)	77
GIVE IT TO THE PEOPLE Lambert & Potter (ABC-Dunhill/One of a Kind, BMI)	34	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	32
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shada, ASCAP)	87	THE NIGHT CHICAGO DIED Murray & Callander (Murray/Callander, ASCAP)	66
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP)	40	THE PLAYER Watson & Harris (Silk/Six Strings, BMI)	86
HIGHER PLANE Kool & The Gang (Delightful/ Gang, BMI)	49	THEN CAME YOU Thom Bell (Mighty Three, BMI)	9
HONEY HONEY Anderson & Ulraeus (Overseas, BMI)	61	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	85
I CAN HELP Young & Swan (Combine, BMI)	64	TIN MAN George Martin (WB, ASCAP)	17
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Surra/Elude/MEWG, BMI)	81	TOUCH ME Mike Hurst (Intersong, ASCAP/AI Gallico, BMI)	79
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	3	TRAVELIN' SHOES Johnny Sandlin (Crabshaw, ASCAP)	60
I LOVE MY FRIEND Billy Sherrill (Algee, BMI)	48	VIRGIN MAN Smokey Robinson (Tamlia, ASCAP)	70
I SHOT THE SHERIFF Tom Dowd (Cayman, ASCAP)	30	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	19
I'M LEAVING IT (ALL) UP TO YOU Mike Curb (Venice, BMI)	52	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, MI)	36
IN THE BOTTLE (Brouhaha, ASCAP)	96	WHO DO YOU THINK YOU ARE Steve Barri (Belize/American Dream, ASCAP)	46
I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP)	41	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	69
JAMES DEAN (Benchmark, ASCAP)	89	WOMAN TO WOMAN Jackson & Stewart (East-Memphis, BMI)	97
JAZZMAN Lou Adler (Colgems, ASCAP)	2	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	21
KINGS OF THE PARTY Morris & Stevens (Big Leaf, ASCAP)	35	YOU AND ME AGAINST THE WORLD Tom Catalano (Almo, ASCAP)	59
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	84	YOU CAN HAVE HER Jannsen & Hart (Harvard/Big Billy, BMI)	45
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP)	82, 90	YOU GOT TO BE THE ONE Eugene Record (Julio-Brian, BMI)	83
LET THIS BE A LESSON TO YOU Jackson & Yancy (Butler, ASCAP)	100	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	75
LET'S PUT IT ALL TOGETHER Hugo & Luigi (Avco, ASCAP)	57	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	4
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	67	YOU LITTLE TRUSTMAKER Billy Jackson (Dramatis/Bacon Fat, BMI)	18
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	20	(YOU'RE) HAVING MY BABY Rick Hall (Spanka, BMI)	53
LIVE IT UP Isely Bros., Cecil & Margouloff (Bovina, ASCAP)	96		
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	27		
LOVE DON'T LOVE NOBODY Thom Bell (Mighty Tree, BMI)	50		

# 101 THE SINGLES CHART 150

OCT. 19	OCT. 12	
101	101	CARRIE'S GONE J. S. STONE—Private Stock 45-002 (E. B. Marks, BMI)
102	105	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC) (Act One, BMI)
103	104	EASY STREET EDGAR WINTER GROUP—Epic 850034 (Silver Steed, BMI)
104	106	LOOK AWAY OZARK MTN. DAREDEVILS—A&M 1623 (Lost Cabin, BMI)
105	102	WALL STREET SHUFFLE 10cc—UK 5N 49203 (London) (ManKen, BMI)
106	—	PROMISED LAND ELVIS PRESLEY—RCA PB 10074 (Arc, BMI)
107	114	HE DID ME WRONG, BUT HE DID IT RIGHT PATTI DAHLSTROM—20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)
108	111	CANDY'S GOING BAD GOLDEN EARRING—MCA/Track 40309 (Larry Shayne, ASCAP)
109	109	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB 10031 (Owepar, BMI)
110	—	I CAN'T LEAVE YOU ALONE GEORGE McCRAE—T. K. 1007 (Sherlyn, BMI)
111	126	LET GO BRAIN CADD—Chelsea 3002 (Pocket Full of Tunes/ Common Good, BMI)
112	—	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn CPS 0209 (WB)
113	—	LAUGHTER IN THE RAIN NEIL SEDAKA—Rocket 3422 (MCA) (Kirshner-KEC, BMI)
114	115	AFTER THE FIRE IS GONE WILLIE NELSON & TRACY NELSON—Atlantic SD 4028 (Twitty Bird, BMI)
115	116	LOOSE BOOTY SLY & THE FAMILY STONE—Epic 50033 (Stoneflower, BMI)
116	123	I DID WHAT I DID FOR MARIA ERROL SOBER—ABC 12016 (Murray-Callander, ASCAP)
117	117	HAPPINESS IS NEW YORK CITY—Chelsea 3000 (Mighty Three, BMI)
118	119	THE CREDIT CARD SONG DICK FELLER—United Artists UA XW535 (House of Cash, BMI)
119	135	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614 (Landy/Unichappell, BMI)
120	107	U. S. BLUES GRATEFUL DEAD—Grateful Dead 45-03 (Ice Nine, ASCAP)
121	—	FALLING OUT OF LOVE BUSTER BROWN—RCA PB 10023 (Pedal Point/Dunbar, BMI)
122	122	THE MAN WHO SOLD THE WORLD LULU—Chelsea 3001 (MainMan/ Chrysalis, ASCAP)
123	127	WALKING IN THE WIND TRAFFIC—Asylum 45207 (Ackee, ASCAP)
124	—	LOVE MY LIFE AWAY HAGERS—Elektra 45209 (January, BMI)
125	120	LOLA DON FARDON—Capitol 3929 (Abkco/Noma, BMI)
126	133	BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 (Groovesville, BMI)
127	118	IF I EVER LOSE THIS HEAVEN QUINCY JONES—A&M 1606 (Almo/Jobete, ASCAP)
128	—	BALLAD OF LUCY JORDAN DR. HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)
129	130	VOO-DOO MAGIC RHODES KIDS—GRC 2033 (Group Two, ASCAP)
130	113	PLEASE DON'T TELL ME HOW THE STORY ENDS RONNIE MILSAP—RCA APBO-0313 (Combine, BMI)
131	128	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM 16494 (Shapiro-Bernstein, ASCAP)
132	132	DON'T LET ME DOWN HOLLIES—Epic 8-50029 (Famous, ASCAP)
133	129	LITTLE GOLD BAND GENTRYS—Stax 0223 (Knox, BMI)
134	—	YOU BRING OUT THE BEST IN ME DEREK & CYNDI—Thunder ZS8-5251 (Col) (Mighty Three, BMI)
135	136	DEVIL GATE DRIVE SUZI QUATRO—Bell 45609 (Chinnichap/RAK, ASCAP)
136	146	CLOSE TO ME THE CLAMS—Three Brothers 404 (CTI) (Blue Seas/Jac/ US Songs, ASCAP)
137	—	PENCIL THIN MUSTACHE JIMMY BUFFET—ABC/Dunhill D-15011 (ABC, Dunhill, ASCAP)
138	140	DELTA DIRT LARRY GATLIN—Monument ZS8 8622 (Col) (First Generation, BMI)
139	125	FOREVER AND EVER KEITH HAMPSHIRE—A&M 1605 (Pocket Full of Tunes, BMI)
140	—	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)
141	142	LADIES LOVE OUTLAWS TOM RUSH—Columbia 3-10021 (Resaca, BMI)
142	137	YOU BRING OUT THE BEST IN ME NATURAL FOUR—Curtom CR 2000 (Buddah) (Silent Giant/Aopa, ASCAP)
143	134	DANCIN' TO THE MUSIC ROCKIN' HORSE—RCA PB 10012 (Purusha, BMI)
144	—	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012 (Cotillion, BMI)
145	124	A MIDSUMMER NIGHT IN HARLEM CHARLIE THOMAS & THE DRIFTERS—Musicor 1493 (Artal, ASCAP)
146	141	YOUR LOVE MOMENT OF TRUTH—Roulette 7158 (Big Seven/Steals, BMI)
147	143	JESSE JAMES (IS AN OUTLAW HONEY) RICK CUNHA—GRC 2028 (One Step, ASCAP)
148	145	I WASH MY HANDS OF THE WHOLE DAMN DEAL NEW BIRTH—RCA PB 10017 (Dunbar/Rutri, BMI)
149	148	PUT YOUR MUSIC WHERE YOUR MOUTH IS OLYMPIC RUNNERS—London 202 (Burlington, ASCAP)
150	139	AMERICA DAVID ESSEX—Columbia 3-1005 (April/Jeff Wayne, ASCAP)

**B. B. KING  
BOBBY BLAND**  
"TOGETHER  
FOR THE FIRST  
TIME... LIVE"  
ABC DUNHILL RECORDS

**B. B. KING**

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**SIDNEY A. SEIDENBERG, INC.**  
1414 Avenue of the Americas  
New York, New York 10019  
Telephone: (212) 421-2021





# THE SINGLES CHART

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

OCT. 19	OCT. 12		WKS. ON CHART
1	2	<b>NOTHING FROM NOTHING</b> BILLY PRESTON A&M 1544	19
2	5	JAZZMAN CAROLE KING/Ode 66101 (A&M)	9
3	3	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40280	10
4	4	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/Tamla T54252F (Motown)	11
5	7	CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)	11
6	6	NEVER MY LOVE BLUE SWEDE/EMI 3938 (Capitol)	9
7	9	STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018	9
8	8	SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258	13
9	1	THEN CAME YOU DIONNE WARWICKE & THE SPINNERS/ Atlantic 3202	14
10	12	THE BITCH IS BACK ELTON JOHN/MCA 40297	6
11	13	STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601	10
12	14	LOVE ME FOR A REASON THE OSMONDS/MGM 14746	8
13	11	CLAP FOR THE WOLFMAN GUESS WHO/RCA APBO-0324	14
14	17	DO IT BABY MIRACLES/Tamla T54248F (Motown)	9
15	15	SKIN TIGHT OHIO PLAYERS/Mercury 73609	10
16	16	BEACH BABY FIRST CLASS/UK 49002 (London)	13
17	21	TIN MAN AMERICA/Warner Brothers WBS 8014	8
18	19	YOU LITTLE TRUSTMAKER TYMES/RCA PB 10022	11
19	23	WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	3
20	25	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056	7
21	28	YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622	5
22	10	EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)	11
23	18	CAN'T GET ENOUGH OF YOUR LOVE BABE BARRY WHITE/20th Century TC 2120	13
24	30	EVERLASTING LOVE CARL CARLTON/Back Beat 7001 (ABC)	5
25	20	ANOTHER SATURDAY NIGHT CAT STEVENS/A&M 1602	12
26	41	DO IT (TIL' YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395	4
27	42	LONGFELLOW SERENADE NEIL DIAMOND/Columbia 310043	3
28	34	BACK HOME AGAIN JOHN DENVER/RCA PB 10065	5
29	36	STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col)	7
30	24	I SHOT THE SHERIFF ERIC CLAPTON/RSO 500 (Atlantic)	15
31	29	FALLIN' IN LOVE SOUTHER, HILLMAN, FURAY BAND/ Asylum 45201	10
32	39	THE NEED TO BE JIM WEATHERLY/Buddah 420	8
33	40	CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309	7
34	37	GIVE IT TO THE PEOPLE RIGHTEOUS BROTHERS/ Haven 7004 (Capitol)	7
35	35	KINGS OF THE PARTY BROWNSVILLE STATION/ Big Tree BT 16001 (Atlantic)	9
36	43	WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	5
37	45	SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108	6
38	22	ROCK ME GENTLY ANDY KIM/Capitol 3895	19
39	49	PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013	4
40	26	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	17
41	54	I'VE GOT THE MUSIC IN ME KIKI DEE/Rocket 40293 (MCA)	6
42	50	AFTER THE GOLDRUSH PRELUDE/Island 002	5
43	70	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	5
44	44	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN/ Polydor 14255	8
45	52	YOU CAN HAVE HER SAM NEELY/A&M 1612	8
46	31	WHO DO YOU THINK YOU ARE BO DONALDSON & THE HEYWOODS/ABC 12006	12



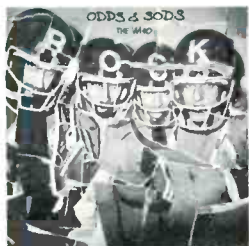
47	53	OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES/ Capitol 3946	5
48	32	I LOVE MY FRIEND CHARLIE RICH/Epic 8-20006	12
49	57	HIGHER PLANE KOOL & THE GANG/Delite 1562 (PIP)	7
50	58	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/Atlantic 3206	5
51	60	PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614	6
52	33	I'M LEAVING IT (ALL) UP TO YOU DONNY & MARIE OSMOND/MGM 14735	15
53	27	(YOU'RE) HAVING MY BABY PAUL ANKA/UA 454-W	16
54	59	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN/ Roxbury 2001 (Chelsea)	6
55	63	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)	3
56	68	CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203	4
57	46	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 4640	13
58	61	SECOND AVENUE GARFUNKEL/Columbia 3-10020	7
59	38	YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	18
60	64	TRAVELIN' SHOES ELVIN BISHOP/Capricorn CPS 0202 (WB)	4
61	66	HONEY HONEY ABBA/Atlantic 3209	6
62	67	DISTANT LOVER MARVIN GAYE/Tamla T54253F (Motown)	4
63	65	MY COUNTRY JUD STRUNK/Capitol 3960	4
64	73	I CAN HELP BILLY SWAN/Monument ZS8 8621 (Col)	4
65	75	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	4
66	47	THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492	18
67	77	LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222 (TK)	5
68	69	SECOND AVENUE TIM MOORE/Asylum 45208	6
69	81	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	2
70	72	VIRGIN MAN SMOKEY ROBINSON/Tamla T54250F (Motown)	5
71	79	FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)	3
72	74	EARLY MORNING LOVE SAMMY JOHNS/GRC 2021	4

## CHARTMAKER OF THE WEEK

73	—	ANGIE BABY HELEN REDDY Capitol P3972	1
74	78	DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248	3
75	—	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032	1
76	84	ROCKIN' SOUL HUES CORP./RCA PB 10066	2
77	89	THE BLACK-EYED BOYS PAPER LACE/Mercury 73620	2
78	82	PRETZEL LOGIC STEELY DAN/ABC 12033	3
79	88	TOUCH ME FANCY/Big Tree 16026 (Atlantic)	2
80	87	SHE'S GONE TAVARES/Capitol 3957	2
81	—	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT/ Buddah 433N	1
82	91	LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Bell)	2
83	71	YOU GOT TO BE THE ONE CHI-LITES/Brunswick 55514	7
84	99	KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140	2
85	—	THREE RING CIRCUS BLUE MAGIC/Atco 7004	1
86	86	THE PLAYER, PT. 1 FIRST CHOICE/Philly Groove PG 200 (Bell)	5
87	—	GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/ 20th Century TC 2109	1
88	92	DON'T EAT THE YELLOW SNOW FRANK ZAPPA/ MOTHERS OF INVENTION/DiscReet DSS 1312 (WB)	2
89	90	JAMES DEAN EAGLES/Asylum 45202	4
90	95	LA LA PEACE SONG O.C. SMITH/Columbia 4-45863	2
91	—	ASK ME ECSTASY, PASSION & PAIN/Roulette 7159	1
92	97	DEVOTION EARTH, WIND & FIRE/Columbia 3-10026	2
93	93	RAMBLIN' MAN WAYLON JENNINGS/RCA PB 10020	4
94	—	EVIL BOLL-WEEVIL GRAND CANYON/Bang 713	1
95	96	IN THE BOTTLE BROTHER TO BROTHER/Turbo 039 (All Platinum)	4
96	—	LIVE IT UP ISLEY BROTHERS/T-Neck 2254 (Col)	1
97	—	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	1
98	—	COUNTRY SIDE OF LIFE WET WILLIE/Capricorn CPS 0212 (WB)	1
99	100	DON'T SEND NOBODY ELSE ACE SPECTRUM/Atlantic 3012	2
100	—	LET THIS BE A LESSON TO YOU INDEPENDENTS/Wand 11279	1



## FLASHMAKER OF THE WEEK



**ODDS & SODS**  
**THE WHO**  
 MCA

### TOP FM AIRPLAY THIS WEEK

**ODDS & SODS**—The Who—MCA  
**NIGHTMARES**—J. Geils Band—Atlantic  
**SMILER**—Rod Stewart—Mercury  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### WNEW-FM/NEW YORK

**DAVID BARRETTO**—Mercury  
**DAVID LIVE**—David Bowie—RCA  
**GRUSKA ON GRUSKA**—Jay Gruska—Dunhill  
**HAPPY DAZE**—Lindisfarne—Elektra  
**HOME AT LAST**—Wayne Berry—RCA  
**JEZEBEL**—Mary McCreary—Shelter  
**ODDS & SODS**—The Who—MCA  
**SHANKAR FAMILY & FRIENDS**—Dark Horse  
**URUBAMBA**—Col  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### WBCN-FM/BOSTON

**CELEBRATE LIFE**—Johnny Nash—Epic  
**ELDORADO**—Electric Light Orchestra—UA  
**FELIX CAVALIERE**—Bearsville  
**GIL EVANS ORCHESTRA PLAYS THE MUSIC OF JIMI HENDRIX**—RCA  
**LOOK AT THE FOOL**—Tim Buckley—DiscReet  
**MO' ROOTS**—Taj Mahal—Col  
**ODDS & SODS**—The Who—MCA  
**QUAH**—Jormah Kaukonen & Tom Hobson—Grunt  
**SMILER**—Rod Stewart—Mercury  
**TARZANA KID**—John Sebastian—WB

### WMMR-FM/PHILADELPHIA

**BROTHER THE GREAT SPIRIT MADE US ALL**—Two Generations of Brubeck—Atlantic  
**DAVID LIVE**—David Bowie—RCA  
**DRAGON FLY**—Jefferson Starship—Grunt  
**FEATHERS**—John Klemmer—ABC  
**ODDS & SODS**—The Who—MCA  
**SHANKAR FAMILY & FRIENDS**—Dark Horse  
**SMILER**—Rod Stewart—Mercury  
**STREETLIFE SERENADE**—Billy Joel—Col  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic  
**WAR CHILD**—Jethro Tull—Chrysalis

### WLIR-FM/LONG ISLAND

**BRANDED BAD**—American Tears—Col  
**CITY CHILD**—Chris Youlden—London  
**DAVID BARRETTO**—Mercury  
**DAVID LIVE**—David Bowie—RCA  
**DRAGON FLY**—Jefferson Starship—Grunt  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA

**THE HEART OF SATURDAY NIGHT**—Tom Waits—Asylum

**WALLS & BRIDGES**—John Lennon—Apple  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### WPLR-FM/NEW HAVEN

**DAVID LIVE**—David Bowie—RCA  
**ILLUMINATIONS**—Alice Coltrane & Carlos Santana—Col  
**INSPIRATION INFORMATION**—Shuggie Otis—Epic  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTBIRDS**—Labelle—Epic  
**SMILER**—Rod Stewart—Mercury  
**STAGE DOOR JOHNNIES**—Claire Hamill—Konk  
**STARTING OVER**—Raspberries—Capitol  
**THE PLACE I LOVE**—Splinter—Dark Horse  
**VIVA EMILIANO ZAPATA**—Gato Barbieri—Impulse

### WPDQ-FM/JACKSONVILLE

**BEEEN HERE ALL THE TIME**—Don Preston—Shelter  
**DAVID LIVE**—David Bowie—RCA  
**DRAGON FLY**—Jefferson Starship—Grunt  
**ELDORADO**—Electric Light Orchestra—UA  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**MAN OF MIRACLES**—Styx—Wooden Nickel  
**ODDS & SODS**—The Who—MCA  
**THE PLACE I LOVE**—Splinter—Dark Horse  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple

### WABX-FM/DETROIT

**ASLEEP AT THE WHEEL**—Epic  
**CITY CHILD**—Chris Youlden—London  
**GO WITH THE FLOW**—Michael White—Impulse  
**NIGHTMARES**—J. Geils Band—Atlantic  
**SMILER**—Rod Stewart—Mercury  
**SOUTHERN COMFORT**—Crusaders—Blue Thumb  
**TARZANA KID**—John Sebastian—WB  
**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

### WMMS-FM/CLEVELAND

**CONFESSIONS OF DR. DREAM**—Kevin Ayers—Island  
**DAVID LIVE**—David Bowie—RCA  
**DRAGON FLY**—Jefferson Starship—Grunt  
**HIGH ROLLER**—James Montgomery Band—Capricorn  
**IMPOSSIBLE DREAM**—Sensational Alex Harvey Band—Vertigo  
**IN THE DARK**—Toots & the Maytals—Dragon (Import)  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**THIS IS REGGAE MUSIC**—Various Artists—Island  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### WZMF-FM/MILWAUKEE

**DAVID LIVE**—David Bowie—RCA  
**ELDORADO**—Electric Light Orchestra—UA  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**NO OTHER**—Gene Clark—Asylum  
**ODDS & SODS**—The Who—MCA  
**SMILER**—Rod Stewart—Mercury  
**THE PLACE I LOVE**—Splinter—Dark Horse

**THE POWER & THE GLORY**—Gentle Giant—Capitol

**WHERE HAVE I KNOW YOU BEFORE**—Return to Forever featuring Chick Corea—Polydor

### WXRT-FM/CHICAGO

**ATMA**—Michal Urbaniak—Col  
**BARRY MILES & SILVERLIGHT**—London  
**DAVID LIVE**—David Bowie—RCA  
**ILLUMINATIONS**—Alice Coltrane & Carlos Santana—Col  
**NIGHTMARES**—J. Geils Band—Atlantic  
**NO OTHER**—Gene Clark—Asylum  
**ODDS & SODS**—The Who—MCA  
**SMILER**—Rod Stewart—Mercury  
**STARDRIVE**—Robert Mason—Col  
**THE HEART OF SATURDAY NIGHT**—Tom Waits—Asylum

### KSHE-FM/ST. LOUIS

**CRIME OF THE CENTURY**—Supertramp—A&M  
**DRAGON FLY**—Jefferson Starship—Grunt  
**ODDS & SODS**—The Who—MCA  
**STREETLIGHT SERENADE**—Billy Joel—Col  
**WALLS & BRIDGES**—John Lennon—Apple  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

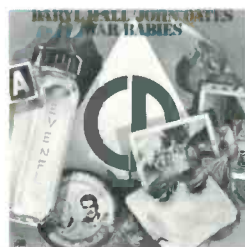
### KPFT-FM/HOUSTON

**ASLEEP AT THE WHEEL**—Epic  
**CRYSTALS**—Sam Rivers—Impulse  
**ILLUSIONS ON A DOUBLE DIMPLE**—Triumvirat—Harvest  
**INNER STELLAR SPACE**—John Coltrane—Impulse  
**JEZEBEL**—Mary McCreary—Shelter  
**RAMBLIN' MAN**—Waylon Jennings—RCA  
**SMILER**—Rod Stewart—Mercury  
**STAGE DOOR JOHNNIES**—Claire Hamill—Konk  
**STREETLIGHTS**—Bonnie Raitt—WB

### KBPI-FM/DENVER

**DAVID LIVE**—David Bowie—RCA  
**DRAGON FLY**—Jefferson Starship—Grunt  
**JEZEBEL**—Mary McCreary—Shelter  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**THIS IS REGGAE MUSIC**—Various Artists—Island  
**TOGETHER FOR THE FIRST TIME**—B. B. King & Bobby Bland—Dunhill  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### FM SLEEPER OF THE WEEK



**WAR BABIES**  
**DARYL HALL & JOHN OATES**  
 Atlantic

### KDKB-FM/PHOENIX

**BLUE PINE TREES**—Unicorn—Capitol  
**INSPIRATION INFORMATION**—Shuggie Otis—Epic  
**LIFESONG**—Cashman & West—ABC  
**NIGHTMARES**—J. Geils Band—Atlantic

**ODDS & SODS**—The Who—MCA  
**SMILER**—Rod Stewart—Mercury  
**THE PLACE I LOVE**—Splinter—Dark Horse  
**URUBAMBA**—Col  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### KGB-FM/SAN DIEGO

**BLACK LASSIE** (single)—Cheech & Chong—Ode  
**BUNGLE IN THE JUNGLE** (single)—Jethro Tull—Chrysalis  
**HEROES ARE HARD TO FIND**—Fleetwood Mac—Reprise  
**I'VE GOT MY OWN ALBUM TO DO**—Ron Wood—WB  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**SMILER**—Rod Stewart—Mercury  
**WALLS & BRIDGES**—John Lennon—Apple

### KMET-FM/LOS ANGELES

**BLUE PINE TREES**—Unicorn—Capitol  
**MO' ROOTS**—Taj Mahal—Col  
**RELEASE YOURSELF**—Graham Central Station—WB  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**THRUST**—Herbie Hancock—Col

### KSAN-FM/SAN FRANCISCO

**ELDORADO**—Electric Light Orchestra—UA  
**HATFIELD & THE NORTH**—Virgin  
**LATE FOR THE SKY**—Jackson Brown—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**RELEASE YOURSELF**—Graham Central Station—WB  
**ROMANCE IS ON THE RISE**—Genevieve Waite—Paramour  
**SMILER**—Rod Stewart—Mercury  
**WAR BABIES**—Daryl Hall & John Oates—Atlantic

### KZEL-FM/EUGENE, ORE.

**BROTHER THE GREAT SPIRIT MADE US ALL**—Two Generations of Brubeck—Atlantic  
**CRIME OF THE CENTURY**—Supertramp—A&M  
**DRAGON FLY**—Jefferson Starship—Grunt  
**I FEEL A SONG (IN MY HEART)** (single)—Gladys Knight & the Pips—Buddah  
**LOOK AT THE FOOL**—Tim Buckley—DiscReet  
**NIGHTMARES**—J. Geils Band—Atlantic  
**SOUTHERN COMFORT**—Crusaders—Blue Thumb  
**THIS IS REGGAE MUSIC**—Various Artists—Island  
**TOGETHER FOR THE FIRST TIME**—B. B. King & Bobby Bland—Dunhill

### CHUM-FM/TORONTO

**ATMA**—Michal Urbaniak—Col  
**BLUE PINE TREES**—Unicorn—Capitol  
**BRANDED BAD**—American Tears—Col  
**CHANGE UP THE GROOVE**—Roy Ayers' Ubiquity—Polydor  
**ELDORADO**—Electric Light Orchestra—UA  
**JOURNEY**—Colin Blunstone—Epic  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**TOM JANS**—A&M



## SALESMAKER OF THE WEEK



**WALLS & BRIDGES**  
**JOHN LENNON**  
Apple

### TOP RETAIL SALES THIS WEEK

**WALLS & BRIDGES**—John Lennon—Apple  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**WRAP AROUND JOY**—Carole King—Ode  
**SALLY CAN'T DANCE**—Lou Reed—RCA

### CAMELOT/NATIONAL

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**ELDORADO**—Electric Light Orchestra—UA  
**HALL OF THE MOUNTAIN GRILL**—Hawkwind—UA  
**ONE**—Bob James—CTI  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**STARTING OVER**—Raspberries—Capitol  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**THRUST**—Herbie Hancock—Col

### DISC RECORDS/NATIONAL

**ELDORADO**—Electric Light Orchestra—UA  
**FEATS DON'T FAIL ME NOW**—Little Feat—WB  
**HERGEST RIDGE**—Mike Oldfield—Virgin  
**HEROES ARE HARD TO FIND**—Fleetwood Mac—Reprise  
**ILLUMINATIONS**—Alice Coltrane & Carlos Santana—Col  
**KIMONO MY HOUSE**—Sparks—Island  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**PHOEBE SNOW**—Shelter  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet

### KORVETTES/NATIONAL

**ALICE COOPER'S GREATEST HITS**—WB  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**CLIMAX**—Ohio Players—Westbound  
**IN HEAT**—Love Unlimited—20th Century  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**LIVE IT UP**—Isley Bros.—T-Neck  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**SMILER**—Rod Stewart—Mercury  
**WALLS & BRIDGES**—John Lennon—Apple  
**WRAP AROUND JOY**—Carole King—Ode

### MUSICLAND/NATIONAL

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**DANCING MACHINE**—Jackson Five—Motown  
**HEROES ARE HARD TO FIND**—Fleetwood Mac—Reprise  
**MANDRILLAND**—Mandrill—Polydor

**MERLE HAGGARD & THE STRANGERS**  
PRESENT HIS 30TH ALBUM—Capitol  
**RAMBLIN' MAN**—Waylon Jennings—RCA  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**THRUST**—Herbie Hancock—Col  
**WALLS & BRIDGES**—John Lennon—Apple

### RECORD BAR/NATIONAL

**BAD COMPANY**—Swan Song  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**ELDORADO**—Electric Light Orchestra—UA  
**HOLIDAY**—America—WB  
**ILLUMINATIONS**—Alice Coltrane & Carlos Santana—Col  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**WALLS & BRIDGES**—John Lennon—Apple  
**WRAP AROUND JOY**—Carole King—Ode

### TWO GUYS/EAST COAST

**BEADED DREAMS THROUGH TURQUOISE EYES**—Redbone—Epic  
**CAN'T GET ENOUGH**—Barry White—20th Century  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead  
**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla  
**IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**WALLS & BRIDGES**—John Lennon—Apple  
**WRAP AROUND JOY**—Carole King—Ode

### ALEXANDER'S/N.Y., N.J., CONN.

**BACK HOME AGAIN**—John Denver—RCA  
**BAD COMPANY**—Swan Song  
**CAN'T GET ENOUGH**—Barry White—20th Century  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**ENDLESS SUMMER**—Beach Boys—Capitol  
**461 OCEAN BLVD.**—Eric Clapton—RSO  
**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla  
**LIVE IT UP**—Isley Bros.—T-Neck  
**WALLS & BRIDGES**—John Lennon—Apple  
**WRAP AROUND JOY**—Carole King—Ode

### DISCOUNT RECORDS/BOSTON

**AVERAGE WHITE BAND**—Atlantic  
**BAD HABITS**—Headstone—Dunhill  
**FEAR**—John Cale—(Import)  
**JUNE 1, 1974**—Ayers, Cale, Eno, Nico—Island  
**KEEP ON DANCIN'**—Bohannon—Dakar  
**NIGHTMARES**—J. Geils Band—Atlantic  
**QUATRO**—Suzi Quatro—Bell  
**RELEASE YOURSELF**—Graham Central Station—WB  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple

### KING KAROL/N.Y.

**ELDORADO**—Electric Light Orchestra—UA  
**FURITIVE PEARL**—Secret Oyster—(Import)  
**HANG ON IN THERE BABY**—Johnny Bristol—MGM  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**LOVE IS THE ANSWER**—Van McCoy—Avco  
**NIGHTBIRDS**—Labelle—Epic  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**THE PLAYER**—First Choice—Philly Groove  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple

### GARY'S/RICHMOND

**AVERAGE WHITE BAND**—Atlantic  
**BAD COMPANY**—Swan Song  
**CAN'T GET ENOUGH**—Barry White—20th Century  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**FEATS DON'T FAIL ME NOW**—Little Feat—WB  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**STREETLIGHTS**—Bonnie Raitt—WB  
**WALLS & BRIDGES**—John Lennon—Apple  
**WHEN THE EAGLE FLIES**—Traffic—Asylum/Island  
**WRAP AROUND JOY**—Carole King—Ode

### FOR THE RECORD/BALTIMORE

**ALL IN LOVE IS FAIR**—Nancy Wilson—Capitol  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**CLIMAX**—Ohio Players—Westbound  
**DANCING MACHINE**—Jackson Five—Motown  
**LIGHT OF WORLDS**—Kool & the Gang—Delite  
**NIGHTMARES**—J. Geils Band—Atlantic  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**RELEASE YOURSELF**—Graham Central Station—WB  
**THRUST**—Herbie Hancock—Col  
**WALLS & BRIDGES**—John Lennon—Apple

### POPLAR TUNES/MEMPHIS

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**HEROES ARE HARD TO FIND**—Fleetwood Mac—Reprise  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**PHOEBE SNOW**—Shelter  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**STREETLIGHTS**—Bonnie Raitt—WB  
**THE PLACE I LOVE**—Splinter—Dark Horse  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple

### MUSHROOM/NEW ORLEANS

**BLUE PINE TREES**—Unicorn—Capitol  
**CHILD OF THE NOVELTY**—Mahogany Rush—20th Century  
**HEROES ARE HARD TO FIND**—Fleetwood Mac—Reprise  
**I'VE GOT MY OWN ALBUM TO DO**—Ron Wood—WB  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**STAGE DOOR JOHNNIES**—Claire Hamill—Konk  
**THE PLACE I LOVE**—Splinter—Dark Horse  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple  
**WILD MAGNOLIAS**—Polydor

### NATL. RECORD MART/MIDWEST

**BLACKBYRDS**—Fantasy  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**FEATS DON'T FAIL ME NOW**—Little Feat—WB  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**RUSH**—Mercury  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**THRUST**—Herbie Hancock—Col  
**WALLS & BRIDGES**—John Lennon—Apple  
**WRAP AROUND JOY**—Carole King—Ode

### RECORD REVOLUTION/CLEVE.

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**ELDORADO**—Electric Light Orchestra—UA

**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NIGHTMARES**—J. Geils Band—Atlantic  
**ODDS & SODS**—The Who—MCA  
**PHOEBE SNOW**—Shelter  
**SALLY CAN'T DANCE**—Lou Reed—RCA  
**THRUST**—Herbie Hancock—Col  
**WALLS & BRIDGES**—John Lennon—Apple  
**WHERE HAVE I KNOWN YOU BEFORE**—Return to Forever featuring Chick Corea—Polydor

### ONE OCTAVE HIGHER/CHICAGO

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**OUTSIDE THE LAW**—Epitaph—Billingsgate  
**PERFECT ANGEL**—Minnie Riperton—Epic  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**THE POWER & THE GLORY**—Gentle Giant—Capitol  
**WALLS & BRIDGES**—John Lennon—Apple  
**WHERE HAVE I KNOWN YOU BEFORE**—Return to Forever featuring Chick Corea—Polydor  
**WRAP AROUND JOY**—Carole King—Ode

### CIRCLES/PHOENIX

**BEADED DREAMS THROUGH TURQUOISE EYES**—Redbone—Epic  
**CAN'T GET ENOUGH**—Barry White—20th Century  
**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**CLIMAX**—Ohio Players—Westbound  
**ELDORADO**—Electric Light Orchestra—UA  
**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**ROXY & ELSEWHERE**—Frank Zappa/Mothers of Invention—DiscReet  
**THRUST**—Herbie Hancock—Col  
**WALLS & BRIDGES**—John Lennon—Apple

### WHEREHOUSE/CALIFORNIA

**AVERAGE WHITE BAND**—Atlantic  
**CLIMAX**—Ohio Players—Westbound  
**GOOD OLD BOYS**—Randy Newman—Reprise  
**IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA  
**JOHN DENVER'S GREATEST HITS**—RCA  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**WHEN THE EAGLE FLIES**—Traffic—Asylum/Island  
**WRAP AROUND JOY**—Carole King—Ode

### LICORICE PIZZA/LOS ANGELES

**CHEECH & CHONG'S WEDDING ALBUM**—Ode  
**FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder—Tamla  
**GOOD OLD BOYS**—Randy Newman—Reprise  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**WALLS & BRIDGES**—John Lennon—Apple  
**WELCOME BACK**—Emerson, Lake & Palmer—Manticore  
**WHEN THE EAGLE FLIES**—Traffic—Asylum/Island  
**WRAP AROUND JOY**—Carole King—Ode





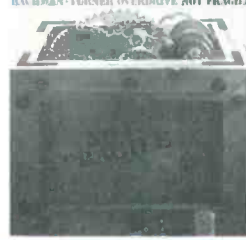
# THE ALBUM CHART

PRICE CODE  
 E — 5.98 F — 6.98  
 G — 7.98 H — 9.98  
 I — 11.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

OCT. 19	OCT. 12		WKS. ON CHART	
1	4	<b>NOT FRAGILE</b> BACHMAN-TURNER OVERDRIVE Mercury SRM-1-1004	8	F
2	1	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 411	18	F
3	2	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA CPL1-0548	16	F
4	7	<b>CAN'T GET ENOUGH</b> BARRY WHITE/20th Century T-444	7	F
5	5	<b>WELCOME BACK</b> EMERSON, LAKE & PALMER/Manticore MC3-200 (Atlantic)	7	J
6	3	<b>BAD COMPANY</b> /Swan Song SS 8410 (Atlantic)	14	F
7	10	<b>CARIBOU</b> ELTON JOHN/MCA 2116	16	F
8	9	<b>SO FAR</b> CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	7	F
9	13	<b>WRAP AROUND JOY</b> CAROLE KING/Ode SP 77024 (A&M)	4	F
10	6	<b>FULLFILLINGNESS' FIRST FINALE</b> STEVIE WONDER/Tamla T6-332S1 (Motown)	11	F
11	12	<b>STOP AND SMELL THE ROSES</b> MAC DAVIS/Columbia KC 32582	13	E
12	14	<b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374	45	F
13	18	<b>WHEN THE EAGLE FLIES</b> TRAFFIC/Asylum/Island 7E-1020	5	F
14	15	<b>ANKA PAUL ANKA</b> /United Artists UA-LA314-G	6	F
15	16	<b>BODY HEAT</b> QUINCY JONES/A&M SP 3617	20	F
16	34	<b>PHOTOGRAPHS AND MEMORIES</b> JIM CROCE/ABC ABCD 835	3	F
17	8	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307	12	F
18	11	<b>461 OCEAN BOULEVARD</b> ERIC CLAPTON/RSO SO 4801 (Atlantic)	14	F
19	19	<b>CHICAGO VII</b> /Columbia C2-32810	30	H
20	83	<b>WALLS AND BRIDGES</b> JOHN LENNON/Apple SW-3416	2	F
21	21	<b>SECOND HELPING</b> LYNRYD SKYNYRD/Sounds of the South 413 (MCA)	25	F
22	22	<b>BACHMAN-TURNER OVERDRIVE II</b> /Mercury SRM-1-696	37	F
23	23	<b>HIGHWAY CALL</b> RICHARD BETTS/Capricorn CP 0123 (WB)	8	F
24	25	<b>SKIN TIGHT</b> OHIO PLAYERS/Mercury SRM-1-705	23	F
25	20	<b>I CAN STAND A LITTLE RAIN</b> JOE COCKER/A&M SP 3633	7	F
26	17	<b>MARVIN GAYE LIVE</b> /Tamla T6-333S1 (Motown)	15	F
27	38	<b>LIVE IT UP</b> ISLEY BROTHERS/T-Neck PZ 33080 (Col)	5	F
28	29	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)	69	F
29	36	<b>THRUST</b> HERBIE HANCOCK/Columbia PC 32965	4	F
30	72	<b>CHEECH &amp; CHONG'S WEDDING ALBUM</b> /Ode SP 77025 (A&M)	2	F
31	24	<b>RAGS TO RUFUS</b> RUFUS/ABC ABCX 809	13	E
32	32	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise MS 2177	36	F
33	41	<b>THE KIDS AND ME</b> BILLY PRESTON/A&M SP 3645	4	F
34	26	<b>SANTANA'S GREATEST HITS</b> /Columbia PC 33050	12	F
35	45	<b>HOLIDAY AMERICA</b> /Warner Bros. W 2808	15	F
36	46	<b>I'M LEAVING IT ALL UP TO YOU</b> DONNY & MARIE OSMOND/MGM M3G 4968	4	F
37	33	<b>SMALL TALK</b> SLY & THE FAMILY STONE/Epic PE 32939	13	F
38	42	<b>ALICE COOPER'S GREATEST HITS</b> /Warner Bros. W 2803	7	F
39	31	<b>THAT NIGGER'S CRAZY</b> RICHARD PRYOR/Partee PBS 2404 (Stax)	18	E
40	28	<b>SOUTHER, HILLMAN, FURAY BAND</b> /Asylum 7E-1006	14	F
41	30	<b>ON THE BEACH</b> NEIL YOUNG/Reprise R 2180	11	F
42	35	<b>COMIN' FROM ALL ENDS</b> NEW BIRTH/RCA APL1-0495	9	E
43	27	<b>LOVE SONG FOR JEFFREY</b> HELEN REDDY/Capitol SO 11284	27	F
44	39	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/Apple SO 3414 (Capitol)	45	F
45	43	<b>JOURNEY TO THE CENTRE OF THE EARTH</b> RICK WAKEMAN/ A&M SP 3621	19	F
46	56	<b>FEATS DON'T FAIL ME NOW</b> LITTLE FEAT/Warner Bros. BS 2784	4	F
47	61	<b>SALLY CAN'T DANCE</b> LOU REED/RCA CPL1-0611	3	F
48	55	<b>GIVE IT TO THE PEOPLE</b> RIGHTEOUS BROS./Haven ST 9201 (Capitol)	5	F
49	48	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH/Epic KE 32247	59	E
50	47	<b>POEMS, PRAYERS &amp; PROMISES</b> JOHN DENVER/RCA LSP 4499	68	E

BACHMAN-TURNER OVERDRIVE NOT FRAGILE



51	37	<b>HELL</b> JAMES BROWN/Polydor PD 2-9001	12	H
52	40	<b>ILLUSIONS ON A DOUBLE DIMPLE</b> TRIUMVIRAT/Harvest ST 11311 (Capitol)	10	F
53	44	<b>MOONTAN</b> GOLDEN EARRING/MCA 396	21	F
54	49	<b>BRIDGE OF SIGHS</b> ROBIN TROWER/Chrysalis CHS 1057 (WB)	26	F
55	58	<b>COUNTRY</b> ANNE MURRAY/Capitol ST 11324	7	F
56	52	<b>BABY DON'T GET HOOKED ON ME</b> MAC DAVIS/Columbia KC 32712	31	E
57	53	<b>LIVE IN LONDON</b> O'JAYS/Phila. Intl. KZ 32953 (Col)	16	E
58	51	<b>STARS AND STRIPES FOREVER</b> NITTY GRITTY DIRT BAND/ United Artists UA-LA184-J2	11	H
59	50	<b>BEFORE THE FLOOD</b> BOB DYLAN/THE BAND/Asylum AB 201	15	I

## CHARTMAKER OF THE WEEK

60	130	<b>ELDORADO</b> ELECTRIC LIGHT ORCHESTRA United Artists UA-LA339-G	1	F
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61	70	<b>HERGEST RIDGE</b> MIKE OLDFIELD/Virgin VR 13-109 (Atlantic)	3	F
62	79	<b>ROXY AND ELSEWHERE</b> ZAPPA/MOTHERS OF INVENTION/ DiscReet 2DJ 2202	3	H
63	131	<b>LATE FOR THE SKY</b> JACKSON BROWNE/Asylum 7E-10017	1	F
64	66	<b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN/ MCA 2-10003	53	I
65	73	<b>SLOW FLUX</b> STEPPENWOLF/Mums PZ 33093 (Col)	3	F
66	71	<b>BUDDHA AND THE CHOCOLATE BOX</b> CAT STEVENS/ A&M SP 3623	28	F
67	77	<b>OLIVIA NEWTON-JOHN</b> /MCA 389	13	F
68	75	<b>KIMONO MY HOUSE</b> SPARKS/Island ILPS 9272	5	F
69	76	<b>VERITIES &amp; BALDERDASH</b> HARRY CHAPIN/Elektra 7E-1012	4	F
70	57	<b>PRETZEL LOGIC</b> STEELY DAN/ABC ABCD 808	29	F
71	63	<b>COURT AND SPARK</b> JONI MITCHELL/Asylum 7E-1001	38	F
72	59	<b>ROCK YOUR BABY</b> GEORGE McCRAE/T.K. 501	10	E
73	103	<b>THE POWER AND THE GLORY</b> GENTLE GIANT/Capitol ST-11337	1	F
74	84	<b>DANCING MACHINE</b> JACKSON FIVE/Motown M6-780S1	3	F
75	68	<b>JIM STAFFORD</b> /MGM SE 4947	19	F
76	62	<b>FREEDOM FOR THE STALLION</b> HUES CORPORATION/RCA APL1-0323	16	E
77	78	<b>BEST OF BREAD</b> /Elektra EKS 75056	66	F
78	80	<b>PUSSY CATS</b> HARRY NILSSON/RCA CPL1-0570	5	F
79	93	<b>REMEMBER THE FUTURE</b> NEKTAR/Passport PPS 98002 (ABC)	2	F
80	82	<b>ROAD FOOD</b> GUESS WHO/RCA APL1-405	22	E
81	86	<b>THE MIRROR</b> SPOOKY TOOTH/Island ILPS 9292	6	F
82	91	<b>CHILD OF THE NOVELTY</b> MAHOGANY RUSH/20th Century T-451	2	F
83	85	<b>HAMBURGER CONCERTO</b> FOCUS/Atco SD 36-100	7	F
84	88	<b>I GOT A NAME</b> JIM CROCE/ABC ABCD 797	45	F
85	87	<b>ANTHOLOGY, VOL. II</b> DUANE ALLMAN/Capricorn 2CP 0139 (WB)	4	H
86	90	<b>PERFECT ANGEL</b> MINNIE RIPERTON/Epic KE 32561	3	E
87	89	<b>THE STING</b> ORIGINAL SOUNDTRACK/MCA 2040	43	F
88	95	<b>HEROES ARE HARD TO FIND</b> FLEETWOOD MAC/Reprise M5219L	2	F
89	60	<b>FROM THE MARS HOTEL</b> GRATEFUL DEAD/Grateful Dead GD 102	15	F
90	54	<b>TRES HOMBRES</b> Z Z TOP/London XPS 631	23	F
91	65	<b>ON THE BORDER</b> EAGLES/Asylum 7E-1004	27	F
92	92	<b>OPEN OUR EYES</b> EARTH, WIND & FIRE/Columbia KC 32712	31	E
93	64	<b>WALKING MAN</b> JAMES TAYLOR/Warner Bros. W2794	16	F
94	94	<b>AMERICAN GRAFFITI</b> SOUNDTRACK/MCA 2-8001	55	H
95	104	<b>YOU DON'T MESS AROUND WITH JIM</b> JIM CROCE/ABC ABCD 756	71	F
96	96	<b>THE SINGLES 1969-73</b> CARPENTERS/A&M SP 3601	46	F
97	98	<b>MANDRILLAND</b> MANDRILL/Polydor PD2-9002	2	H
98	105	<b>ANDY KIM</b> /Capitol ST-11318	1	F
99	105	<b>QUATRO</b> SUZI QUATRO/Bell 1313	1	F
100	69	<b>DIAMOND DOGS</b> DAVID BOWIE/RCA CPL1-0374	13	F



THE WAITING IS OVER...

JETHRO TULL HAVE GIVEN BIRTH



THE NEW JETHRO TULL ALBUM "WARCHILD" CHR 1067 IS NOW AVAILABLE



ON **Chrysalis** RECORDS AND TAPES

# 101 THE ALBUM CHART 150

OCT. 19	OCT. 12	
101	74	DAWN'S NEW RAGTIME FOLLIES/Bell 1130
102	126	IN HEAT LOVE UNLIMITED/20th Century T-443
103	112	MIAMI JAMES GANG/Atco SD 36-102
104	119	AVERAGE WHITE BAND/Atlantic SD 7308
105	113	THE POINTER SISTERS LIVE AT THE OPERA HOUSE/ Blue Thumb BTS 8002 (ABC)
106	109	LET IT FLOW ELVIN BISHOP/Capricorn CP 0135 (WB)
107	117	GOOD OLD BOYS RANDY NEWMAN/Reprise MS 2193
108	108	CHICAGO VI/Columbia KC 32400
109	110	PEACE ON YOU ROGER McGUIINN/Columbia KC 31956
110	120	PAPER LACE/Mercury SRM-1-1008
111	115	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
112	67	ON STAGE LOGGINS & MESSINA/Columbia PG 32848
113	106	SHININ' ON GRAND FUNK/Capitol SWAE 11278
114	122	PHOEBE SNOW/Shelter 2109 (MCA)
115	133	ILLUMINATIONS ALICE COLTRANE AND CARLOS SANTANA/ Columbia PC 32900
116	102	MIRROR IMAGE BLOOD, SWEAT & TEARS/Columbia KC 32929
117	118	CHICAGO TRANSIT AUTHORITY/Columbia GP 8
118	81	LIVE ON STAGE IN MEMPHIS ELVIS PRESLEY/RCA CPL1-0606
119	129	DO IT BABY MIRACLES/Tamla T6-335S1 (Motown)
120	99	MACHINE GUN COMMODORES/Motown M6-798S1
121	—	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE J. GEILS BAND/Atlantic SD 18107
122	124	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
123	134	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM M3G 4959
124	125	APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB)
125	128	HALL OF THE MOUNTAIN GRILL HAWKWIND/UA-LA328-G
126	100	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco 69001
127	127	IRISH TOUR '74 RORY GALLAGHER/Polydor PD2-9501
128	137	SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488
129	—	RELEASE YOURSELF GRAHAM CENTRAL STATION/Warner Bros. BS 2814
130	114	KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB)
131	97	STREET PARTY BLACK OAK ARKANSAS/Atco SD 36-101
132	139	I'VE GOT MY OWN ALBUM TO DO RON WOOD/ Warner Bros. BS 2819
133	141	WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509
134	135	NOBODY DOES IT LIKE ME SHIRLEY BASSEY/United Artists UA-LA114-G
135	—	INTRODUCING EDDIE AND THE FALCONS ROY WOOD'S WIZZARD/United Artists UA-LA219-G
136	107	SOME NICE THINGS I'VE MISSED FRANK SINATRA/ Reprise F 2195
137	138	HIGH ENERGY FREDDIE HUBBARD/Columbia KC 33048
138	140	SENSE OF DIRECTION CLIMAX BLUES BAND/Sire SAS 7501 (ABC)
139	147	ROCKY HORROR SHOW/Ode SP 77026 (A&M)
140	143	STREETLIGHTS BONNIE RAITT/Warner Bros. BS 1818
141	116	STEVIE WONDER PRESENTS SYREETA/Motown M6-808S1
142	—	BLUE PINE TREES UNICORN/Capitol ST 11334
143	149	RUSH/Mercury SRM-1-1011
144	—	THE SONGS OF JIM WEATHERLY/Buddah BDS 5608
145	—	ALL IN LOVE IS FAIR NANCY WILSON/Capitol ST 11317
146	121	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)
147	—	HARD CORE POETRY TAVARES/Capitol ST-11316
148	—	THE RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734
149	111	I & II SEALS & CROFTS/Warner Bros. 2WS 2809
150	136	THE MIGHTY MIGHTY DELLS DELLS/Cadet CA 60030 (Chess/Janus)

## 151-200 NEW & ACTIVE

151	THIRD ANNUAL PIPEREAM ATLANTA RHYTHM SECTION/ Polydor PD 6027	175	ONE HELL OF A WOMAN VIKKI CARR/Columbia KC 32860
152	TURN OF THE CARDS RENAISSANCE/ Sire SAS 7502 (ABC)	176	DORY PREVIN/Warner Bros. BS 2811
153	ANOTHER TIME EARTH, WIND & FIRE/Warner Bros. 2WS 2798	177	MIGRATION CREATIVE SOURCE/ Sussex SRA 8035
154	CHICAGO II/Columbia KGP 24	178	TIM MOORE/Asylum 7E 1019
155	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury RXL 100 (Chelsea)	179	HYDRA/Capricorn CPO 130 (WB)
156	GREATEST HITS SONNY & CHER/ MCA 2117	180	TENTH ANNIVERSARY ALBUM BOBBY GOLDSBORO/United Artists UA LA 311
157	CITY IN THE SKY STAPLE SINGERS/ Stax STS 5515	181	INNER SPECTRUM ACE SPECTRUM/ Atlantic SD 7299
158	TREASURE CHEST HERBIE HANCOCK/ Warner Brothers 2WS 2807	182	MO' ROOTS TAJ MAHAL/Columbia KC 33051
159	IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND/ MGM M3G 4944	183	STARTING OVER RASPBERRIES/ Capitol ST 11329
160	LIGHT OF WORLDS KOOL AND THE GANG/Delight DEP-2014 (PIP)	184	CHAMELEON MAYNARD FERGUSON/ Columbia KC 33007
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163	LADIES LOVE OUTLAWS TOM RUSH/ Columbia KE 33054	187	IS IT IN EDDIE HARRIS/Atlantic SD 7304
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165	WINTER IN AMERICA GIL SCOTT- HERON/Sirata-East 19742	189	ANTHOLOGY FOUR TOPS/ Motown M9-809A3
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173	THE WONDER OF IT ALL HEARTSFIELD/Mercury SRM-1-1003	197	THE FIRST CLASS FIRST CLASS/ U.K. 53109 (London)
174	BIG BAMBU CHEECH & CHONG/ Ode SP 7704 (A&M)	198	BEADED DREAMS THROUGH TURQUOISE EYES REDBONE/ Epic KE 33053
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## Felix Cavaliere Brings Back 'Happy Music'

By ROBERTA SKOPP

■ NEW YORK — Felix Cavaliere's back. But the fact of the matter is that he never really left. There's just been a lot of unpublicized space between the old (or is it young?) Rascal days and his current return in the form of his new and oh so good Todd Rundgren co-produced Bearsville disc.

As the leader of the Rascals, one of the major American groups of the '60s (Felix, in an interview with **Record World**, explained that the group formed in '65 and disbanded in about '71), he was primarily responsible for some of the best happy music of the day ("Good Lovin'," "Groovin'" and "People Got To Be Free" all hit the number one spot, while countless others reached the top ten). During that period, the group pioneered in certain respects: insisting in all contracts with concert promoters that one black act appear on each show that the Rascals played, refusing many offers to perform on the Ed Sullivan show because they felt that rock acts were receiving second-class treatment there and being one of the first white acts to truly penetrate the black market.

The course of the six years that the foursome was together took its toll: the various members changed direction and the group disbanded. Two wonderful Columbia albums were released by Felix and Dino Danelli (another original Rascal), but the point had come for Felix to go his own way (he refers to that time as his "transition period"), and after a lengthy amount of time, he was contractually released. In the interim, however, Felix produced Laura Nyro's "Christmas and the Beads of Sweat" and recorded a major portion of his current release, "Felix Cavaliere."

"Most of the album was done for Columbia. In fact, all but three songs were cut, but after Todd and I got together everything that was done was reworked," Felix explained. He expressed great respect for the capabilities of both Carman Moore, who has contributed on the disc via lyrics and arrangements, and Todd Rundgren for his production innovations. The trio have joined forces to come up with what is perhaps the most exciting new album on the streets. Rundgren's masterful production

### R, W & B (Grass) Lecture at Emory

■ ATLANTA — Red, White, & Blue (grass) go to college in Atlanta next week to conduct an evening class in bluegrass music as part of the Emory University campus program.



Felix Cavaliere

in no way eclipses Felix's fine music, it simply enhances it, as do Moore's lyrics and arrangements.

The single, "High Price To Pay," along with "Everlasting Love," exemplify the good-time feeling that Felix generates; "Funky Friday" is exactly what the title implies; and "I'm Free" simply exudes energy. The album

## Sylvester Sees Solo Success As an Additional Impetus

■ NEW YORK — Epic recording artist Terry Sylvester is in this country for three weeks visiting various radio stations to promote his new solo album, "Terry Sylvester." And lest anyone think otherwise, Terry remains an active and vital member of one of England's most successful groups, the Hollies.

"I have no ambition at the moment to be a solo artist," Terry remarked during a recent visit to **Record World**. "I've had time in the last two years to do some writing and I mentioned this to Robin Britten, our manager, and he said, 'Great, do it.' I cut four songs, they came out very good, so I finished the album and got a single off it."

"For the Peace Of All Mankind" is the name of the single, and it was co-written by Albert Hammond and Mike Hazelwood, who also co-wrote the Hollies' summer smash, "The Air That I Breathe."

At the mention of "Air," the discussion turned to the Hollies' current fortunes. "'Air' is one of the best songs ever written and it opened up things for the Hollies. Wait'll you hear our next record! The next single will be very, very good. It's going to jolt audiences in the same way that 'He Ain't Heavy' did."

as a whole is superb.

Performing is something that, although Felix can adjust to it from personal experience, will be limited at first and grow with demand. "We just taped 'Don Kirshner's Rock Concert' and that's the first time I'd been in front of an audience in three years," he explained. "But it was great fun because I worked with most of the musicians from the album—some of the Utopia people and Elliott Randall, and a conglomeration of friends."

Right now enjoying what he's doing, and working with people that he likes is of utmost importance to Felix. "It's fun to work with Todd. When you work with nice people and you have good vibrations around you, the result's so much better." And, as far as writing is concerned, Felix's feelings are "I love to do it, but I have to do it for something or somebody." Well, judging from the album and the public's reaction, there's gonna be lots of people for Felix to keep on doing it for.



Tony Sylvester

What about Terry Sylvester?

"I'd love to tour, but there has to be some success with the album. Even with that, a tour would be difficult because of all the strings and lush orchestrations required. Perhaps for my second album I'll get a bit more basic, something I can take on the road easily."

"Ultimately, I will have to become established on my own. The Hollies can't go on forever."

Maybe not, but the Hollies have demonstrated an almost unparalleled resiliency since their inception. At any rate, one wishes only the best for the very talented and engaging Terry Sylvester.

David McGee

## Chelsea/Roxbury Labels Launch Full Campaign

■ LOS ANGELES — By zeroing in on four major regional clinics in the country, Chelsea/Roxbury Records will be kicking-off the most intensive and massive sales and promotional campaign in its history with which it will launch its Fall product release to its distributors.

Chaired by Wes Farrell, the Chelsea and Roxbury labels' president, and Ed Walker, vice president marketing and sales for both labels, the product clinic takes place in New York, Chicago, New Orleans and in Los Angeles.

"This will be the first major product release schedule we'll be releasing through our new set-up of utilizing independent distributors around the country," Farrell said. "We switched from distribution by a major label for independence because we knew this would produce a better working atmosphere for our growth and advancement in the industry. The results of our Fall product release will certainly go a long way toward proving our corporate contention," he emphasized.

Walker said the albums showcased and dissected at the clinics include: "The Bitter End Years," a three-set album featuring 30 major record stars and canvassing the '60s and early '70s in folk, comedy and pop music; a presentation of "The Best Of Wayne Newton Live;" the latest album from Australia's Brian Cadd, titled "Moonshine;" and the launching of Adam Miller's "Westwind Circus," produced by Cashman and West. Additionally, supplemental campaigns will be submitted on two recent releases from the diskeries: New York City's "Soulful Road" album and William DeVaughn's "Be Thankful For What You Got".

### Pvt. Stock Inks Valli

■ NEW YORK—Larry Uttal, president of Private Stock Records, recording artist Frankie Valli and producer Bob Crewe have entered into a relationship under a new, long-term, artist agreement between Valli and Private Stock. The first release, "My Eyes Adored You" by Frankie Valli, brings the noted artist to the new Private Stock label.

### Promoters Sue CSN&Y

■ NEW YORK—Promoters Shelly Finkel and Jim Koplik have filed suit against Crosby, Stills, Nash & Young for \$6 million damages arising out of that group's cancellation of their scheduled September 21 appearance at Ontario Motor Speedway.

OCTOBER 19, 1974

OCT. 19	OCT. 12	
1	4	<b>PAPA DON'T TAKE NO MESS PT. 1</b> JAMES BROWN—Polydor 14255
2	2	SKIN TIGHT OHIO PLAYERS—Mercury 73069
3	1	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395
4	9	HIGHER PLANE KOOL AND THE GANG—Delite 1562 (PIP)
5	3	YOU HAVEN'T DONE NOTHIN' STEVIE WONDER—Tamla T54252F (Motown)
6	7	THE PLAYER, PT. 1 FIRST CHOICE—Philly Groove 200 (Bell)
7	16	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC)
8	8	VIRGIN MAN SMOKEY ROBINSON—Tamla T54250F (Motown)
9	6	IN THE BOTTLE BROTHER TO BROTHER—Turbo 039 (All Platinum)
10	10	AIN'T NOTHING LIKE THE REAL HING ARETHA FRANKLIN—Atlantic 3200

11	12	DON'T SEND NOBODY ELSE ACE SPECTRUM—Atlantic 3012
12	13	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN—Roxbury 2001 (Chelsea)
13	20	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK)
14	23	LET'S STRAIGHTEN IT OUT LATIMORE—Glades 1222 (TK)
15	15	YOU GOT TO BE THE ONE CHI-LITES—Brunswick B 55514
16	14	DO IT FLUID BLACKBYRDS—Fantasy 729
17	21	EVERLASTING LOVE CARL CARLTON—Back Beat 7001 (ABC)
18	22	BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703
19	5	DO IT BABY MIRACLES—Tamla T54248F (Motown)
20	24	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279
21	36	WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
22	26	DEVOTION EARTH, WIND AND FIRE—Columbia 3-10026
23	28	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206
24	25	HAPPINESS IS BEING WITH YOU TYRONE DAVIS—Dakar 4536
25	11	CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE—20th Century TC 2120
26	33	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)
27	29	I SHOT THE SHERIFF ERIC CLAPTON—RSO 500 (Atlantic)
28	32	ASK ME ECSTASY, PASSION & PAIN—Roulette 7159
29	34	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614
30	35	SOMETHING'S MIGHTY, MIGHTY WRONG IMPRESSIONS—Curton 2003
31	38	I FEEL A SONG IN MY HEART GLADYS KNIGHT & THE PIPS—Buddah BDA 433N
32	17	THEN CAME YOU DIONNE WARWICKE & SPINNERS—Atlantic 3029
33	18	LIVE IT UP (PT. 1) ISLEY BROTHERS—T-Neck Z58 2254 (Columbia)
34	41	DISTANT LOVER MARVIN GAYE—Tamla T54254F (Motown)
35	42	SHE'S GONE TAVARES—Capitol 3957
36	37	YOU'VE BEEN DOING WRONG THELMA HOUSTON—Motown M 1316F
37	40	WHAT'S YOUR NAME MOMENTS—Stang 5056
38	39	HOOKED, HOGTIED AND COLLARED PAUL KELLY—WB 8008
39	46	WORN OUT BROKEN HEART SAM DEES—Atlantic 3205
40	44	HELL OF A FIX MARION JARVIS—Roxbury 2000 (Chelsea)
41	51	SHOE SHOE SHINE DYNAMIC SUPERIORS—Motown F1324F

42	59	LOOSE BOOTY SLY & THE FAMILY STONE—Epic 50033
43	49	LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Bell)
44	45	YOU LITTLE TRUSTMAKER TYMES—RCA PB 10022
45	47	LA LA PEACE SONG O. C. SMITH—Columbia 3-46081
46	48	EBONY PRINCESS JIMMY BRISCOE AND THE LITTLE BEAVERS—Pi Kappa 600
47	54	WHEN WILL I SEE YOU AGAIN THREE DEGREES—Phila. Intl. ZS8 3530 (Col)
48	50	KEEP ON STEPPIN' FATBACK BAND—Event 217 (Spring)
49	52	YOU WERE RIGHT ON TIME RIPPLE—GRC 2030
50	57	I CAN'T LEAVE YOU ALONE GEORGE McCRAE—T.K. 1007
51	58	HEY, POCKY A-WAY METERS—Reprise RPS 1307
52	65	THREE RING CIRCUS BLUE MAGIC—Atco 7004
53	63	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN—ABC 12032
54	67	ROCKIN' SOUL HUES CORPORATION—RCA PB-10066
55	64	IT'S SEPTEMBER JOHNNIE TAYLOR—Stax 0226
56	60	YOU CAN'T GO HALFWAY JOHNNY NASH—Epic 8 50021
57	19	DOOR TO YOUR HEART DRAMATICS—Cadet 5704 (Chess/Janus)
58	56	NOTHING FROM NOTHING BILLY PRESTON—A&M 1544
59	69	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012
60	62	I CAN'T FIGHT YOUR LOVE MODULATIONS—Buddah 418
61	27	AIN'T NO LOVE IN THE HEART OF THE CITY BOBBY BLAND—Dunhill 15003
62	70	GANGSTER BOOGIE BUMP WILLIE HENDERSON—Playboy 6011
63	66	KIBURI INCREDIBLE BONGO BAND—Pride 760 (Atlantic)
64	30	MIDNIGHT FLOWER FOUR TOPS—Dunhill 15005
65	68	SEXY IDA, PT. II IKE & TINA TURNER—United Artists UAXW 5284
66	—	BE TRUTHFUL TO ME BILLY PAUL—Phila. Intl. ZS8 3551 (Col)
67	—	EVERYBODY'S GOT TO GIVE IT UP ASHFORD & SIMPSON—Warner Brothers WBS 8030
68	71	PHILADELPHIA B.B. KING—ABC 12029
69	—	STREET RUNNER NANCY WILSON—Capitol 3956
70	—	I KEEP ON LOVIN' YOU ZZ HILL—United Artists 536
71	73	PARTY FREAKS, PT. II MIAMI featuring ROBERT MOORE—Drive 6234 (TK)
72	—	LAUGHTER IN THE RAIN LEA ROBERTS—United Artists 539
73	—	A NICE GIRL LIKE YOU INTRUDERS—T-SOP 8-4758 (Col)
74	—	WAKE UP AND START STANDING YOUNGHEARTS—20th Century Z130
75	—	IS IT IN EDDIE HARRIS—Atlantic 45 5100

## Soul Truth (Continued from page 124)

there will be another meeting held at PUSH headquarters, 930 E. 50th St., Chicago. Different subjects pertinent to the recording industry will be discussed. Meetings with key radio personnel from around the country, small record distributors planning to teach the mechanics and operation for cooperative buying, and pressing plant operators "to find out how many blacks are in key positions in that level of the industry," will be conducted.



At their recent appearance at Radio City Music Hall in New York were the Independents. A luncheon was held at Scepter Records studio for all industry folks. Shown here discussing the initial reaction to their fine performance are (from left) Eric Thomas, Maurice Jackson, Record World r&b editor Dede Dabney; Chuck Jackson; Helen Curry, seated and national promotion director Maye James.

## Raising the Rufus



Recently visiting Record World to discuss their current tour with Stevie Wonder and their new single release, "You Got the Love," were members of ABC recording group, Rufus, featuring Chaka Khan. Pictured from left are Bob Ellis, Rufus' manager; Chaka Khan, lead vocal; Tony Maiden, lead guitarist; Mitchell Kanner, Record World art director; and Karen Fleeman, Record World assistant editor.

## McCrae Sets UK Tour

NEW YORK—Upon the completion of his current tour of the United States, George McCrae, who recently topped the charts with his hit "Rock Your Baby," will embark on an extensive tour of England.

According to personal manager Vince Rottkamp, head of Atlantic Coast Talent, McCrae will attend a reception in his honor in England on November 19 and kick off the tour with an appearance at Town Hall in Walthampan on Nov. 20.

## Gregory Honored



Shown receiving a plaque from the Southern California chapter of the American Civil Liberties Union after he spoke at an ACLU meeting held in Los Angeles is United Artists-Poppy recording artist Dick Gregory, accepting the plaque from Ramona Ripston, executive director of ACLU of Southern California.

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1. **CAN'T GET ENOUGH**  
BARRY WHITE—20th Century T-444
2. **SKIN TIGHT**  
OHIO PLAYERS—Mercury SRM-1-705
3. **RAGS TO RUFUS**  
RUFUS—ABC ABCX 809
4. **THE KIDS AND ME**  
BILLY PRESTON—A&M SP 36451
5. **THRUST**  
HERBIE HANCOCK—Columbia PG 32965
6. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
7. **LIVE IT UP**  
ISLEY BROS.—T-Neck PZ 33080 (Col)
8. **DANCING MACHINE**  
JACKSON FIVE—Motown M6-78051
9. **FULFILLINGNESS' FIRST FINALE**  
STEVIE WONDER—Tamla T6-33251 (Motown)
10. **COMIN' FROM ALL ENDS**  
NEW BIRTH—RCA APL1-0495
11. **MANDRILLAND**  
MANDRILL—Polydor PD 2-9002
12. **PERFECT ANGEL**  
MINNIE RIPERTON—Epic DE 32561
13. **HARD CORE POETRY**  
TAVARES—Capitol ST-11316
14. **IN HEAT**  
LOVE UNLIMITED—20th Century T-443
15. **THAT NIGGER'S CRAZY**  
RICHARD PRYOR—Partee PRS 2404 (Stax)
16. **MARVIN GAYE LIVE**  
Tamla T6-33351 (Motown)
17. **MIGHTY LOVE**  
SPINNERS—Atlantic SD 7269
18. **LET'S PUT IT ALL TOGETHER**  
STYLISTICS—Avco AV 69001
19. **OPEN OUR EYES**  
EARTH, WIND & FIRE—Columbia KC 32712
20. **ILLUMINATIONS**  
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
21. **HELL**  
JAMES BROWN—Polydor PD 2-9001
22. **ALL IN LOVE IS FAIR**  
NANCY WILSON—Capitol ST 11317
23. **KEEP ON DANCIN'**  
BOHANNON—Dakar DK 76910
24. **DO IT BABY**  
MIRACLES—Tamla T6-33451 (Motown)
25. **STANDING ON THE VERGE OF GETTING IT ON**  
FUNKADELIC—Westbound WB 1001 (Chess/Janus)
26. **ROCK YOUR BABY**  
GEORGE McCRAE—T.K. 501
27. **LIGHT OF WORLDS**  
KOOL & THE GANG—Delite DEP-2014 (PIP)
28. **HANG ON IN THERE BABY**  
JOHNNY BRISTOL—MGM M3G 4959
29. **SMALL TALK**  
SLY AND THE FAMILY STONE—Epic PE 32930
30. **BE THANKFUL FOR WHAT YOU GOT**  
WILLIAM DeVAUGHN—Roxbury 100 (Chelsea)
31. **TREASURE CHEST**  
HERBIE HANCOCK—Warner Bros. 2WS 2798
32. **THE MIGHTY MIGHTY DELLS**  
Cadet CA 60030 (Chess/Janus)
33. **BLACKBYRDS**  
Fantasy F9444
34. **WILD AND PEACEFUL**  
KOOL AND THE GANG—Delite DEP-2013 (PIP)
35. **CITY IN THE SKY**  
STAPLE SINGERS—Stax STS 5515
36. **ANOTHER TIME**  
EARTH, WIND & FIRE—Warner Bros. 2WS 2798
37. **MORE, MORE, MORE**  
LATIMORE—Glades 6503 (TK)
38. **RELEASE YOURSELF**  
GRAHAM CENTRAL STATION—Warner Bros. BS 2814
39. **MIGRATION**  
CREATIVE SOURCE—Sussex SRA 8035
40. **FREEDOM FOR THE STALLION**  
HUES CORP.—RCA APL1-0323

# JAZZ

By MICHAEL CUSCUNA



■ Arranging, producing and session work are fine creative endeavors, but when you have your own music to perform, nothing can fill the need to have the music realized. As one of the legion of fans who has been badgering Arif Mardin to make a solo album of his real music, I am delighted to say that it has arrived. The music is not classifiable, but certainly strong in jazz elements and appeal. To perform his series of great tone poems, Arif enlisted the services of Randy & Michael Brecker, Michal Urbaniak, Billy Cobham, Gary Burton, David Newman, Hubert Laws, Pat Rebillot and Cornell Dupree, just to mention a few. The album, recently released, is called "Journey," on Atlantic.

\* \* \*

Heiner Stadler is a brilliant composer and arranger who has worked with James Moody and Robin Kenyatta, among others. Last year, he began his own label, Labor Records, with "Brains On Fire" which featured an all-star sextet and a quartet. He has now released "Brains On Fire, Volume Two" with one piece each by a similar all-star sextet, a quartet with Tyrone Washington and the duo of Dee Dee Bridgewater and Reggie Workman. The album is as fresh and stunning as the first, full of taste, inventive writing and great playing. Other musicians include Jimmy Owens, Garnett Brown, Joe Farrell and Joe Chambers.

Stadler is now working on a Tyrone Washington album for his label, which is distributed through New Music Distribution, 6 W. 95 St., New York, N.Y. 10025.

\* \* \*

Pete Welding's Testament label, long an outstanding independent in the field of blues recording, is continuing his modern jazz series, which began more than a year ago with one of the finest and, unfortunately, most neglected albums of the year—"Dialogue for Reeds and Piano" by pianist-composer Pete Robinson. Using three different reed players on various instruments in various combinations, he created a magnificent set of creative music.

Robinson also organized a quartet for saxophonist Phil Woods during his stay in Los Angeles. The result is Testament's second jazz release, "New Music by The Phil Woods Quartet," Wayne Shorter's "Nefertiti" and Herbie Hancock's "Riot." The music is extremely dynamic and beautiful, showing new directions for Woods.

The saxophonist is back in New York now and has completed his first album for Muse. In the meantime, Testament Records' address is 507 Palo Verde Avenue, Pasadena, California 91107. They are also distributed by New Music Distribution.

\* \* \*

Drummer Bob Pozar, a leading New York new music drummer of the mid sixties, who had one very fine album on Savoy, has changed his name to Cleve Pozar and released an amazing solo percussion album on his own CSP label, distributed by New Music Distribution. The album uses tape loops, overdubbing and all sorts of mallet instruments that create some exceptional and very unique music.

\* \* \*

Among the new albums on Strata-East are a beautiful solo piano album from Stanley Cowell, trombonist Dick Griffin's "The Eighth Wonder" with Sam Rivers and Cecil McBee among others, a set by Keno Duke's Contemporaries with some fine straight ahead music from Harold Mabern, Frank Strozier and George Coleman and an amazing album by tenor saxophonist Charlie Rouse that has to be heard to be believed. The album "Two Is One" is a major step forward for Thelonious Monk's former tenor man. Also in operation is the Strata label out of Detroit with the first release including the amazing Contemporary Jazz Quintet with Kenny Cox and Charles Moore. Strata-East has changed its address to 156 Fifth Ave., New York, New York 10010.

OCTOBER 19, 1974

1. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
2. **THRUST**  
HERBIE HANCOCK—Columbia PG 32965
3. **ONE**  
BOB JAMES—CTI 6043 (Motown)
4. **HIGH ENERGY**  
FREDDIE HUBBARD—Columbia KC 33048
5. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 37231
6. **BLACKBYRDS**  
FANTASY F9444
7. **WINTER IN AMERICA**  
GIL SCOTT-HERON—Strata-East 19742
8. **PERFORMANCE**  
ESTHER PHILLIPS—Kudu 18 (Motown)
9. **STREET LADY**  
DONALD BYRD—Blue Note LA 404-F(UA)
10. **TREASURE ISLAND**  
KEITH JARRETT—Impulse AS 9274 (ABC)
11. **CROSSWINDS**  
BILLY COBHAM—Atlantic SD 7300
12. **MAGIC AND MOVEMENT**  
JOHN KLEMMER—Impulse AS 9296 (ABC)
13. **BLUES ON BACH**  
MODERN JAZZ QUARTET—Atlantic SD 1652
14. **WHERE HAVE I KNOWN YOU BEFORE**  
RETURN TO FOREVER featuring CHICK COREA—Polydor PD 6509
15. **IS IT IN**  
EDDIE HARRIS—Atlantic SD 7304
16. **SOLO CONCERTS**  
KEITH JARRETT—ECM 3-1035/37 (Polydor)
17. **AFRICA BRASS SESSIONS VOL. II**  
JOHN COLTRANE—Impulse AS 9273 (ABC)
18. **YESTERDAYS**  
GATO BARBIERI—Flying Dutchman BDL1-0550 (RCA)
19. **LOVE, SEX AND THE ZODIAC**  
CANNONBALL ADDERLEY—Fantasy F9445
20. **POWER OF SOUL**  
IDRIS MUHAMMAD—Kudu 17 (Motown)
21. **CHAMELEON**  
MAYNARD FERGUSON—Columbia KC 33007
22. **REGGAE**  
HERBIE MANN—Atlantic SD 1655
23. **LEAVING THIS PLANET**  
CHARLES EARLAND/STANLEY TURRENTINE—CTI 6029 (Motown)
24. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
25. **PYRAMID**  
CANNONBALL ADDERLEY—Prestige F 9455
26. **SCOTT JOPLIN: THE RED BACK BOOK**  
GUNTHER SCHULLER—Angel S 36060
27. **SWEET LOU**  
LOU DONALDSON—Blue Note BNLA 2596 (UA)
28. **TREASURE CHEST**  
HERBIE HANCOCK—Warner Bros 2WS 2807
29. **UP THE STREET, ROUND THE CORNER**  
KENNY BURRELL—Fantasy F9458
30. **BLACKS AND BLUES**  
BOBBY HUMPHREY—Blue Note LA 142-G (UA)
31. **BRASSWINDS**  
GENE AMMONS—Prestige 10080
32. **CHAPTER THREE: VIVA EMELIANO ZAPATA**  
GATO BARBIERI—Impulse AS D9279 (ABC)
33. **ILLUMINATIONS**  
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
34. **WHIRLWINDS**  
DEODATO—MCA 410
35. **UPON THIS ROCK**  
JOE FARRELL—CTI 6042 (Motown)
36. **PIECES OF DREAMS**  
STANLEY TURRENTINE—Fantasy F9465
37. **OLINGA**  
MILT JACKSON—CTI 6046 (Motown)
38. **BLACK BYRD**  
DONALD BYRD—Blue Note LA 047-F (UA)
39. **THE REVOLUTION WILL NOT BE TELEVISED**  
GIL SCOTT-HERON—Flying Dutchman BLD 10613 (RCA)
40. **DON'T YOU WORRY 'BOUT A THING**  
HANK CRAWFORD—Kudu KU 19 (CTI)

## Fred Fioto (Continued from page 17)

The record industry is a day to day business. Things change, people change, and their likes and dislikes are in constant flux. We have to try and feel the mood and understand what motivates the kids today. Discotheques and their popularity have rejuvenated the record industry."

### Discotheques

Fioto is quick to recognize the importance of the "discotheque revolution" in being a paramount element in Kool & the Gang's success story. "They were exposed in a new region. Previous to that, their exposure had been limited to the black market: r&b airplay, momma and poppa stores located in the black ghettos. But through the discotheques their exposure has heightened and the areas they are now able to touch upon are completely new," Fioto explained.

"We like our organization to operate in a family structure," Fioto said. "We have a small staff of eleven people and we're a close knit group. We also feel that it's important that our artists don't feel limited in their creativity. We don't put a time clock on our groups while they're in the studio. There's no budget and they've got carte blanche." When questioned as to whether he believed that groups would abuse

that privilege, especially in view of the high costs of production nowadays, Fioto explained that they are involved with serious minded people who are very concerned with what they're putting out. And, if they have a bomb, he'll send 'em right back into the studio again because, what they miss today they'll get tomorrow.

All members of Kool & the Gang write, and, up until recently, group-member Ronald Bell has handled the production reins on his own. However, lead guitarist Claydes Smith asked if he could produce a session and proceeded to do so in fine form. "Not only am I helping the company by allowing these kids to do what they want to do but I'm helping the artist fulfill future needs. An artist doesn't stay hot forever. And, in doing so, I'm building a firm with a staff of producers who can now cut other acts for me," Fioto stated.

Throughout his interview with **Record World** Fioto stressed that his partner, Ted Eddy Simonetti, is a major part of the functioning of the company. "He taught me everything I know . . . And he's still teaching me," Fioto concluded. And, judging from the momentum that the two of them have created with De-Lite, he's a marvelous teacher.

## Columbia House Names DeVito

■ NEW YORK — George DeVito has been appointed director of broadcast packages in the artists and repertoire department of the Columbia House Division of CBS.

Reporting to Ralph F. Colin, Jr., vice president, artists and repertoire, DeVito will be responsible for the planning, coordination and production of all musical product offered to the public by Columbia House through television and radio advertising.

DeVito comes to Columbia House after 6½ years as director of artists and repertoire, Columbia Special Products.

## Friedman Joins ABC

■ LOS ANGELES—Christie Barter, director of communications at ABC Records, has announced the appointment of Larry Friedman to the position of publicity coordinator in the company's east coast office.

In his new position, Friedman is charged with coordinating publicity efforts on behalf of ABC artists on tour as well as for those who come to New York. He will report to Howard Bloom, ABC's east coast manager of public and artist relations.

## Johnny-Come-Lately



Mercury artist Johnny Rodriguez (right) recently stopped by the Record World office to pick up his special RW plaque for his number one song, "Ridin' My Thumb to Mexico." Shown with Rodriguez is RW's Don Cusic.

## CBS-TV Inks Cher For Fall '75 Series

■ NEW YORK — Cher has been signed to an exclusive contract by the CBS Television Network under the terms of which she will star in a full-hour comedy-variety-music series in the fall of 1975, announced Robert D. Wood, president of the network.

Additionally, Wood said, Cher will star in a full-hour variety special to be presented on the network in February 1975.

## Mac Gayden's 'Drummer' Beats a Different Tune

■ NASHVILLE — Some people "step to the beat of a different drummer," as Thoreau so aptly stated, and these people must find a whole new band and audience for their music. One such person is Mac Gayden.

For seven years, Gayden was one of the top session men in Nashville — widely respected, in demand and enjoying the luxuries this comfortable life afforded. But something happened; an awareness occurred that saw Gayden walking out of sessions and finally dropping out of the Nashville recording scene.

### Area Code 615

Just prior to this he had recorded two critically acclaimed albums with other Nashville session men under the group name "Area Code 615" and started, with Wayne Moss, the group Barefoot Jerry. Gayden had also made his mark as a songwriter, penning "Shot a Hole in My Soul" and co-writing with Buzz Cason, "Everlasting Love" by Carl Carlton, which marks the third time this song has been a hit.

But Gayden felt that what was coming out of Nashville was "not good music." He moved to the mountains of east Tennessee and

evolved to become a "musical scientist"—a name he calls himself, explaining that he tries to produce music from pure creativity that "celebrates life."

In doing all this, Gayden separated himself from the commercial music scene. Still, he continued with his music, stating, "I just had to take a stand — quit thinking of only making money and concentrate on making music."

### Performing

Since Gayden "dropped out," he's had to face a lot of lean times, but he feels it's worth it. Also, he's getting back into performing music — his music, before the public. He's played Nashville's Exit/In on several occasions and is planning an album.

He completed one album already for a major label, but the project was dropped at the last minute. Gayden is not bitter about this, however, stating that "my new material is better." He plays some selected sessions now, including those by J. J. Caie, and may go on the road with Caie in the future.

### 'Musical Scientist'

One of the most respected musicians in Nashville, Gayden is now finding respect for his beliefs as a man, and will soon have the chance to show the music from a "musical scientist." At any rate, he is pursuing his goal of making the world a better place through his music — and the world of music will be a better world because Mac Gayden tried things his way.

Don Cusic

## Black Oak Concert Benefits Education

■ LITTLE ROCK, ARK. — Black Oak Arkansas is about to help end the one-room schoolhouse era in Arkansas, pledging proceeds from a concert held here on Sunday, Oct. 6, to a fund earmarked for construction of a new elementary school.

The school will be erected at the remote Oakland community in Marion County and replace what has been described by the State Department of Education as "the last remaining one-room schoolhouse used in the Arkansas system."

The concert in Barton Coliseum was the final event on the Arkansas State Fair calendar, and October 6 was designated "Black Oak Arkansas Day" by Governor Dale Bumpers.

## Metz Ups Daly

■ NEW YORK—Glynis Daly, until recently executive assistant to Steve Metz, has been made vice president of Stephen Metz, Ltd. She will continue working out of the company's west coast office, which is involved in record production, music publishing and personal management.

## Meetin' Murray



Epic's Murray McLauchlan flew from his native Toronto to the CBS Records Canada sales convention and gala in Vancouver recently, where he regaled the assembled execs, tradesters, press men and foreign reps and visitors with a full performance during the wrap-up banquet. McLauchlan, who is featured in his native Canada on Truth North Records (distributed by CBS), also met Goddard Leiberson, the American CBS Records chief, who flew in especially for the affair. McLauchlan's new Epic single, "Do You Dream of Being Somebody," is being rush-released. Shown above are McLauchlan (right) with Leiberson (center) and personal manager, Bernie Finkelstein.



## Gold Comes to Kim



Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., presented singer/songwriter Andy Kim with a gold record for his million selling single, "Rock Me Gently." Also in attendance at the presentation were (from left), Stu Yahm, CRI director, artist development; Don Zimmermann, CRI senior vice president, marketing; Kim; Menon; and Al Coury, CRI senior vice president, a&r/promotion/artist development.

## E/A Sales Drive

(Continued from page 4)

George Steele, vice president, Elektra/Asylum/Nonesuch marketing; Steve Wax, vice president, promotion; and Stan Marshall, national sales director. Jerry Sharell, the company's director of advertising and artist relations, was on hand in Los Angeles and Boston, and will also participate in New York and Atlanta.

Principally geared to current and forthcoming album releases from Elektra/Asylum/Nonesuch through January, 1975, the Road Show presentation features 28 pop, rock and country artists, and underscores each artist's current album and single. The show also introduces Elektra/Asylum field personnel to new artists including the Hagers, Essra Mohawk, Larry Ballard and A Foot In Coldwater.

The 50-minute color, stereo presentation was designed by E/A art director Glen Christensen and photographer Barry Feinstein, while the music sequencing and script were developed by Christensen, George Steele, Jerry Sharell and Paulette Rapp.

In each city, the Road Show will be presented to E/A and WEA field personnel and key account personnel. In addition to the presentation and discussion period following the show, the trek will include special receptions in each city. Following the Road Show's unveiling at the Century Plaza Hotel in Los Angeles, the first reception, a buffet supper held in Bel Air drew Elektra/Asylum staff members, key account personnel and many label artists from the L.A. area.

Following last week's presentations in Los Angeles, Dallas, Chicago, Cleveland and Philadelphia, the Road Show will be presented in Boston (Oct. 14), New York (15) and Atlanta (16).

## Buddah Oct. Release

■ NEW YORK—Gladys Knight & The Pips "I Feel A Song" and Curtis Mayfield's "Got To Find A Way" are leading the Buddah Group's five album October release. In addition, the company will release albums by the James Cotton Band ("100% Cotton"), the Charlie Daniels Band ("Fire on the Mountain") and a new album from saxophonist Monk Higgins.

The Gladys Knight & The Pips album is that group's third for Buddah — the group having scored two gold albums and five gold singles in the last 18 months. The material for the new effort comes from Burt Bacharach and Neil Simon, Bill Withers and Jim Weatherly.

"Got To Find A Way" is Mayfield's seventh album for the company as a soloist, he, too, having met gold and platinum success ever since his smash film score, "Super Fly."

The Charlie Daniels Band's latest is their third, and with the October release Cotton makes his label debut. The Higgins album will be geared to the discotheque and r&b markets.

## Chappell Inks Vincent



"Rockin'" Reggie Vincent, writer, artist and producer, has signed a long-term publishing and print agreement with Chappell Music Company on a worldwide basis. Vincent was co-creator with Alice Cooper of "Billion Dollar Babies" and has four tracks on Frijid Pink's latest Fantasy album. Pictured from left: Norman Weiser, president, Chappell; Vincent; Ron Sollevel, N.Y. Intl. manager.

## Dialogue (Continued from page 8)

**Bradley:** No. In fact, when I go to a meeting, I just talk it out like everybody else, and if it grabs hold of Elroy, Larry Gallagher, Paul . . . they're gonna take it and go with it, but as far as my saying, "My record is something different from Bob Ferguson's or Ray Pennington's," I don't think so. That's for these guys to decide, from the input from the field, as to what the hell is going on, you know. I might find it hard to understand, but so do the other guys, and there's never anything that says my records are any different from any of the other a&r men's.

**RW:** You've done some work on the studios at RCA. What did you do and why?

**Bradley:** Well, we wanted to make our studios as good as anybody else's. RCA has a name for quality, and when people walk in the door, they expect it. We were lacking in atmosphere . . . it was cold. One artist in particular made the statement that when you recorded in the big studio, it felt like you were in Kroger's. That was the statement that really inspired me to do the changes. After all, how could anyone sing in Kroger's Supermarket? I could just visualize this artist going down the aisle, picking up things and throwing them into basket, singing a ballad—it just doesn't make sense! I don't mind telling you who the artist was: it was Dottie West. She's the one who made me think about it, so I went to New York and told the people where I thought we were lacking. Mainly, it was in atmosphere; we have good engineers and we have good equipment.

**RW:** So you made the studio smaller?

**Bradley:** Well, visually it's smaller, but press three buttons and we're back to the same amount of floor space we had before, and the ceilings appear to be lower but we still have the same amount of cubic feet in the studio by just lighting effects.

**RW:** On RCA's roster, you have everyone from Hank Snow to Waylon Jennings. Those two artists represent two whole directions in country music. Hank Snow is traditional, and Waylon Jennings progressive. What do you see now and in the future for these types of music? Can you see growth stopping anywhere along the line?

**Bradley:** Hank Snow is the traditional type music. I think there'll always be a market there, and we just signed Hank for a contract that will take him to 50 years, so we definitely believe in that. As far as Waylon goes, we've got a big campaign behind Waylon now for his type of music. It's just another arm of what's happening in country music. I look at country music as being a foundation here, and I look at Waylon as just a branch of country music that takes off one way, and then Dolly Parton goes another way; and each one has a certain amount of sales in his direction.

**RW:** What are you looking for in terms of new artists? Are you looking in any particular vein? Do you see a void in the market that you want to fill? Would you rather sign somebody in Dolly Parton's vein as opposed to Waylon Jennings' vein?

**Bradley:** I think you look for somebody that's different, unusual. You know (Ronnie) Milsap's different, (Johnny) Russell's different, Karen Wheeler is different. You take these artists and they're different. They're all country; if they happen to lead off where Waylon is, where Charley Pride is, where Charlie Rich is, or where Dolly Parton is, or Lester Flatt, or where a bluegrass act would be, we'll still take them because the foundation is country music. The rest of it means tangents with increased sales. Whether it be Waylon's music, Parton's, Charley Pride's . . . is a plus, but you still have that foundation of country music.

**RW:** With your artists, are you looking towards producing the hit records, or are you concerned with building a career? Are you concerned with building them to superstar status, or do you take it single by single?

**Bradley:** I'm after building an artist's name and building a career. I don't think we're in a business where artists are through overnight. I'm interested in one that will have a longevity of 10 or 15 years. Again, this is the foundation that Chet built on: the Hank Snows, the Skeeter Davises, have been around for years. They still sell, they still make money. That's the kind of foundation I want to build while I'm here.

**RW:** Do you notice new musicians, new attitudes in the studio with session pickers?

**Bradley:** Unfortunately, I haven't been in the studio that much. I've heard some. I'm going in soon with some new pickers, 'cause I've heard there are some in town that are really good, and I'm looking forward to trying them.

**RW:** You've stuck mainly with the old timers?

**Bradley:** Well, people whom I get along with and who get along with me . . . I look at the job of producer as a coach. You just pick  
(Continued on page 135)

## Record World en Nueva York

By EMILIO GARCIA

■ El estupendo álbum titulado "Celia y Johnny," lanzado recientemente por el sello Vaya, cuya producción reúne los talentos combinados de **Celia Cruz** y **Johnny Pacheco**, llegó esta semana al primer lugar de ventas, por su gran penetración en el gusto popular... **Rafael Díaz Gutiérrez**, el dinámico empresario cubano, anunció hace unos días, que no descarta la posibilidad de presentar el año próximo el "III Festival de la Canción Latina de Nueva York"... En la voz de **Raphael**, el ídolo español de la canción moderna, se escuchan en las estaciones de radio los temas "Un Mundo Sin Locos" y "El Día Que Me Quieras," que acoplan su más reciente disco sencillo lanzado por el sello Parnaso... **Hilda Murillo**, la popular cantante, creadora del éxito "Que Voy Hacer Con Este Amor," contrajo matrimonio con **Pío Cupelo**, conocido empresario ecuatoriano. ¡Felicidades!

De buena tinta nos semos enterado que **Roberto Carlos**, el

consagrado compositor e intérprete brasileño, está realizando nuevas grabaciones, en los estudios que tiene la CBS en Los Angeles, California... Por la Décima Avenida, centro de distribución del latino en Nueva York, circulan los rumores, de que tres importantes sellos están a punto de cambiar sus actuales distribuidores. Seguiremos informando... Con un éxito extraordinario, los popularísimos cantantes mexicanos, **Flor Silvestre** y **Antonio Aguilar**, conjuntamente con sus hijos **Toñito** y **Pepito**, se despidieron del público de la gran urbe neoyorquina, después de ofrecer durante una semana, la sexta temporada del famoso espectáculo "Festival Mexicano y Rodeo," en la enorme pista del Madison Square Garden. Por su parte **Conrado González**, ejecutivo de Musical Records, les ofreció un coctel de bienvenida en el "Chateau Madrid," con la asistencia de la prensa especializada, locutores de radio y tele-

(Continued on page 132)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡Se me acercó cortés, gentil y amistosamente!... Tomás, por favor, ahí te dejo un artículo sobre mí que espero tengas a bien publicar en su totalidad... Durante esta ya larga carrera como periodista, compositor, productor, consejero en distribución, promoción y publicidad. Durante todo este tiempo en que me he visto forzado a permanecer activo en cada una de las partes relacionadas con la industria, no ya por deseos, sino por necesidad de unos y por necesidad

propia, al tratar de basar mi bienestar económico a través de mi carrera y mi trabajo, sin tener necesidad de aceptar favores, prebendas o recompensas económicas. En todo este tiempo en que he de cubrir mi hambre con dignidad, mis privaciones con honor, mis dolores y frustraciones con fe inquebrantable. En toda esta etapa de mi vida, basada ya en parte en las dolorosas experiencias como pintor al óleo y al paso al vacío del exilio. En toda vida; nadie había osado situar entre un favor... dólares. Y nunca... ¡tantos!!!

Mi rechazo fué acompañado por una leyenda: "Pensándolo bien, por una parte es mucho... y por la otra es demasiado poco"... ¡Y así es!... No lo entendió. No podía entenderlo quién ha mentido, falseado, tracionado, suplantado, incumplido, humillado y desmoralizado. No podía comprenderlo quien considera que "el disco no representa más que la oportunidad de conseguir dólares. No podía entender mi mensaje quien moral, espiritual y comercialmente es un adefesio vestido con ropas elaboradas con dólares ajenos. Simplemente creo que nunca llegará al fondo de mi verdad y seguirá repitiendo en su mente la idea bastarda de "ya caerá en la tentación." ¡Vaya qué tentación! Todas mis necesidades espirituales, económicas y morales están satisfechas. Vestirme de oro sería inconveniente, poco práctico, ridículo e incomodo. Piero seguir así... luchando y rechazando ofertas tentadoras.

La célebre entrevista comenzaba: "Hace años se acercó a mí el amigo... y comprobé que sus inquietudes por lograr el establecimiento exitoso de la música latina en Estados Unidos eran las mismas mías... El misterio era lograr apropiada distribución, promoción y publicidad para los productos lanzados a este gran mercado"... El resto era todo mentira... Yo sigo igual... pensando lo mismo... actuando igual... pero sé que definitivamente no pensamos de la misma manera. Al final de mi pequeña nota-rechazo debía haberme despedido con una frase dolorosa para quien haya tenido la suerte de haber tenido lo que indudablemente este amigo no tuvo... Ah!, se me olvidaba... distribuir, bien o mal pueden muchos. Promocionar solo aquellos que nunca les hayan fallado a sus amigos. Hay productos en el mercado que se promocionan por amor, devoción y entereza de los relacionados en ello por nacionalidad o por amor... la suerte de mi amigo es disfrutar de ello sin demostrar más agradecimiento que el que intrínsecamente sus quebrantados dólares conllevan.

Nuestros más cordiales saludos a **Manuel Villareal**, Director de CBS-Columbia para Latinoamérica, **Robert D. Summer**, Vicepresident RCA Records International, y **Guillermo Infante**, Director de Desarrollo y Concesiones para Latinoamérica de RCA... Nuestro cordial saludo a **Rene de Coronado**, Jefe de Programas de la popular emisora KCAL de Redlands, California.

(Continued on page 131)



Manuel Villareal



Robert D. Summer



Guillermo Infante

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Doran Music, 538 So. Broadway, Los Angeles, Calif. (213) 628-6751



# LATIN AMERICAN HIT PARADE

## Singles

### New York (Salsoul)

By EMILIO GARCIA

1. QUIMBARA  
CELIA CRUZ & JOHNNY PACHECO—Vaya
2. LOS COMPADRES  
PETE "CONDE" RODRIGUEZ—Fania
3. ORGULLOSA  
ISMAEL RIVERA—Tico
4. ASI NO SE QUIERE A NADIE  
TIPICA 73—Fania
5. NO HAY AMIGO  
ORQUESTA HARLOW—Fania
6. EL SON DE SANTURCE  
EL GRAN COMBO—EGC
7. LAS CUARENTA  
ISMAEL MIRANDA—Fania
8. SOLO HE VIVIDO  
LA CORPORACION LATINA—MG
9. BOBINE  
JOHNNY VENTURA—Mate
10. LA BANDA  
WILLIE COLON—Fania

### Los Angeles

By KALI

1. NO LLORES CORAZON  
LOS SOLITARIOS—Peerless
2. LOS AMANTES  
MOCEADES—Tara
3. SON MENTIRAS  
ANGELES NEGROS—International
4. MI MALDITO CORAZON  
SONIA LOPEZ—CBS
5. EL TIGRE  
LOS CAMISAS NEGRAS—Musart
6. MI NOVIA Y EL FUTBOL  
LOS FUTBOLISTAS—Orfeon
7. TIJUANA  
MANNY PEREZ—Arcano
8. EL GORDO DELGADO  
LA CONSTITUCION—Latin
9. LA BOLITA  
LOS GRADUADOS—Zeida
10. EL ROSALITO  
BIG LU—Buena Suerte

### Miami

By WFAB

1. PORQUE TE QUIRO  
ELIO ROCA
2. QUIEN ERES TU  
JOSE ANTONIO
3. EL BILINGUE  
JOVENES DEL HIERRO
4. FLOR AMARILLA, FLOR COLORA  
CONJ. UNIVERSAL
5. NO SOY TU ESCLAVA  
BLANCA R. GIL
6. POR EL AMOR DE UNA MUJER  
DANY DANIEL
7. NOS AMAMOS  
MARCO A. MUNIZ
8. LA CARTERA  
ORO. HARLOW
9. HICE  
PAULO SERGIO
10. ETAPAS DE MI VIDA  
JORGE DUARTE—Son. Int.

### Redlands, Cal.

By KCAL

1. HOY TE TOCA DORMIR EN EL SUELO  
YOLANDO DEL RIO—Arcano
2. HOGUERA DE AMOR  
LOS MUECAS—Harmony
3. LA ESPOSA OLVIDADA  
ROSEDA BERNAL—Capitol
4. PELEAS  
M. TORRES—G. CASTRO—Columbia
5. TOQUENME LA DESPEDIDA  
GERARDO REYES—Columbia
6. ALGUN DIA EN ALGUN LUGAR  
LOS JINETES—Miami
7. VIOLENCIA  
PACO NAVARRETE—Latin
8. APAGA EL RADIO  
RUBEN RODRIGUEZ—Gas
9. DIME MI AMOR  
RODOLFO DE JESUS—Musi-Mex
10. EL HIJO DE LA CALLE  
MANUEL L. OCHOA—Capitol

## Albums

### Brazil

By OLAVO A. BIANCO

1. DISCO DE OURO "DIFUSORA"  
DIVERSOS—Philips
2. NOITE DOS DESEJOS  
ODAIR JOSE—Polydor
3. FLORES ASTRAS  
SECOS & MOLHADOS—Continental
4. PRA QUE TRIESTEZA  
OIS ORIGINALS DO SAMBA—RCA
5. FOGO SOBRE TERRA  
TRILHA DE NOVELA—Som Livre
6. MINHAS QUALIDADES E MUS  
DEFEITOS  
PAULO SERGIO—Beverly
7. GITA  
RAUL SEIXAS—Philips
8. O ESPIGAO  
TRILHA DE NOVELA—Som Livre
9. ANIMAIS IRRACIONAIS  
DOM & RAVEL—Beverly
10. SILENCIO DA MADRUGADA  
LUIZ AYRAO—Odeon

### California (Salsoul)

1. WITH LOVE  
RALPHI PAGAN—Fania
2. WATU WASURI  
TITO PUENTE—Tico
3. LATIN—SOUL-ROCK  
FANIA ALL STARS—Fania
4. VIOLENTO  
PACO NAVARRETE—Latin Int.
5. CELIA Y JOHNNY  
CELIA CRUZ—Vaya
6. THE BEST OF  
RAY BARRETTO—Tico
7. ELIMINACION DE LOS FEOS  
GRAN COMBO—EGC
8. EL JIBARO  
RALPHY LEAVITT—Borinquen
9. AMOR POR TI  
PELLIN RODRIGUEZ—Borinquen
10. LA MALANGA  
THE BEST OF JOE CUBA—Tico

## Record World en Miami

By OMAR MARCHANT

■ Está resultando un éxito en Miami la versión que hace Joseles del tema "Si Te Vas, Me Quedara Una Pena" (Sergio Esquivel). El sello arcano lanzó un sencillo con esta obra, que firmara en México Augusto Monsalve para la editora EMMI.

Actuando en el Super Club Montmartre, La Lupe, quien ha grabado recientemente un nuevo album. La Lupe, está llenando cada noche el distinguido night club de la popular avenida Coral Way.

Finalizada totalmente la grabación del album del cantante colombiano Ernesto Alejandro. Los arreglos fueron hechos por el maestro Toly Ramirez, la producción de Hector Freixa, y el técnico de grabación Frank Linale. Todos los temas grabados pertenecen a la Peer International Corporation.

Escuchamos la nueva grabación del cantante Oscar Golden (El Cacique) y nos sorprendimos con la versión que hace de "Tira Ese Pañuelo" (Ernesto Patiño). En Colombia esperan que esta obra sea tan vendedora, como el gran

éxito discográfico de Oscar Golden de hace unos años "Romance Del Cacique y La Cautiva."

Lolita De La Colina, la gran compositora y cantante vendrá a Miami para un recital en el Salon "Tabu" del Hotel Versailles de Miami Beach. El mismo se anuncia para el domingo 13 de octubre, 6 pm.

Se presentó en la televisión local (Canal 23) el "Negrito del Batey" Alberto Beltran. Siguió rumbo a Puerto Rico, pero regresará para quedarse a vivir permanentemente en esta ciudad.

Programan en estreno de la película "Nuestra Historia De Amor" con Donald y Claudia De Colombia para el mes de octubre en la Florida. Es muy posible que Claudia viaje a Miami para la "premiere" de esta película, filmada en Argentina bajo la dirección y producción de Rafael Cohen. En Buenos Aires esta simpática cinta se conoce bajo el título de "Un Viaje De Locos."

Finalizó la M&M el nuevo album de la Orquesta Los Jovenes Del Hierro. La mayoría de los temas grabados son del compositor German Bas.

## Nuestro Rincon (Continued from page 130)

Lanzará próximamente su programación al aire en Español la Latino-American Broadcasting System Inc. en Chicago, Illinois. La estación, presidida por Arthur R. Velazquez ofrecerá su programación las 24 horas del día. Muestras serán apreciadas dirigidas a Gerardo Blanco, 3751 West 26th St., Chicago, Illinois 60623 . . . Royalco Internacional y firmado por A. Ramírez en su caracter de presidente, ha lanzado un "press release" que dice textualmente: "Es nuestro conocimiento que E. Jurado Salzaña de Reynosa, Mexico ha enviado noticias desde McAllen, Texas, anunciando la creación de una nueva etiqueta llamada CRC. Deseamos anunciar que nuestro departamento legal nos ha informado que en su opinión ello va en violación de la ley y que se está atentando ilegalmente contra la etiqueta CR y sus grabaciones. El Sr. E. Jurado Saldaña fué empleado de Discos C.R. Inc. Adicionalmente, Ramírez informa que Jurado Saldaña no tiene (Continued on page 132)



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**TICO-ALLEGRE ALL STARS** PRONTO LLEGARAN



Anuncia la Salida de la grabación de

## LUCHO MUNOZ

### "Recuerdos del Ayer"



Parnaso P-LPS 1138

Recuerdos del Ayer  
La Magia Terminó  
Dime Amor  
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Sinceridad  
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Regresa Ya  
Devuélveme el Amor

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## En New York

(Continued from page 130)  
visión, y personajes del mundo de los discos.

Muy lamentable el fallecimiento en Puerto Rico, de la cantante **Aida Irizarry**, integrante del famoso dúo **Irizarry de Cordova**. Dúo puertorriqueño que en su brillante carrera artística grabó un total de 15 discos de larga duración . . . También aquí, **King Clave** se está imponiendo con la canción "Los Hombres No Deben Llorar" de **Avila**, tema que puede lograr altas cifras de ventas . . . **Lola Beltrán**, constagrada intérprete de la canción ranchera, artista exclusiva del sello Gas, se está presentando con mucho éxito, en el elegante "Chateau Madrid" de esta ciudad.

El nuevo elepé de "El Gran Trío", que incluye canciones tan comerciales como "Me Paré De Quererte," "No Me Haces Falta" y "Soñando Contigo," se encamina con pasos firmes hacia el tope de la popularidad y ventas disqueras . . . Sin lugar a dudas, el más reciente álbum del talentoso organista mexicano **Juan Torres**, volumen 20 de la serie: "El Organó Melódico de Juan Torres," es una auténtica joya musical. En su repertorio incluye melodías como "Eres Tu," "El Día Que Me Quieras," entre otras.



# LATIN AMERICAN ALBUM PICKS



**WILLIE**

Fania XSLP 00464

Con doble portada a todo color, Fania lanza lo mejor de Willie Colon, entre lo que se destaca "La Murga" (W. Colon), "Ghana'E" (W. Colon-Lavoe), "Un Día de Suerte" (Colon-Lavoe), "Ah Ah/O No" y su actual éxito "La Banda."

■ Double folded album and an excellent program offering the best of Willie Colon and his hit "La Banda" are contained in this new release. A must for every one of his fans! "Calle Luna, Calle Sol" (Colon), "Barrunto" (Curet Alonso), "Vo so" (Colon) and "Abuelita" (Colon).

**THE SUN OF LATIN MUSIC**

**EDDIE PALMIERI—Coco CLP 109XX**

Para los que conozcan el desarrollo de Eddie como músico, en esta grabación está al tope de creatividad. No comercial pero dándose todo en "Un Día Bonito" (Palmieri). Corte espectacular es "Una Rosa Española" (Palmieri) y le siguen "Nunca Contigo" (Palmieri), "Deseo Salvaje" (U. Rodríguez), "Nada de Ti" (Palmieri) y "Mi Cumbia" (Palmieri). Excelente mezcla y genial labor de los músicos involucrados. Producida por Harvey Averne y dedicada a Felipe Yanes.

■ Those who have been following Eddie's career will find that he is at the peak of creativity in this album. Although it is not a commercial cut, "Un Día Bonito" is a masterpiece. Also superb are "Una Rosa Española," "Nunca Contigo," "Deseo Salvaje," "Nada de Ti" and "Mi Cumbia." Produced by Harvey Averne and dedicated to Felipe Yanes.



**AMOROSA**

**PRIMITIVO Y SU ORQUESTA—Solo SLP 507**

El talentoso dominicano Primitivo Santos, excelentes músicos, Juan Lan Franco, Fred Weinberg como Ingeniero de Sonido, en dirección de Tony Pabón y producida por R. Cartagena, esta nueva grabación marca pautas en "salsoul." Primitivo no copia, crea! "Amorosa" (S. Esturia), "Qué Lío" (R. Marrero), "Gracias a Dios" (P. Santos), "Qué Mala Son" (J. Barreto) y "Mis Sueños de Niño" (P. Santos).

■ Talented Dominican musician Primitivo Santos, excellent musicians, Juan Lan Franco as vocalist, Fred Weinberg as recording engineer, Tony Pabon as recording director and R. Cartagena as producer show here that it is not a matter of copying others but creating. "Gracias a Dios" (P. Santos), "Musica y Poesía" (L. Kalaff), "Monte Adentr" (T. Vazquez) and "Ponte Claro Juan Quibin" (P. Santos).



**RECUERDOS DEL AYER**

**LUCHO MUNOZ—Parnaso P-LPS 1138**

Ex vocalista de Los Galos, Lucho Muñoz se lanza a la conquista de los mercados como solista. Bellas interpretaciones de "Recuerdos del Ayer" (C. Baeza), "Regresa Ya" (Ximena Montt), "Casualidad" (de la Risa-Carabantes) y "Cinceridad" (G. Perez).

■ Former vocalist of Los Galos, Lucho Muñoz is going ahead as a soloist. Here he beautifully renders "No te Averguences" (Gil-Baeza), "La Magia Terminó" (C. Baeza) and "Devuelve el Amor" (C. Baeza).

## Nuestro Rincon (Continued from page 131)

autoridad para representar o incurrir en ninguna obligación, en ninguna capacidad, a nombre de CR Records. En adición a ello, desea anunciar que **Mona Rocha** no se encuentra asociada con Discos C.R. Inc. o ninguna otra empresa asociada con R.C. Inc. . . . Y ahora . . . Hasta la próxima!

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CONCERT REVIEW

**Scruggs Revue:  
Country in the City**

■ NEW YORK—One of the highlights of "Country Music Month" in New York was the appearance (5) of the Earl Scruggs Revue (Columbia). The king of the 5-string banjo, ably assisted by family and friends, practically transformed Gotham's Carnegie Hall into Nashville's Grand Ole Opry, dispensing free-spirited country sounds (flavored with a bit of blues, jazz and rock) with the dexterity for which he has so long been renowned.

The audience, composed primarily of hard core New Yorkers who thought they had country souls, delighted as the Revue strutted their stuff through expert musicianship (especially noteworthy are Randy and Gary, agile guitar and earthy lead vocals, respectively) and fine choice of material. They kicked off their musical journey with a rousin' rendition of the Dylan classic "I Shall Be Released," with other highlights including a potent version of Billy Joel's "Travelin' Prayer," Dolly Parton's "My Tennessee Mountain Home," and a lovely solo treatment, by Randy, of Joni Mitchell's "Both Sides Now." The best of the Scruggs-authored tunes performed was "Earl's Breakdown." A great majority of the material rendered was from their "Rockin' 'Cross the Country" release.

The evening as a whole was an uplifting, enjoyable experience. However, although their music is wonderfully expressive, they themselves seemed almost too controlled in posture, and the happiness that pervades their sound was virtually undetectable in their facial expressions and body movements.

Sonny Terry & Brownie McGhee deftly set the mood, opening the evening's show with material that ranged from uproariously lively to down and out blues, handling the various roles with experienced ease.

Roberta Skopp

**Sami Jo in Nashville**



During a recent visit to Nashville, MGM Recording star Sami Jo personally delivered a copy of her first lp, "It Could Have Been Me," to Scott Shannon, program director of WMAK.

**GOSPEL TIME**

By IRENE JOHNSON WARE



■ WIGO Radio, the "Big Score" in Atlanta, featured gospel music Friday, September 20, 12 noon, until Sunday, September 22, midnight. Four gospel tunes were played within each hour. A gospel album was given to a listener every hour on the hour. This was a first in Atlanta. **Scotty Andrews**, program director at WIGO, said the response from the listeners was fantastic. Perhaps if more programmers on r&b stations would do the same, they would find out what gospel music really

means to their listeners.

Rev. **Clay Evans**, Jewel recording artist and a member of the board of directors of PUSH in Chicago, worked hard to present some of the best gospel talent available at the PUSH Expo '74 Gospel Show on Sunday, September 29 at the Amphitheatre.

The **Salem Travelers** of Chicago have recorded a new album for ABC/Dunhill Records and it will be released at an early date.

Record Shack of Atlanta has opened their doors at 1466 Chattahoochee Ave. N.W.; phone: (404) 352-2291. **Jack McIntyre**, formerly of One Stop Records, is the branch manager and **Buddy Franklin**, formerly of Gotham Gospel One Stop in New York City, is in charge of gospel music at Record Shack. For gospel records at a discount to record shops, contact Franklin.

**Ellis Johnson**, bass singer of the **Harmonizing Four**, was in a very serious auto accident. As a result of his injuries it became necessary for doctors to amputate one of his legs. For more information contact "Gospel" **Joe Williams**, 2093 37th St., Richmond, Va. 23224; phone: (804) 232-5159.

Rev. **James Cleveland**, the **J. Ford Edition** and the **Edwin Hawkins Singers** recently appeared at Robin Hood Dell, where attendance was over 35,000 and nearly 10,000 were turned away. This was an outdoor concert.

Atlanta Black Charity will sponsor a variety show at Atlanta's City Auditorium on Saturday, December 14. **Stevie Wonder** is expected to headline the show along with such gospel groups as the **Pilgrim Jubilee Singers**, the **Sensational Williams Brothers** and the **Jackson Southernaires**. This affair is being promoted by WIGO in Atlanta. Proceeds from the show will be used to feed and clothe needy families for Christmas. Companies desiring to have artists appear on the show may contact **Scotty Andrews** at (404) 875-8511.

Rev. **W. Leo Daniels**, famous preacher and gospel recording artist, pastor of the Greater Jerusalem Baptist Church, 8901 Jensen Drive, Houston, Texas, says that God has given him the answer to Watergate in a dream. He wanted to share this revelation with the world beginning in Houston, at Greater Jerusalem Baptist Church where he and his brother, Rev. **C. D. Daniels, Jr.**, are co-pastors. The message is entitled "God's Answer to Watergate," which he delivered Sunday evening, August 18, 1974 at 8:00 p.m. Rev. Daniels says Watergate is providential and there is only one way out. He says this message will bring peace world wide if people will listen. Rev. Daniels recorded this album for Jewel Records and "The Answer To Watergate" (Part 1 and Part 2) has been rushed from the lp. So give it a listen and let your listeners be the judge. For deejay copies contact **Stan Lewis**—Jewel Records, P.O. Box 1125, Shreveport, La. 71163; phone: (318) 222-0673.

The **Contemporary Gospel Ensemble** will be presented in concert Saturday, October 19, at 3 p.m. at the Brooklyn Public Library Central Branch, located at Grand Army Plaza and Eastern Parkway in Brooklyn, New York. For dates on the Contemporary Gospel Ensemble, Inc., contact Bro. **David S. Butler**, 361 Livonia Ave., Apt. 10B, Brooklyn, New York 11212; phone: (212) 498-2104.

Here's a note from **Clarence Fowler**, director of Gospel Caravan, WCOL AM-FM (Columbus, Ohio): "For those of us in the business, who have received numerous benefits from the write-ups **Irene Johnson Ware** has given us, please join me in saying 'Thank you Irene' for the beautiful help afforded us all. Without your desire and willingness to help, some of us would not have made it. And for those of us who have had the privilege of crossing paths 'spotlighted by you,' I personally assure you the paths have been crossroads of encouragement."

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile Alabama 36601; phone: (205) 457-8012 or 457-6771.

**TOP GOSPEL ALBUMS**

1. **LORD HELP ME TO HOLD OUT**  
JAMES CLEVELAND & THE HAROLD SMITH MAJESTICS—Savoy
2. **LIVE AT CARNEGIE HALL**  
ANDRAE CROUCH—Light
3. **YOU KNOW NOT THE HOUR**  
SENSATIONAL NIGHTINGALES—Peacock
4. **THE HARVEST IS PLENTIFUL**  
REV. ISSAC DOUFLAS & THE JOHNSON ENSEMBLE—Creed
5. **IT'S TIME**  
MIGHTY CLOUDS OF JOY—Dunhill
6. **MY BIBLE IS RIGHT**  
BETHLEHEM GOSPEL SINGERS—HSE
7. **MORE CHURCH IN THE HOME**  
INEZ ANDREWS—Songbird
8. **THE REAL THING**  
REV. W. LEO DANIELS—Jewel
9. **THE INVITATION**  
SHIRLEY CAESAR—Hob
10. **GOSPEL SAXOPHONE OF VERNARD JOHNSON**  
Glari
11. **DON'T LET HIM DOWN**  
PILGRIM JUBILEES—Peacock
12. **SPIRIT AND SOUL**  
VIOLINAIRES—Jewel
13. **WHEN IT'S ALL OVER**  
DOROTHY LOVE COATES—Nashboro
14. **IN THE GHETTO**  
JAMES CLEVELAND—Savoy
15. **CLOSE TO THEE**  
ERNEST FRANKLIN—Jewel
16. **YOU OUGHT TO KNOW THE MAN**  
SWANEE QUINTET—Creed
17. **AMAZING GRACE**  
ARETHA FRANKLIN/JAMES CLEVELAND—Atlantic
18. **STRENGTH POWER & SOUL**  
SOUL STIRRERS—Jewel
19. **I'LL DO HIS WILL**  
JAMES CLEVELAND—Savoy
20. **GOSPEL SOUL OF SAM COOKE & THE SOUL STIRRERS**  
Specialty

Follow Gospel Music  
With Record World

## AM Action *(Continued from page 16)*

### NEW ACTION

**Rufus** (ABC). This group is fast establishing itself as a major top 5 pop act. "You Got The Love," the follow-up to their recent smash "Tell Me Something Good," received grand initial attention as evidenced by the additions of CKLW, WQAM and KAV.

**Chicago** (Columbia). "Wishing You Were Here," the most recently heavily played cut from their latest lp, now available as a single, gets fantastic response from MD's and PD's in many spots around the nation. KDWB, KIMN, WCOL, WQXI, KILT, KJR and WPIX are among the first heavies on this one.

## Country Radio *(Continued from page 16)*

ber, WMAD will be going as far back as possible in tracing the history of country music, with interviews with around 75 active artists. His line-up is **Pat Martin** 6-9, **Rick Seifert** 9-1, **Ted Kelly** 1-3 (PD), **Todd Grimstead** 3-7 and **Lynn Shellhammer** 7-12, with an all-request show from 7 p.m. Friday until Sunday p.m. Once a week, they give away a complete set of the top 40 country records.

KRMD in Shreveport, La., is asking all WFL fans to bring a cowbell to the "Steamer" games. It's their news lead-in logo . . . **Bill Quay**, WAMA in Charlotte, is now helping to spread the gospel according to country via syndicated country music newspaper columns in several Charlotte metro area newspapers. It would be good if you'd contact your local area papers to see about doing that yourself. You can pick up a few extra bucks and help the cause.

The line-up at WLOP in Jesup, Georgia, is **Ray Anderson** 6-9 (PD), **Hugh Harris** 9-1, **Ray Bilbrey** 1-4, and **Jerry Rogers** 4-sine. Jesup is a westerly suburb of my hometown of Ludowici, Georgia.

Several stations report that they are getting excellent response to activities built around the Bicentennial Celebration. One service that is heavy in numbers of episodes and high in quality is offered by **Ralph Stachon** and Associates in Dallas, Texas. The cost is twice the one-time open rate per week. Call **Jim Collins** collect at (214) 638-6231 for full details. Most stations report easy sponsorship.

Much concern is being voiced by stations at the seemingly total by country artists. True, the arrangements are bigger and the songs have changed with the times, but the concern seems to be that the reversal of the old "put-out-a-good-country-record-and-hope-it-will-cross-over" philosophy to "put-out-a-country-record-specifically-for-cross-over-and-hope-the-stations-will-play-it" attitude is pervading the entire industry. I had a recent weekend with **Joe Ladd** of KIKK, **Arch Yancey** of KNUZ, **Buddy Ray** of WWVA and **Billy Parker** of KVOO, and the topic was simply how difficult it is these days to find a good country record. Makes you wonder where it's all going.

The super-kicker KLCL in Lake Charles, La., line-up is **Johnny Dark**, **Cousin Jerry**, **Ben Garofolo** (OD), **Dick Lyons**, **Mike West** and "Nite-Al" **Hunt**. The station programs a talk "Hotline" from 10-midnight Sunday, Monday and Tuesday.

A couple of hot left-fielders you might look for are "Big Maou" by **Fiddlin' Frenchie Burke** on Music Creek and "Ain't It All Worth Livin' For" by **Mack White** on Commercial.

Although the convention is upon us, please give your strongest consideration to attending the Country Music Seminar in Nashville in March. This no-nonsense, shirt-sleeve affair is fast becoming one of the most credible sessions in the industry. Last year, there were around 300 station people there, and the give-and-take among stations was just great. **Ric Libby** of KENR in Houston is this year's agenda chairman, and any ideas you have for discussions, panels and/or improvement, will be welcomed. This seminar was started by the Record Promotion Men's Association in Nashville, and it grows each year in attendance and importance—mark it down and plan on being there. All the work is done on a voluntary, unpaid basis, and these gentlemen are to be complimented for their efforts and dedication.

Please contact me direct with any information about country radio—**Charlie Douglas**, P.O. Box K, Picayune, Mississippi 39466.

## CLUB REVIEW

### April Showcases Randy Richards

■ UPSTAIRS AT MAX'S NYC — It's not enough for publishers to sign already-developed talents. The state of the industry today demands both aggressive and "acts of faith" signings of potentially key songwriters. Even a pubbery tied to as massive an organization as CBS, April/Blackwood Music, has recently shown that it has an identity and a mode of operations all its own, very much in line with the new rules of the publishing game.

By showcasing an as-yet-unsigned singer-songwriter named **Randy Richards** (7), April/Blackwood was able to show representatives of the entire spectrum of the industry that the company is willing to go all-out in support of talent development.

#### Songwriting

Richards' tunes stretch from the universality of Three Dog Night—typed top 40 to extremely personal and unique songs that require his own reading. As such he represents both a talent whose material can be proudly submitted to a wide variety of recording acts and a future recording star in his own right.

A pianist as well as a guitarist, Richards own style is fluid and still in its formative stage. But that's what artist development is all about; Randy represents the kind of musical enthusiasm that in time, and under the proper guidance, can render itself quite contagious.

**Robert Adels**

## Rockin' WB Music's Boat



Ed Silvers (top left), president of Warner Bros. Music Publishing, and Mel Bly (top right), executive vice president, were hosts recently to the Hues Corp. aboard Silvers' yacht. The RCA recording group was filming a sequence for a European television show featuring their single "Rock the Boat." WB publishes the copyright throughout the world.

## Country Crossovers

*(Continued from page 3)*

mediate attention as pop items, country music further expands its influence on the total music market increasingly under its own terms.

Taken together, these success stories point to a growing list of superstardom in pop as well as country markets on the basis of recording artists who are seeing their own musical talents, not solely for the fleeting time in which one particular single release enjoys a pop crossover growth pattern. The appeal of country music as country music, and not some obvious one-shot "pop session" with a Nashville or Bakersfield act, is what is being felt ever-increasingly on the national pop scene.

## Creative Mgmt. Inks Ripple



Ripple, recording artist for GRC Records, recently signed an exclusive booking contract with Creative Management Associates. Shown above at the contract signing are, seated from left, Leonard Tanner, of Jason Management, the firm that manages the group; Quentin Perry of Taurus Productions; Rick Roger, CMA; Michael Thevis, president of Jason Management; David Jackson of Jason Management; and Jim Ramos of CMA. Standing are the members of Ripple, (from left) Brian Sherrer, Kenny Carter, Dave Ferguson, Keith Samuels, Bill Hull, Curtis Reynolds and Wally Carter.



## Dialogue (Continued from page 129)

out eight of the best musicians in the world, really . . . then you give them a hit song, and you sit back and let them put their ideas into it. When they give you one you don't like, you take that away from them. But the input of eight musicians is better than what I think I could put in if I told those eight guys individually what to do, so I just play the song and pick their brains.

**RW:** What makes RCA in Nashville different? Where is RCA reaching in Nashville that other labels in Nashville aren't?

**Bradley:** We're making a lot more decisions here. We're doing our own album covers here. This has cut our time down from the concept . . . for instance, Waylon Jennings' "Ramblin Man" is a top 10 record right now, and we've got the album already out there for the people. We weren't able to do this until New York gave us the support we needed to take the responsibilities of doing our own album covers down here.

That's probably cut 30-45 days off our scheduling time, so we're able to enjoy a big hit record from position #15 to #10 to #1, which could be a period of four or five weeks, and when the customer comes in, we can sell him an album rather than a single. That's one of the biggest things: we're handling most of the decisions about our advertising budget here now.

**RW:** Could you give us a breakdown of your office?

**Bradley:** We have, in promotion, Elroy Kahane; in sales, we have Larry Gallagher; in artist relations and press, we have Paul Randall. Downstairs on the second floor, we have Roy Dea, Bob Ferguson, Ray Pennington, and of course, Chet and myself, as producers; and we have about four or five successful independent deals . . . one with Bobby Bare . . . and Ronnie Milsap and Waylon . . . I guess that's about it. We're experimenting a bit in pop music now . . . made two pop independent deals with Bob Beckham, and we're trying now to see if we can't get some of the pop market. We have engineering on the first floor, and there's about 14 people in engineering alone, and we're still dealing with quad. We've got a quad remixing room, and we have two big studios, two TW remix rooms, and two small studios, so there's a lot of space there.

**RW:** Are you more open to independent deals than in-house now?

**Bradley:** From a country standpoint, I still like 'em in-house. But I won't turn down anything that's a hit; we didn't turn down Ronnie Milsap. It's been said that we turn 'em all down, but that's not true. I think if you check, we've possibly got more independent deals that are successful than any other label. But I hear how on Music Row that we're against independents. It's not true—we're a helluva lot more selective, and we don't just take them because they walk in the door. But I think ours have been successful.

**RW:** Do you think Nashville is more open to independent deals now?

**Bradley:** No, obviously not, or I wouldn't have four staff a&r men. I think pop-wise, yes. The best way to make money out of country music is to get in and get out; in other words, get a song, record it, keep the cost down, and you don't have to sell as many records. In pop music, guys go in and spend \$50,000 or \$60,000 on an album just for the musicians, and by the time you put the studio time on, you have \$70,000 or \$80,000—that's a lot for an album! In country music, if you stick to that good old sound, get in and get out, and do it with a hit song, you can make money and artists can make money.

**RW:** Do you cut quad on everything you record now?

**Bradley:** No, we're selective on our quad with artists. We aren't putting quad out on all of our artists. I'm doing one with Charley Pride; also we've cut quite a few quads on Chet, Danny Davis, Nat Stuckey, Dottie West, and Jim Brown.

**RW:** On the street of Nashville, there's a lot of talk about publishing and the politics of recording songs because of who owns the publishing. RCA owns Sunbury-Dunbar; what's your relationship with that publishing company? Do they receive priority with their songs over other publishing companies, or do you look at any writer's material?

**Bradley:** I think we all have our favorite writer. When anybody brings you a hit song, you're damn sure gonna see them the next time around. As far as RCA's hook-up with Sunbury-Dunbar, if they've got a hit, we cut it. If not, we don't, just like anybody else. They don't have any inside track.

**RW:** What's your ambition?

**Bradley:** I'd like to be here for 20 years. I like RCA. They're putting more of a foundation in RCA in Nashville. You know, your coming here and asking these questions means maybe you sense it; maybe you don't, but they're really putting in some strong roots here. I

## Paul Kelly in Nashville



Getting together behind Warner Bros. recording artist Paul Kelly backstage at the Exit/In in Nashville after his recent triumphant appearance were (left to right): Buddy Killen, Paul's producer; Bob Merlis of Warner Bros.; Record World's Don Cusic; and Jonathan Fricke, who runs Warners' Nashville office.

## Charley Pride

(Continued from page 6)

dozen top-flight country writers has not prevented him from going "outside" for songs (like to the Bryants for "We Could" recently), and now it appears he's also going to go as far "inside" as he can get.

### 'Uniqueness'

Nine years after breaking the color barrier in country music with little fanfare and less public resistance, Charley Pride still refers to his one-of-a-kind stance as "the uniqueness of my position." But now that phrase, like his new album title, "Pride of America" has come to have a multitude of meanings. The uniqueness of Charley Pride has grown into a global, highly multi-media-charged affair as he is increasingly becoming country's good will ambassador both home and abroad.

guess my ambition would be to run my own country label, and indirectly, that's what I've got here, so I'm happy.

**RW:** What are you working toward with RCA?

**Bradley:** I think I've got all I can chew, bringing in these new acts, doing what Chet, Steve Sholes, did. I'm still trying to get my footprint imbedded in the sidewalk outside. Those fellows have been here for 20 years, and I'm just working on four. My idea is, if I can just do what they did, and then somebody else comes along and does what I did, then RCA's gonna be good for you, for me, it's gonna be good for Nashville. I'd like to say more of the things RCA has done in Nashville were done because New York felt the need as much as our wanting to do them. We've got some guys in New York right now that are really in a position to want to help Nashville make a lot of these decisions on its own, and as long as we make the right ones, we're in great damn shape.

**RW:** What percentage of RCA's product is cut in Nashville, or what percentage are you in charge of?

**Bradley:** All I can tell you is that we put out around 50 or 60 albums, but I really don't know what the rest of the company has done, because we're wrapped up in Nashville. ☺

## Lecture Bureau

(Continued from page 6)

in the music industry. To satisfy the great on-campus interest in this area, lecturers will be encouraged to offer first-person accounts of their own experiences in the music field, including tips on ways to get into the business, areas most in need of qualified professionals and behind-the-scenes reports on the way the industry functions.

Details on ways in which Academy members may participate in the lecture series will be contained in the first issue of the new Recording Academy newsletter, "For the Record."

## TK Pacts Alston

■ HIALEAH, FLA. — T. K. Productions has re-acquired distribution rights to the Alston Records label, starting with the Betty Wright single, "Shoorah! Shoorah!"

## ENGLAND

By RON McCREIGHT

■ LONDON — Larry Uttal arrived this week for the launching of his EMI-backed Private Stock label, headed by Peter Knight in the U.K. Those in attendance at a party hosted by Uttal at the Dorchester Hotel to mark the occasion included first British signings **Wild Honey** and **Gene Latter**, together with EMI managing director **Gerry Oord**, producer **Miki Dallan**, radio representatives **Aiden Day** (Capital), **Ken Evans** (Lux) and **Denis O'Keefe** (BBC). Other November releases on Private Stock come from **Paul Jones**, produced by **Tim Rice**, and **Ram-malamma**. The new Warner-Scepter label starts with the re-issue of the **Crystals'** "Da Doo Ron Ron" coupled with "And Then He Kissed Me," and a good start is assured by the active promotion efforts of label manager **Tony Bramwell**. On the other hand, Yorkshire TV's York Records has closed down, although label manager **Ann Bishop** will continue to promote existing acts—**Glyn Poole**, **Lovelace Watkins** and the **New Settlers**.

Radio Luxembourg celebrates its 40th birthday next week with a series of special programs including a documentary on the most successful British performers during the station's history and a look at the rock 'n roll era by **Marty Wilde**, **Billy Fury**, **Adam Faith** and **Alvin Stardust**. General manager **Alan Keen** also announced that their recent "anti-drugs" campaign would be intensified after a tremendous response received since its launch on September 19, which featured messages from **Ringo Starr**, **Stevie Wonder**, **Dionne Warwick** and the **O'Jays**.

**Jerry Moss** (another current visitor), A&M British managing director **Derek Green** and European coordinator **Michel De May** gathered the company's overseas representatives—**Pierre Jean Goemaere** (m.d. Inelco, Belgium), **Karl Emil Knudsen** (Sonet/Dansk, Denmark), **Eddie Barclay** (m.d. Barclay, France), **Monti Luftner** (m.d. Ariola, Germany), **Wim Schipper** (Ariola, Holland), **Luigi Mantovani** (A&M label man-

(Continued on page 137)

## GERMANY

By PAUL SIEGEL



■ BERLIN — Germans are paying tribute to **Stevie Wonder** in their own special way. The entire EMI/Electrola crew has sparked a "Stevie Wonder hat" craze, and you can catch **Lady Dorit Adenauer**, **Helmut Fest** and **Walther Kahl** among the many donned in their special chapeaux. Needless to say, his most recent single, "You Haven't Done Nothin'," is making its zoom up the charts.

Single—y speaking, it looks like **BASFers Cindy & Bert** are well on their way to chartdom again with "Aber Am Abend Da Speilt Der Zigeuner" (The Gypsies Play at Night), written by **Kurt Feltz** and **Werner Scharfenberger** . . . Ariola's **Bruce Low** is hot on the hit trail with "Das Kartenspiel" (The Card-game) published by **Dr. Sikorski Junior** . . . A new rendition of **Cole Porter's** "In the Still of the Night" recorded by **Jack Jersey** is looking real good in Germany.

New album that looks like it's gonna be a biggie is "The Golden World of **Les Humphries**" on Decca . . . Soon to break into the top ten here is "Band on the Run" from **Paul McCartney & Wings** on EMI/Electrola . . . **Reinhard Mey**, Germany's top chansonnier, might have some chart success with his latest for Intercord, "Wie Vor Jahr Und Tag."

WEA's managing director **Siggy Loch** is enroute to the USA from his Hamburg headquarters to visit his parent company . . . America's **Bill Haley** has signed a world wide contract with the Swedish firm Sonnet Grammofon . . . Germany's great symphony conductor **Karl Bohm** received the honor prize, "Diplome D'Honneur," in Montreux, Switzerland . . . Italy's **Elisabeth Mintangian** of Durium Records is doing really well, especially with the likes of **Nini Rosso** . . . Sorry to report that good friend and composer **Lou Herscher** has passed away in California . . . Auf Wiederseh'n 'til next week!

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The Fifth Annual World Popular Song Festival will be held at the Tokyo Budokan on November 15-17. The Yamaha Foundation For Music Education sponsors the yearly event with the support of the Japanese Ministry of Foreign Affairs, the Cultural Agency and Nippon Gakki. Semi-final entries are as follows: **Charlie Leroy** (Argentina); **Samantha Sang** (Australia); **Chris Martin** (Austria); **Leonil McCormik**, **Ann Christy**, **Nicole & Hugo**, the **Nanas** (Belgium); **Maria Creusa**, **Antonio Carlos & Jocaifi** (Brazil); **Patsy Gallant** (Canada); **Analya** (Chile); **Jose & Dario** (Colombia); **Farah Maria** (Cuba); **Olsen Bros.** (Denmark); **Joe Dolan**, **Michael d'Abo** (England); **Marion** (Finland); **Benedicte**, **Jeff Banel** (France); **Helpida** (Greece), **Bolland & Bolla**, **Mariska Veres** (Holland); **Viktoria Vincze** (Hungary); **Broery Marantika** (Indonesia); **Ilanit** (Israel); **Rosanna Fratello** (Italy); **Park Kyung Heruy** (Korea); **Mary Cristy** (Luxembourg); **Enzo Gusman** (Malta); **Shona Laing** (New Zealand); **Ellen Nikolaysen** (Norway); **Dida Dragan** (Rumania); **Bibi Johns** (Sweden); **Peter, Sue & Marc**, **Olivia Gray** (Switzerland); **A Taste of Honey** (U.S.), **Jose Luis Rodriguez** (Venezuela); and **Jutta Weinhold** (West Germany). Some other entries from Hong Kong, Philippines and Japan will be announced this month.

CBS/Sony Records has launched a special promotional campaign for **Sly and the Family Stone**. The campaign is aimed at extensive sales of the American group's new album, "Small Talk," as well as their previous albums: "Fresh," "There's A Riot Goin' On," "Sly & The Family Stone Greatest Hits," "Stand" and "Dance To The Music." To promote these albums in this market the company has compiled an lp, "The History Of Sly," which has been delivered to key stations and dealers throughout Japan.

Trio Records has recently concluded an agreement with Arhoolie Records to acquire the selling rights to Arhoolie's product in the Japanese market. Trio began to release the Arhoolie label under the ad phrase "Arhoolie American Folklore Masterpieces" on October 1. The first releases are: "Del McCoury Sings Bluegrass" and "John Jackson/Blues & Country Dance Tunes From Virginia."

## ITALY

By ALEX E. PRUCCHINI

■ Two tunes from "The Great Gatsby" soundtrack are expected for release here soon: "It Had To Be You" and "What'll I Do" . . . The newly-born label Vanilla has pacted a group called **PAF**. A single will be out shortly . . . Italian based Brazilian songstress **Mersia** has a new single on Polydor, "La Lettera" b/w "Stress." Both sides were penned by newcomer **Shel Shapiro**, formerly with the now defunct group **Rokes** . . . Singer/songwriter **Gian Perretti** has left Ricordi after putting in many years as an artist and a composer. He has joined Intersong, and cut an album for the label featuring an Italian single version of the **Neil Young** song "Canada" . . . **Vittorio Sommalvico** of Sugar Music is now at Ricordi's international publishing department. With the expansion and development of CBS/Sugar Italiana at its new headquarters, there's been quite a bit of reshuffling, promoting and new assignments. **Tony O'Marrapodi** will now be looking after the April catalogue: The **Isotope** album will be available in the stores here shortly . . . The English label Penny Farthing will be distributed here by Ariston. The initial product will include an album from **Daniel Boone** . . . **Ex-Rubettes** lead vocalist **Paul DaVinci** is now solo and hitting with his new single, "Your Baby Ain't Your Baby" . . . Decca Italiana has two new series of compilation albums devoted to jazz entitled **Headline** and **Commodore** . . . September 1 marked the beginning for RCA Italiana to distribute the French Erato label, which was once owned here by Carosello . . . Italian balladeer **Gianni Nazzaro**, who records for CGD, will be touring the US and Canada from October 4-20 . . . Top Italian group **Ricchi & Poveri** have completed recording another TV version of the musical hit "No No Nannette" . . . Ciao!



# JAPAN'S TOP 10

## SINGLES

1. **FUREAI**  
MASATOSHI NAKAMURA—Columbia
2. **YOROSHIKU AISU**  
HIROMI GO—CBS/Sony
3. **CHIPPOKENA KANSYO**  
MOMOE YAMAGUCHI—CBS/Sony
4. **SHYORO NAGASHI**  
GRAPE—Warner Pioneer
5. **MISAKIMEGURI**  
WEEKEND—CBS/Sony
6. **OMOIDE NO SERENADE**  
MARI AMACHI—CBS/Sony
7. **KIZUDARAKE NO LORA**  
HIDEKI SAIJO—RCA/Victor
8. **KOI NO DAIYOGEN**  
FINGER FIVE—Phonogram
9. **UTSUKUSHII ASAGA KIMASU**  
AGNES CHAN—Warner Pioneer
10. **TSUIOKU**  
KENJI SAWADA—Polydor

## ALBUMS

1. **LIVE**  
KAGUYAHIME—Crown
2. **KOORI NO SEKAI**  
YOSUI INOUE—Polydor
3. **TSUIOKU**  
KENJI SAWADA—Polydor
4. **KIZUDARAKE NO LORA**  
HIDEKI SAIJO—RCA/Victor
5. **GOLDEN PRIZE VOL. 2**  
CARPENTERS—King
6. **AI FUTATABI**  
GORO NOGUCHI—Polydor
7. **THE THREE DEGREES**  
CBS/Sony
8. **LIVE**  
YOSUI INOUE—Polydor
9. **GRAND DELUXE**  
TONOSAMA KINGS—Victor
10. **NOKOSARATA DOKEI**  
KEI OGURA—Polydor

# ENGLAND'S TOP 25

## SINGLES

- 1 **ANNIE'S SONG** JOHN DENVER/RCA
- 2 **ROCK ME GENTLY** ANDY KIM/Capitol
- 3 **SAD SWEET DREAMER** SWEET SENSATION/Pye
- 4 **KUNG FU FIGHTING** CARL DOUGLAS/Pye
- 5 **GEE BABY** PETER SHELLEY/Magnet
- 6 **LONG TALL GLASSES** LEO SAYER/Chrysalis
- 7 **HANG ON IN THERE BABY** JOHNNY BRISTOL/MGM
- 8 **YOU, YOU, YOU** ALVIN STARDUST/Magnet
- 9 **CAN'T GET ENOUGH OF YOUR LOVE**, BABE BARRY WHITE/Pye
- 10 **KNOCK ON WOOD** BOWIE/RCA
- 11 **EVERYTHING I OWN** KEN BOOTHE/Trojan
- 12 **QUEEN OF CLUBS** K. C. AND THE SUNSHINE BAND/Jayboy
- 13 **REGGAE TUNE** ANDY FAIRWEATHER LOW/A&M
- 14 **I GET A KICK OUT OF YOU** GARY SHEARSTON/Charisma
- 15 **FAREWELL** ROD STEWART/Mercury
- 16 **THE BITCH IS BACK** ELTON JOHN/DJM
- 17 **YOU'RE HAVING MY BABY** PAUL ANKA/United Artists
- 18 **Y VIVA ESPANA** SYLVIA/Sonet
- 19 **I GOT THE MUSIC IN ME** KIKI DEE/Rocket
- 20 **MACHINE GUN** THE COMMODORES/Tamla/Motown
- 21 **SMOKE GETS IN YOUR EYES** BRYAN FERRY/Island
- 22 **I CAN'T LEAVE YOU ALONE** GEORGE McCRAE/Jayboy
- 23 **YOU LITTLE TRUSTMAKER** TYMES/RCA
- 24 **SILLY LOVE** 10cc/UK
- 25 **THE BLACK EYED BOYS** PAPER LACE/Bus Stop

## England (Continued from page 136)

ager, Italy), **Arne Bendiksen** (president, Arne Bendiksen, Norway), **Matt Mann** (m.d. RPM, South Africa), **Mr. Serrera** (Ariola, Spain), **Day Haeggquist** (m.d. Sonet, Sweden) and **Bruno Huser** (A&M label manager, Switzerland)—for meetings and to attend a concert presentation at the Kings Road Theatre which showcased **Hustler**, **Chris De Burgh** and **Supertramp**, who performed their new A&M album "Crime Of The Century" in its entirety. The party also witnessed **Ravi Shankar's** Albert Hall concert which served as the opening of **George Harrison's** Dark Horse label, distributed by A&M, and then travelled north to Scotland for the opening of the **Herb Alpert** tour.

The MCA Coral label makes a return this month with a massive marketing/promotion campaign by EMI for the release of 12 albums, including product by **Bing Crosby**, **Jack Jones**, **Buddy Holly**, **Judy Garland** and **Louis Armstrong**. MCA label manager **Peter Robinson** reported the intention to issue 3 more albums in November with others to be released intermittently. All the albums will contain between 14 and 16 tracks.

An extensive nationwide tour by **Humble Pie** commencing on October 31 will include two dates at London's Hammersmith Odeon on November 14 and 15. The tour coincides with the release of their new album. **Maggie Bell**, already well into her tour, has a new album due for November release titled "Suicide Sal," and new Epic act **Sailor** has just started their debut tour of college venues.

Following the recent success of Sonets "Y Viva Espana" by **Sylvia**, Britain's MIDEM representative **Rod Buckle** has resigned to concentrate on what was his part-time role as Sonet label manager. No replacement has yet been announced but Buckle will continue his MIDEM duties until the end of the month.

**Brian Hutch**, April Music managing director, has clinched sub-publishing for the U.S. on Batt Songs Publishing Company which handles titles recorded by the **Wombles**. Representation for most other territories will follow next year, and another **Mike Batt** company (creator of the Wombles' music), Belfrey Productions, will now be sub-published by April throughout the world.

**John Lennon's** "Walls and Bridges" album and "Thru The Night" single (Apple) are just out here, and another album likely to break **Mike Oldfield's** stranglehold at the top of the album charts is the "This Is The **Moody Blues**" double album set which features 26 vintage Moodies cuts (Threshold). Singles of the week come from **Donovan** ("Rock and Roll With Me"—Epic), **Roxy Music** ("All I Want Is You") and **Sparks** ("Never Turn Your Back On Mother Earth") both Island, and **Slade's** "Far Far Away" (Polydor), a track taken from their forthcoming movie titled "Flame," set for a New Year premiere. The single marks a distinct change which could make them more viable in the States. Also in with a chance is "Gimme That Sweet Sweet Magic" by new soulful sounding act **Federation**, written and produced by EMI's **Peter Morris**.

## ALBUMS

- 1 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 2 **HERGEST RIDGE** MIKE OLDFIELD/Virgin
- 3 **BACK HOME AGAIN** JOHN DENVER/RCA
- 4 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 5 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 6 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 7 **RAINBOW** PETERS AND LEE/Philips
- 8 **461 OCEAN BOULEVARD** ERIC CLAPTON/RSO
- 9 **SHEET MUSIC** 10cc/UK
- 10 **MUD ROCK** MUD/Rak
- 11 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 12 **HANG ON IN THERE BABY** JOHNNY BRISTOL/MGM
- 13 **CARIBOU** ELTON JOHN/DJM
- 14 **A TAPESTRY OF DREAMS** CHARLES AZNAVOUR/Barclay
- 15 **GREATEST HITS** SANTANA/CBS
- 16 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 17 **THESE FOOLISH THINGS** BRYAN FERRY/Island
- 18 **THE PSYCHOMODO** COCKNEY REBEL/EMI
- 19 **HALL OF THE MOUNTAIN GRILL** HAWKWIND/UA
- 20 **THE THREE DEGRESS** THE THREE DEGREES/Phila. Intl.
- 21 **OUR BEST TO YOU** OSMONDS/MGM
- 22 **THE BEST OF JOHN DENVER** JOHN DENVER/RCA
- 23 **HEY GLITTER BAND**/Bell
- 24 **NEW SKIN FOR OLD CEREMONY** LEONARD COHEN/CBS
- 25 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA

## London's Così Fan Tutte

By SPEIGHT JENKINS

■ NEW YORK — Indisputably one of Mozart's big four operas, *Così Fan Tutte* has been recently ignored by most record companies. The four available stereo recordings date back a few years, and so it was a particular pleasure to hear that London planned a new *Così* conducted by Sir Georg Solti. (As almost always happens when one company records an opera, London's recording will soon be followed by a Philips pressing, conducted by Colin Davis). *Così's* life on records has been a charmed one: none of the available recordings are second class, and Solti's approach stands up to any that have gone before.

All Mozart operas, of course, draw great conductors by their very existence. *Così* is special because of its ensemble work, which varies from duets to sextets, and which requires six singers who mesh their art into a unified whole. In the new London recording the two sopranos, Pilar Lorengar and Teresa Berganza, are almost ideally matched. The weight of voice and difference in vibrato is complementary, and the two always can be distinguished, an important factor in the ensembles. Miss Lorengar's "Per pietà" has pathos and intensity, and if the lower notes of "Come scoglio" are not as powerful as the top, virtually no soprano's are. Miss Berganza conveys a breathless excitement in her first aria, but the second, "E Amore un ladrocello," expresses a gentle tease supremely sung.

Ryland Davies' rather strong lyric tenor copes magnificently with Guglielmo's three arias, in-

cluding the usually omitted "Ah! lo veggio." The wide tessitura of the role gives him no problem. Tom Krause has never sounded any easier or more ideally suited to a role on disc than to Ferrando. His handsome baritone adds much to the quartet of lovers; Jane Berbie and Gabriel Bacquier handle Despina and Don Alfonso with verve.

### Solti

More than likely, however, Sir Georg will be the reason most people buy this *Così*, and there are many points to admire. The overture encapsulizes his strengths and weaknesses. He gets marvelous sound from the London Philharmonic and manages accurately every dynamic marking in the score. As with his own Chicago Symphony he can make a difference between two shades of forte; his subito piano can hardly be clearer. He varies among many moods in the overture, driving all feelings to their nth position. Solti's intensity generally characterizes this *Così*, making breathtakingly brilliant the finals to both acts and such moments as the sextet when the "Albanians" arrive. Solti fortunately gives us every note of the opera, and his treatment of the recitatives gives them importance and meaning. No one could miss the feeling of Dorabella's "Ingia decisi" just before the duet when she tries to break down Fiordiligi's will.

When one finishes the eight sides of Mozart's penultimate opera, one is, as always, amazed at the variety and melodic gift of the composer; with the new Lon-

(Continued on page 140)

## Beverly Sills LP Heads Westminster Release

■ LOS ANGELES — Coinciding with her upcoming engagements during the 1974-75 opera season, including appearances on the west coast this Fall and her Metropolitan debut this Spring, ABC Records is shipping Beverly Sills' latest Westminster Gold album, "Duets with Tenors." The soprano is joined on the lp by Nicolai Gedda, Stuart Burrows and Carlo Bergonzi in duos from "Manon," "Anna Bolena," "Lucia di Lammermoor" and "The Tales of Hoffman." "Duets with Tenors," which ABC is supporting with an extensive consumer advertising campaign, leads off an October Westminster Gold release of ten other albums.

According to an announcement from Kathryn King, director of

classical a&r at ABC, this month's release otherwise features a coupling of Bach cantatas conducted by Hermann Scherchen and a performance of Schubert's Quintet in C Major by Russia's Taneyev Quartet with cellist Mstislav Rostropovich. Also included are an album on which Victor Desarzens conducts the Chamber Orchestra of Lausanne in works by Schoenberg, Elgar and Britten, and another containing Franck's "Psyche" and Prokofiev's Sinfonietta in A, both played by the Moscow Radio Symphony under Jemal Delgat.

### Dvorak

The remaining albums in the October release offer four works by Dvorak played by the Vienna (Continued on page 140)

# CLASSICAL RETAIL REPORT

OCTOBER 19, 1974

## CLASSIC OF THE WEEK



SHOSTAKOVICH  
SYMPHONY NO. 8  
PREVIN  
Angel

### BEST SELLERS OF THE WEEK

SHOSTAKOVICH: SYMPHONY NO. 8—  
Previn—Angel  
MOSTLY MOZART—De Larrocha—  
London  
MOZART: COSI FAN TUTTE—Lorengar,  
Berganza, Davies, Solti—London  
VERDI: UN GIORNO DI REGNO—  
Norman, Cossotto, Carreras, Gardelli—Philips

### DISCOUNT RECORDS/BOSTON

BEETHOVEN: SONATAS NO 7, 23—  
Ashkenazy—London  
CATHY BERBERIAN AT EDINBURGH  
FESTIVAL—RCA  
BOULEZ CONDUCTS DEBUSSY—Columbia  
MAHLER: SYMPHONY NO. 2—Baker,  
Bernstein—Columbia  
MOSTLY MOZART—De Larrocha—London  
MOZART: ARIAS—Ameling—Philips  
MOZART: COSI FAN TUTTE—Lorengar,  
Berganza, Davies, Solti—London  
SHOSTAKOVICH: SYMPHONY NO. 8—  
Previn—Angel  
TELEMANN: CONCERTOS—Monroe,  
Marriner—Angel  
VERDI: UN GIORNO DI REGNO—Norman,  
Cossotto, Carreras, Gardelli—Philips

### SAM GOODY/N.Y.

ALBENIZ: IBERIA—De Larrocha—London  
BACH: COMPLETE FLUTE SONATAS—  
Rampal—Odyssey  
BEETHOVEN: SYMPHONY NO. 9—  
Solti—London  
BRAHMS: SYMPHONY NO. 2, ALTO  
RHAPSODY—Baker, Boult—Angel  
DELIBES: SYLVIA—Bonyngé—London  
HANDEL: COMPLETE FLUTE SONATAS—  
Rampal—Odyssey  
JOPLIN: PIANO RAGS VOLS. I, II—  
Rifkin—Nonesuch  
MASSENET: THERESE—Tourangeau,  
Davies, Quilico, Bonyngé—London  
ROSSINI: MESSA DI GLORIA—  
Handt—Philips

### KING KAROL/N.Y.

AMAZING GRACE—Milnes—RCA  
BERNSTEIN: DYBBUK VARIATIONS—  
Bernstein—Columbia  
IVES: MUSIC FOR THEATER ORCHESTRA—  
Sinclair—Columbia  
IVES: SYMPHONY NO. 4—Serebrier—RCA

### JOPLIN: FIEDLER IN RAGS—

Fiedler—Polydor  
MOZART: COSI FAN TUTTE—Lorengar,  
Berganza, Davies, Solti—London  
MUSSORGSKY: KHOVANSCHINA—  
Arhipova, Ognitsev, Khaikin—  
Melodiya/Angel  
SHOSTAKOVICH: SYMPHONY NO. 8—  
Previn—Angel  
VERDI: COMPLETE BALLET MUSIC—  
De Almeida—Philips  
VERDI: UN GIORNO DI REGNO—Norman,  
Cossotto, Carreras, Gardelli—Philips

### CLASSICAL & TAPE COLLECTORS/BALTIMORE

CHOPIN: PIANO MUSIC—Horowitz—  
Columbia  
HOLST: THE PLANETS—Previn—Angel  
JULIAN AND JOHN II—Bream and  
Williams—RCA  
MY LUTE AWAKE—Rooley and  
Tylor—Argo  
MAHLER: SYMPHONY NO. 2—Baker,  
Bernstein—Columbia  
MOZART—De Larrocha—London  
MOZART: COSI FAN TUTTE—Lorengar,  
Berganza, Davies, Solti—London  
PAGANINI: CONCERTO NO. 6—  
Accardo—DG  
SHOSTAKOVICH: SYMPHONY NO. 8—  
Previn—Angel  
VERDI: UN GIORNO DI REGNO—Norman,  
Cossotto, Carreras, Gardelli—Philips

### ROSE RECORDS/CHICAGO

ADAGIO—Karajan—DG  
BEETHOVEN: COMPLETE PIANO  
CONCERTOS—Ashkenazy, Solti—  
London  
BRITTEN: PETER GRIMES—Harper, Pears,  
Britten—London  
CHARLES IVES: 100TH ANNIVERSARY—  
Columbia  
MOSTLY MOZART—De Larrocha—London  
MOZART: ARIAS—Ameling—Philips  
PUCCINI: LA BOHEME—Caballe, Blegen,  
Domingo, Milnes, Solti—RCA  
SHOSTAKOVICH: SYMPHONY NO. 8—  
Previn—Angel  
TOMITA: SNOWFLAKES ARE DANCING—  
RCA  
VERDI: SIMON BOCCANEGRÀ—  
Ricciarelli, Domingo, Cappuccilli,  
Gavazzeni—RCA

### MUSIC ON RECORDS/PORTLAND

BACH: BRANDENBURG CONCERTOS—  
Collegium Aureum—Victrola  
BOITO: MEFISTOFELE—Caballe, Ligi,  
Domingo, Treigle, Rudel—Angel  
GO FOR BAROQUE—Victrola  
JOPLIN: PALM LEAF RAG—  
Southland Stingers—Angel  
JOPLIN: PIANO RAGS, VOLS. I, II—  
Rifkin—Nonesuch  
JOPLIN: RED BACK BOOK—  
Schuller—Angel  
SAINTS-SAENS: SYMPHONY NO. 3—  
Fox, Ormandy—RCA  
TOMITA: SNOWFLAKES ARE DANCING—  
RCA  
FAMOUS TRUMPET CONCERTOS—  
Andre—RCA  
VERDI: RIGOLETTO—Moffo, Kraus,  
Merrill, Solti—RCA



# CANADA

By LARRY LeBLANC



■ TORONTO — RCA ace **Michel Pagliaro** recording this week at the company's studio here. He's laying down tracks for a new lp . . . Also at RCA recently have been **Steve Katz** producing **Rory Block**, **Harry Hinde** producing **Copperpenny** and **Susan Jaks** and **John Arpin** producing **Jim and Don Haggart** . . . UA has changed upcoming **Jerry Warren** single to "Big Red Jimmy." Also from UA are singles by **Craig Ruhnke** ("Baby We Can Make It" and **Alexander Zelkine** ("Chauvinist Male"). Zelkine has an lp due in November, titled "L'Hostage."

Producer **Bob Halley** working at Toronto Sound on singles for **Johnny T. Angel** and **Dublin Corporation** . . . RCA in the U.S. will release upcoming **Gary Buck** single, "What'll I Do," in late October . . . Upcoming **Roy Payne** single will be "That's Why I'm In Love With Life," produced by **Jack Feeney** . . . **Lou Reed** rehearsing in Toronto prior his N.A. tour . . . **John-Mills Cockell** to record for entire month of November for an upcoming True North lp . . . **Tommy Hunter**, returned to the studio and cut a single titled "Born To Be Like A Gypsy," written by **Roy Payne**. Sessions were produced by **Jack Feeney**.

**Shawne Jackson** has left **Sweet Blindness** and will likely form a new group . . . **Bobby G. Griffith** set to record in L.A. this month. He's just completed taping **Tommy Hunter** TVer . . . **Nancy White** to Fiddler's Green Oct. 8 for a week backed by fiddler extraordinaire **Ian Guenther** and bassist/guitarist **John Shand (Flesh Tones)** . . . Colonial Tavern is presenting a CTI/Kudu jazz festival from Oct. 14-Nov. 2. The first week (14-19) features **George Benson**. The follow-up week brings **Grover Washington** (21-26), and **Hank Crawford** will close the third week . . . New **Suzanne Stevens** single on Capitol is a **Fox-Gimbel** penning, "House Full Of Women" . . . **Privilege** returns to the recording circle with a Century II single titled "Rock and Roll" penned by **Rolf Kempf**.

Century II's **Terry McManus** putting finishing touches on his first solo lp in Edmonton . . . Film set for singer **Burton Cummings** is "A Fool, A Fool, I Met A Fool," for which he'll also write the score. Filming has been set back to next year . . . Mercury's new signing, **Rush**, is set for appearances on Rock Concert, American Bandstand and King Biscuit Flower Hour . . . Best wishes to Mercury's **Mike Gormley** and wife **Cathy** on their first child **Cathy** . . . Bronco Records' **Lisle** has recorded a single at the **Mercey Brothers'** studio in Elmira, Ontario. Title of the quartet's single is "Stormy Eyes" . . . **Cliff Edwards** is no longer recording for Columbia Records . . . Upcoming **Ian Tyson** single for his new A&M lp is self-penned "She's My Greatest Blessing" produced by **Adam Mitchell** at Thunder Sound . . . **Munch Brothers** to L.A. for Nov. to record.

New MCA signing **Octavian** has its debut single produced by **John Stewart** at Eastern Sound . . . **Ben McPeek's** Captain Audio being remodelled for the next week . . . Showing up at **Gino Vanelli's** opening night at the In Concert club in Montreal were **Eric Clapton** and **Patti Harrison**. A few nights afterwards, Vanelli's label (A&M) threw a press bash for the singer. Vanelli also firmed a Canadian booking agreement with Concept 376's **Tom Wilson** . . . **Bruce Miller** has moved back to Toronto with group. Currently he's touring in the Maritimes with **Valdy**.

Rack up another smash for Quebec star **Ginette Reno**. Her single, "T'Es Mon Amour," has sold 253,000 copies and is being played on both English and French stations in Quebec . . . Upcoming **Charity Brown** release on A&M will be a remake of **Mary Wells'** classic disc "You Beat Me To The Punch" . . . Local booker **Terry Filion** has reactivated his Canadian General Artists firm . . . **Copperpenny** will change its name before its debut Capitol single . . . RCA's **Barry Haugen** has a half hour **Ronnie Milsap** interview available for Canadian stations . . . **George Hamilton IV** taping his TV show Oct. 29 and partly at the end on Nov. . . . New **Dick Nolan** single "Japanese Gin" pulling in strong regional action.

## N. Y. Central

(Continued from page 17)

vocal side as well. Both the club and the act were a delight. (And we might note that Untouchables manager **Jack Rollins** brought another client along to see the act—**Tony Bennett**, who opens soon on Broadway sharing the stage with **Lena Horne**.)

TOP LINE/HEADLINE: After seven and a half months, the Bottom Line reports having presented some 115 different acts on its stage, representing 24 record labels and including eight headline acts without record affiliations. Of 50 headliners who could have gone into percentages over their guarantees, a little less than one-third did, with **Tower of Power** heading the list at just under \$2500. Booking-wise, headliners came from agencies (Premiere, 6; CMA, 5; William Morris, 5), 21 through managers, 5 directly through band members and 2 through record company involvement.

KNIGHT NUPTIALS: **Gladys Knight** tied the knot to **Barry Hankerson**, Saturday (12), in Detroit. Ceremonies conducted by **Mayor Coleman Young** of Detroit.

SITTING IN: **Mahavishnu Orchestra**, at Avery Fisher Hall (2), put in a sometimes perfunctory, sometimes brilliant performance with Mahavishnu **John McLaughlin** conducting in his usual unorthodox fashion. Backed by a string quartet (which doubled on back-up vocals for one number) the ensemble was at its best in the lower volume ranges and on the less hurried pieces. McLaughlin's guitar is so fluid that his playing automatically compensates for whatever repetitiveness a full program (a little more than two hours without intermission) seems to force. The audience, incidentally, afforded McLaughlin standing ovations after almost every number.

NOTED: **Steve Gaines** and Alive Enterprises have signed a reported \$250-thousand world wide deal with Putnam for an **Alice Cooper** autobiography "as told to" Gaines. The hardcover is due next fall.

## The Coast

(Continued from page 10)

flat-bottom boat behind him. The swim through the 58-degree waters took LaLanne one hour, 25 minutes. Meeting reporters on the shore, LaLanne revealed, "I have a surprise in store for my 61st birthday. It has to do with the New York Harbor. I can't say more . . ." Also on the New York front: **Mick Jagger** and wife **Bianca** have reportedly rented **Andy Warhol's** home out on Long Island until the end of the year.

SHOW AND TELL: According to publicist **David Gest**, **Al Green** flew in by helicopter to perform before 200,000 people at a benefit concert held at Central Park. While performing, Green began to remove his clothes and throw them into the audience. **Bess Gillenwater** of Atlantic City, N.J., an avid follower of Green's (you remember she's the one who caught Greene's \$15,000 diamond watch in her champagne glass as it flew off his wrist during a recent stint at The Club Harlem), was on hand to catch one of Green's shoes. Unfortunately, Gillenwater's unabashed enthusiasm instigated a riot which knocked down the barrier of guards, and Green had to be rushed from the stage . . . Other commotions include the one that's going on at Warner Bros. pubbers in N.Y. It seems that **Jackson Browne's** new album, "Late For The Sky," was rush-released and the lyrics were not ready in time for pressing and packaging. Warners then printed a memo on the back stating, "Lyrics available on request from Warner Bros. Publishing in New York." Since the release, a week ago, they have received over 600 written and verbal requests, according to manager **Roy Silver** . . . And causing a stir at the Whisky was the **Atlanta Rhythm Section** (Polydor) when **Keith Moon**, **Al Kooper**, **Tim Bogert (Beck, Bogert & Appice)** and the **Kiki Dee Band** were present to witness the performance.

LICORICE PIZZA ANYONE?: **Jim Greenwood** of Licorice Pizza fame (the one who's always on the radio) closed down all of the Licorice Pizza Stores last Sunday, and brought all 200 of his employees to the **Elton John** concert. They all passed out balloons, and of course, licorice, among other things . . . **Johnny Winter's** next album will feature the rock-blues guitarist playing one of the world's largest guitars. The guitar is just short of nine feet long, and the body is more than two feet tall. It took Winter a while to master the big guitar, which is manufactured by Harmony House of Chicago, but he reports he has conquered it, and it will be on his next album.

RECORDING: **Leorn Russell** has already cut 13 tracks for his forthcoming album at his Tulsa house studio. Joining him on the sessions are such notables as **Duck Dunn**, **Al Jackson** and **Steve Cropper**. The record will be released around the first of the year . . . **Harry Nilsson** is in RCA's Los Angeles studio waxing another album. **Ringo** and **Dr. John** dropped by to work on a few sessions with him . . . Dr. John is also recording with the aid of producer **Jimmy Douglass** and Atlantic's **Mark Meyerson**.

## London's Cosi

(Continued from page 138)

don recording one feels that a team of really great singers submerging their own egos to make a compelling ensemble. Solti's name is inscribed on every page; this is an exciting, supercharged Cosi, a must for the legion of Sir Georg's fans.

London, knowing well where the Cosi market lies, has planned to hit hard all the big opera cities—New York, Chicago, San Francisco, Los Angeles and Seattle. New York has heard a series of radio ads over WQXR, and used coop ads with the more than 50 Discount Record stores all over the United States for this Cosi. Discount has done its own in-store publicity, and the whole has been "phenomenally successful."

The information on selling Cosi comes to RW from Richard Rollefson, a Madison, Wisconsin-born young man who serves as administrative manager and a publicity officer of London's classical office in New York. (Titles are hard to pin down at London, "because none of us have titles. We all work for London vice president Terry McEwen, and we all do a variety of jobs.") In the midst of talking about Cosi, Rollefson agreed to say a bit about himself. At 26, he has already logged eighteen months with the London office here; before that the young, handsome executive spent a year touring Europe ("I learned to live off \$2 or \$3 per day"), which followed two years selling high fidelity equipment at Liberty Music Stores. He wanted a job in the record business and had an appointment with McEwen seeking employment. The night before his scheduled appointment he went to the Metropolitan Opera, and a publicity agent who was a friend of both, introduced him to McEwen. The next day Rollefson got the job, and at London he has used his musical training in piano and all his previous experience in dealing with the press, record salesmen, advertising men and all others who wander into London's office.

"With Cosi," said Rollefson, getting back to his sales item at the moment, "we've used it as a headline item in Solti sales in some cities; we've distributed a lot of pictures of Lorengar and Berganza cavorting around the set, and we've tried newspaper ads everywhere Mozart has sold before. The results at the moment are more encouraging than with Solti's *Magic Flute* of a few years ago. Reorders are coming in almost faster than we can fill them," and Rollefson excused himself to answer another of the many who call London Classical for information, advice—and records.

## Guess Who in Alaska



Guess who journeyed way up to Anchorage, Alaska, for a little concertizing and in-store appearance? That's right, none other than RCA Recording artists, the Guess Who. Seen here, they are autographing their albums for the Alaskans at the Pay & Save store in Anchorage.

### CONCERT REVIEW

## Cleo Laine Spreads Joy

■ NEW YORK—There are but a handful of singers who are so adept at their art that they can, in all honesty, be referred to as "singer's singers." Ella Fitzgerald, Peggy Lee and Billie Holiday are among the few true artists who, through the sheer beauty and control of their vocal prowess, can be categorized in such a manner. RCA recording artist Cleo Laine must certainly be included in that very special category, and the devoted audience who came to hear her when she graced Car-

negie Hall's stage (2) was well aware of the fact that they were in the presence of one of the finest singers of today.

### Rare Qualities

Ms. Laine's special combination of rare qualities—onstage polish, vocal powers that range from deeply sensuous to sensationally high and an incredibly expressive manner—made the evening a memorable one. The English thrush, under the capable leadership of musical director and husband John Dankworth, thrilled her votary, displaying her effective theatrical approach on Stephen Sondheim's "Send in the Clowns," scatting along with Dankworth's alto sax on "Music" and delivering rich vocal interpretations of poems by e.e. cummings, Spike Milligan and Shakespeare, cleverly and lovingly set to music by Dankworth. She was backed by a small yet competent group of musicians, well directed by Dankworth, with Paul Hart's keyboard dexterity being especially noteworthy.

### 'Easy Jazz'

The "easy jazz" quality unique to Ms. Laine added rare touches to renditions of "Any Place I Hang My Hat," "Bluest Kind of Blues," "Come Back to Me," Stevie Wonder's "All in Love Is Fair," and a medley of favorites. The standing ovations that followed Ms. Laine's performance were merely slight indications of the joy she spread throughout the evening.

Roberta Skopp

## Westminster

(Continued from page 138)

State Opera Orchestra, Laszlo Somogyi conducting; four Berlioz overtures played by the Philharmonic Promenade Orchestra, Sir Adrian Boult conducting; five short pieces by Arthur Honegger, with Hermann Scherchen conducting the Philharmonic Symphony of London; the Vienna State Opera Orchestra playing two Haydn symphonies, also conducted by Scherchen; "The George Wright Christmas Album," featuring organist Wright playing a dozen traditional Christmas songs, and the second volume of John Dowland's "Ayres for Four Voices." The Dowland album, performed by the Golden Age Singers under the direction of Margaret Field-Hyde, follows Volume I by a little over a year, and in addition, features Julian Bream on lute.

Ms. King also announced that the first four albums in the Westminster Music of the Earth series, originally scheduled for October, will now be released in March, 1975.

## ABBA=Beauty

■ NEW YORK — As winners of this year's Eurovision Song Contest, the four members of ABBA have been thrown to the fore of the European pop spotlight. Together since 1971, with two Scandinavian hit singles prior to their entry of "Waterloo" in the contest, the group was given an audience of 800 million for their winning performance.

Having toured Scandinavia extensively, the group is now scheduled to carry its songs throughout continental Europe beginning in mid-November. Hopefully, they recently told *Record World* when visiting as part of a three-day promotional stop in the United States, they will have the opportunity to tour this country in February.

Who are the people ABBA have listened to over the years? "Everything" is the immediate reply—qualified by The Beatles in the mid-'60s, and such diverse tastes today as Frank Zappa, Elton John and Melissa Manchester.

The group, as the picture here indicates, has still another attraction going for it—physical appearance. A beautiful group, if you'll excuse the cliché, that makes beautiful music.

Ira Mayer



Pictured from left, ABBA members Benny, Frida, Anna and Bjorn.

## Anacrusis Relocates

■ NEW YORK—Anacrusis Music, with its two principals, Billy Arnell and Steve Loeb, relocated its offices at 1650 Broadway, and they are actively pursuing their new record projects, including the signing of two new acts to their growing roster.

The first group, "Valva," a four piece rock band from New York, features "Christian Toma's Valva, former studio guitarist. The second group, "Messiah," a six piece jazz-rock band, hails from Massachusetts. Both bands are currently working out their respective recording schedules.

In the publishing field, Anacrusis has involved itself with George Pincus' firm, Gil Music, and the Wes Farrell organization in various projects. The new phone number is (212) 765-4495.



## Haven Signs Cunningham

■ LOS ANGELES—Eddie Lambert, general-manager of Haven Records, has announced the signing of singer-songwriter Cunningham to the label, headed by Dennis Lambert and Brian Potter. Cunningham's first Haven release, "Norma Jean Wants To Be A Movie Star," is currently being shipped, distributed through Capitol. Cunningham also penned "Norma Jean."

## Phonogram Thanks WCFL



In appreciation of WCFL's efforts in making "The Night Chicago Died" by Paper Lace a two million seller, Stan Bly, right, national promotion director of Phonogram, Inc., presents Lew Witz, general manager of the Chicago station, with a gold single of the Mercury record.

## Polydor Signs Statler

■ NASHVILLE—Darrell Statler has become the first country artist to sign with the Polydor label. Statler, a writer for Chappell Music, has penned songs such as "Honky Tonk Stardust Cowboy" and "Up This Hill and Down," and previously recorded for Dot Records. He also wrote his first release for Polydor, "A Country Singer."

## Bryan Pacts Society Hill



Jack Wiedenmann, executive vice president of Bryan Records, is shown outside Society Hill Sound Studio in Philadelphia after signing a production contract with Mike Nise, chief of Society Hill Studio. A long term agreement was made to deliver various new artists' recordings from the Philadelphia-based production company. Pictured from left: Bob Kosiba, Sharon Haik, Jack Wiedenmann, Joan Rayfield, Mike Nise and Ed Onorato.

## Capitol Taps Campbell

■ LOS ANGELES—Robert Franz, director, personnel-industrial relations, Capitol Records, Inc., has announced the appointment of Len Campbell as compensation manager.

Campbell comes to Capitol from Glass Container Corporation/Division of Norton Simon Industries and Transworld Airlines where he gained broad experience in the personnel compensation field.

Len Campbell, in joining the Hollywood personnel department will, in addition to Melody Daigle, employment manager and Joan Harrison, policies and benefits manager, report to Joseph West, employee relations manager.

## ATI Ups Meyrowitz

■ NEW YORK — Jeff Franklin, President of American Talent International Ltd. and American International Ltd. of California, has announced the promotion of Wally Meyrowitz to vice president of the firm, in charge of the concert department, east coast. The appointment is effective immediately.

Meyrowitz had been an agent with ATI for the past 2 1/2 years.

## Playboy Signs Newbeats

■ LOS ANGELES — Tom Takayoshi, executive vice president of Playboy Records and Music, has announced the signing of the Newbeats to the label. The group's first single for the label was recently released, and is an upbeat version of Barbara George's "I Know (You Don't Want Me No More)."

## Rush Gives a High Sign!



Rush-ing through New York recently while on a national concert tour were Canadian rockers, Rush. The Mercury Records group is pictured above with their thumbs up. From left: ATI agent Joe McHugh, Grady Lee, Neil Peart, Alex Lifeson and ATI VP and Rush co-manager Ira Blacker, kneeling: ATI VP and agent responsible for Rush, Greg McCutcheon.

## Harmony & Grits To AFE

■ NEW YORK — Harmony and Grits have signed an exclusive recording contract with Audio-fidelity Enterprises. The duo's first single, "La Bicicleta De Tono" b/w "To See the World," was recently released.

## Koloc to Wm. Morris

■ BURBANK, CAL. — Bonnie Koloc has signed a long term agreement for exclusive representation in all media worldwide for management with the William Morris Agency.

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## Backstage Bravos



Pictured backstage before Blue Oyster Cult's performance at the Academy of Music are (from left): WNEW's Scott Muni, who emceed the show; Cult lead guitarist Buck Dharma; promoter Howard Stein; Cult rhythm guitarist Alan Lanier; Cult bassist Joe Bouchard; and lead singer Eric Bloom. Not pictured is drummer Albert Bouchard. This show kicked off The Cult's Fall tour to coincide with the release of the single "Career of Evil." The tour ends New Year's Eve at the Academy whereupon the group leaves for Europe and plans to release their live album, "On Your Feet Or On Your Knees."

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AFTER THE FIRE IS GONE Bob Johnston (Twitty Bird, BMI) 18	IN MY LITTLE CORNER OF THE WORLD Sonny James (Shapiro-Bernstein, ASCAP) 34
A MI ESPOSA CON AMOR George Richey (Marson, BMI) 3	IT AMAZES ME Allen Reynolds (Jack, BMI) 42
ANOTHER GOODBYE SONG Larry Butler (Tree, BMI) 30	JUKEBOX Kelso Hurston (Tree, BMI) 73
BABY'S GONE Don Gant (Acuff-Rose, BMI) 63	JUST ANOTHER COWBOY SONG Ken Mansfield (Front Lawn, BMI) 67
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP) 38	LET'S TRUCK TOGETHER Ray Pennington (Kenny Price, BMI) 49
BETWEEN LUST AND WATCHING TV B. Anderson (Stallion, BMI) 10	LIKE A FIRST TIME THING Ron Bledsoe (Keca, ASCAP) 46
BIG FOUR POSTER BED Owen Bradley (Evil Eye, BMI) 58	LONG BLACK VEIL Jim Malloy (Cedarwood, BMI) 39
BONAPARTE'S RETREAT Jimmy Bowen (Acuff-Rose, BMI) 13	LOVE IS HERE Bud Logan (Ma-Ree/Porter & Jones, ASCAP) 70
BONEY FINGERS McDougall & Axton (Lady Jane/Irving, BMI) 16	LOVE IS LIKE A BUTTERFLY Bob Ferguson (Owepar, BMI) 12
BRING BACK YOUR LOVE TO ME Wesley Rose (Acuff-Rose, BMI) 24	LUCKY ARMS Don Grant (Acuff-Rose, BMI) 56
CANDY MOUNTAIN MELODY Joe Johnson (Little Elmo, BMI) 72	MEMORY MAKER Jim Vienneau (Cedarwood, BMI) 48
CAN'T YOU FEEL IT Norro Wilson (Algee/AI Gallico, BMI) 41	MISSISSIPPI COTTON PICKIN' DELTA TOWN Jerry Bradley (Hall Clement, BMI) 7
COME IN AND LET ME LOVE YOU Jim Vienneau (Hank Williams, BMI) 22	MUSICAL CHAIRS Glaser & Silverstein (Eve, BMI) 65
COUNTERFEIT COWBOY J.&J. Key (Newkeys, BMI) 50	NOT TONIGHT Owne Bradley (Forrest Hills/Battleground, BMI) 74
COUNTRY IS Jerry Kennedy (Hallnote, BMI) 21	OH, HOW HAPPY Mel Tillis (Myto, BMI) 68
CREDIT CARD SONG Larry Butler (House of Cash, BMI) 36	PLEASE DON'T STOP LOVING ME Bob Ferguson (Owepar, BMI) 6
DELTA DIRT Fred Foster (First Generation, BMI) 25	PLEASE DON'T TELL ME HOW THE STORY ENDS Collins & Johnson (Combine, BMI) 60
DIXIE LILLY Audie Ashworth (Big Pig, ASCAP) 57	RAINDROPS Foster & Morris (Conrad, BMI) 45
DON'T TELL (THAT SWEET OL' LADY OF MINE) Ron Chancey (Levine & Browne, BMI) 20	ROOM FOR A BOY NEVER USED Don Gant (Tree, BMI) 59
DOWN TO THE END OF THE WINE John & Misty (Birdwalk, BMI) 69	SHE BURNED THE LITTLE ROADSIDE TAVERN DOWN Jerry Bradley (Forest Hills, BMI) 52
EVERYTIME I TURN THE RADIO ON Owen Bradley (Stallion, BMI) 62	SHE CALLED ME BABY Chet Atkins (Central, BMI) 55
FAIRYTALE (Para-Thumb/Polo Grounds, BMI) 29	SON OF A ROTTEN GAMBLER Brian Ahern (Blackwood Music/Black Road Music, BMI) 47
GET ON MY LOVE TRAIN Norro Wilson (AI Gallico/Algee, BMI) 27	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI) 53
GET UP I THINK I LOVE YOU Bob Ferguson (First Generation Music, BMI) 54	TAKE ME HOME TO SOMEWHERE Jim Fogel song (AI Gallico/Algee, BMI) 23
GONE Eddie Martinez (New York Times/Dunbar, BMI) 75	TEN COMMANDMENTS OF LOVE Billy Sherrill (Arc, BMI) 19
HE CAN BE MINE Walter Haynes (Tree, BMI) 43	THE GREAT DIVIDE Jim Fogel song (Coustic, BMI) 14
HOLD ON TO YOUR MAN Norro Wilson (AI Gallico, BMI) 32	THE WAY I'M NEEDING YOU Hank Cochran (Tree, BMI) 40
I CAN HELP Young & Swan (Combine, BMI) 44	TROUBLE IN PARADISE Owen Bradley (House of Gold, BMI) 15
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI) 5	TWO GUN DADDY Marty Robins (Mariposa, BMI) 66
I JUST CAN'T HELP BELIEVIN' Pete Drake (Screen Gems/Columbia, BMI) 61	WELCOME BACK TO MY WORLD Joe Johnson (4 Star Music, BMI) 71
I LOVE MY FRIEND Bill McIlhinney (Algee, BMI) 4	WELCOME TO THE SUNSHINE Walter Haynes (War Drum, BMI) 28
I OVERLOOKED AN ORCHID Eddie Kilroy (Peer Intl., BMI) 1	WHERE'D I COME FROM Bobby Bare (Jack & Bill, ASCAP) 37
I SEE THE WANT TO IN YOUR EYES Owen Bradley (Rose Bridge, BMI) 2	WE'RE OVER Jerry Kennedy (Screen Gems/Columbia/Summerhill, BMI) 64
I WOULDN'T WANT TO LIVE Don Williams (Don Williams, BMI) 26	WHO LEFT THE DOOR TO HEAVEN OPEN Larry Butler (Bob Moore, ASCAP) 31
IF I MISS YOU AGAIN TONIGHT Ricci Mereno (Ricci Mereno, SESAC) 9	WOMAN TO WOMAN Billy Sherrill (Algee, BMI) 8
I'M A RAMBLIN' MAN Jennings & Pennington (Tree, BMI) 17	WORKIN' AT THE CARWASH BLUES Jim Shaw (ABC/Blendingwell, ASCAP) 33
I'M HAVING YOUR BABY Larry Butler (Spanka, BMI) 11	YOU GET TO ME David Malloy (Briarpatch, BMI) 51
	YOU'RE NOT GETTING OLD Billy Sherrill (Roadmaster, BMI) 35

## The Raspberries Are 'Starting Over'

■ NEW YORK — The name of their latest album effort is "Starting Over" and their current charted single is "Overnight Sensation;" we're talking about Capitol recording artists the Raspberries.

After delivering winners like "Go All The Way," "I Wanna Be With You," "Let's Pretend" and "Tonight," one might wonder why a group with such a hit-making track record would want to "Start Over," so to speak. While the assemblage visited the **Record World** offices recently, the concept was explained, primarily by group leader Eric Carmen.

The original premise, upon formation, was to appeal on a commercial, yet musically rewarding level — to garner AM as well as FM airplay. The aforementioned hits were all those things, so it seemed, maintaining top 40 appeal and also attracting an album buying audience. Carmen explained: "The concept of being good and commercial only penetrated in New York and Los Angeles. Throughout the rest of the country we were taken at face value, and nobody chose to look any further."

Part of the "Starting Over" campaign includes the introduction of two brand new members, Mike McBride and Scott McCarl, joining original 'Berries Carmen and Wally Bryson. The sophistication that works so well with the commercial sound is now

## October Releases Set by GRT

■ SUNNYVALE, CAL. — Early Fall releases by GRT Music Tapes include product on more than a dozen of the labels represented by the tape manufacturing corporation.

Included in the release of 40 new albums on 8-track tape, with some simultaneous releases also on cassette, is product on labels such as ABC, Fantasy, Ranwood, Dunhill, Pride, Granite, Impulse, Peacock, Crossover and Janus.

Prominent is the special release of Jim Croce's Greatest Hits, "Photographs and Memories," on ABC. Other albums released include Cashman and West's "Life-song" on Dunhill; Lawrence Welk's "50 Years in Music," Ranwood; John Lee Hooker's "Free Beer and Chicken," ABC; Molly Bee's "Good Golly, Ms. Molly," Granite; a series of gospel albums on the Songbird label; Ray Charles' "Come Live With Me" on his Crossover label; and Minnie Riperton's "Come to My Garden," Janus.



Pictured above (from left) are: (top row) RW's Roberta Skopp and Eric Carmen; (bottom row) Wally Bryson, Michael McBride and Scott McCarl.

more out front, so the search for it won't be as difficult as was the case previously. In addition, the cover is geared towards a more mature audience, and promotion, this time out, is attuned predominantly to FM airplay.

Top-flight producer Jimmy Ienner has been a part of the scheme of things since Raspberries' inception in mid-1971. As Carmen explained, "Jimmy doesn't try to make us something that we're not. He brings out the best of what we've got to offer while controlling every possible facet of the studio situation. He allows everyone to use their optimal creative efforts. There's great rapport between Jimmy and the group members."

The Raspberries, although wonderful before, are giving more to their audiences by working closer and feeling more cohesiveness — with all members headed in the same direction.

Roberta Skopp

## Billy Swan

(Continued from page 17)


Long a member of the Nashville community, Swan at one time was the road manager for the Festival of Music featuring Chet Atkins, Floyd Cramer and Boots Randolph. Later, he became one of the original members of Kris Kristofferson's road band, "Band of Thieves." Currently, he is back with Kristofferson as a member of the band playing rhythm guitar after leaving the group for several years to pursue other interests.

Swan was also an original member of Kinky Friedman and the Texas Jewboys, played with Billy Joe Shaver on the road and helped Bobby Bare organize his current band.

Billy Swann continues to tour with Kristofferson and Rita Coolidge, saying "They're great people and I enjoy working with them." The current success of his "I Can Help" has forced Swan to go into the studio to record an album, tentatively scheduled for release in early November.

Don Cusic

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