

# RECORD WORLD

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## Who In The World:

### Carl Douglas

see page 20



## HITS OF THE WEEK

### SINGLES

**JOHN LENNON, "#9 DREAM"** (prod. by John Lennon) (Lennon/ATV, BMI). "Whatever Gets You Thru the Night" man has found a cure for insomnia in this peaceful easy feeling from his "Walls and Bridges" album. His best romantic ode since "Imagine" exits with a chant reminiscent of ex-Beatle Harrison's "My Sweet Lord." Dream #1! Apple 1878 (Capitol).



**JOHN DENVER, "SWEET SURRENDER"** (prod. by Milton Okun w. Kris O'Connor) (Cherry Lane/Walt Disney, ASCAP). You can find the studio version on his "Back Home Again" album and in the opening of the new Disney film "The Bears and I." His single is a live version of the beauty, a taste of his upcoming "An Evening With . . ." lp. Far out! RCA PB-10148.



**BARBRA STREISAND, "GUAVA JELLY"** (prod. by Jon Peters) (Cayman, ASCAP). In the coming weeks, Jamaican reggae from her "Butterfly" album will turn Winter to Summer. Tom Scott's full and flowing arrangement makes the Bob Marley-penned tune its happiest yet. From balladry to sweet jammin', she's stupendously spreadable! Columbia 3-10075.



**PRELUDE, "FLY"** (prod. by Ian Samwell) (Akee, ASCAP). Group which debuted with "After the Goldrush" and made it the nation's first hit acappella single in three years now shows their total sound, backed by a folk-rock track. Song about the sharp edges of a shattered relationship cuts a clear path for its own and the band's journey ever skyward. Island 018.



### SLEEPERS

**TODD RUNDGREN, "WOLFMAN JACK"** (prod. by Todd Rundgren) (Earmark/Screen Gems-Columbia, BMI). Twice before, his double album "Something/Anything?" has given birth to top 5 triumphs ("I Saw the Light" and "Hello It's Me"). Now, in the wake of Guess Who's "Clap for the Wolfman" comes Todd's own tributary rocker. Bearsville 0301 (WB).



**SHIRLEY (AND COMPANY), "SHAME, SHAME SHAME"** (prod. by Sylvia) (Brendi, BMI). Former partner of Lee lets those good times roll in a new combination of danceable funk, sax supreme and soprano sorcery. A hot one written and produced by the "Pillow Talk" lady out looking to be the next disco giant, giant, giant! Vibration 532 (All Platinum).



**FLASH CADILLAC & THE CONTINENTAL KIDS, "GOOD TIMES, ROCK & ROLL"** (prod. by Toxey French/Great American Amusement Co./Ed Martinez) (Dunbar, BMI). What Reunion's "Life Is a Rock" did for the names of r&r history, this newie does for its spirit. Amplifying upon the cyclical nature of top 40 radio, they don contemporary threads. Private Stock 45-006.



**DARYL HALL/JOHN OATES, "CAN'T STOP THE MUSIC (HE PLAYED IT MUCH TOO LONG)"** (prod. by Todd Rundgren) (Unichappell, BMI). Saga of a wiped out, washed-up rock star is a strong song companion to Mac Davis' current hit. According to this duo's outlook, nobody wins the battle for the top if they never move once they get there. Atlantic 3239.



### ALBUMS

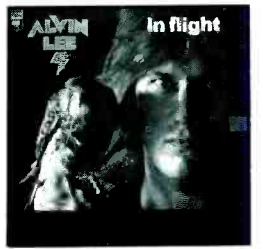
**GEORGE HARRISON, "DARK HORSE."** Eastern flavored rock is expertly intermingled with a more western-cultured style to make this "Dark Horse" a heavy favorite for the chart finish line. The horsepower level remains top notch throughout, especially on "Simply Shady," "Bye Bye, Love," "Maya Love" and the title track. The winner's circle! Apple SMAS-3418 (Capitol) (6.98).



**YES, "RELAYER."** Within their traditionally progressive framework the British quintet displays growth to help sustain their highly respected position as musical innovators. The album is comprised of three cuts, all of which attest to the group's major influence. The first side is a suite, "The Gates of Delirium," which is banded into three segments. Atlantic SD 18122 (6.98).



**ALVIN LEE & CO., "IN FLIGHT."** Ten Years After guitarist and vocalist extraordinaire takes a second solo soar, this time live, as he vibrantly rock and rolls through the two-record package. Take off to "You Need Love Love Love," glide along with "Got to Keep Moving" and "Ride My Train," and taxi to "I'm Writing You a Letter." Top flight! Columbia PG 33187 (7.98).



**MELANIE, "AS I SEE IT NOW."** That familiarly unique voice lends itself to folk favorites as well as new, self-penned selections. Falling into the former category is Jesse Winchester's "Yankee Lady" (which is re-titled "Yankee Man") and the Dylan classic "Don't Think Twice." "You're Not a Bad Ghost" is a lively original. Neighborhood NB 3000 (Arista) (6.98).



ASCAP, Soviets Ink Copyright Pact; BMI, VAPP Sign This Week



Gil Friesen A&M

Senior VP



ABC Record And Tape Sales Opens East Coast Branch



Jerry Ross, RCA In

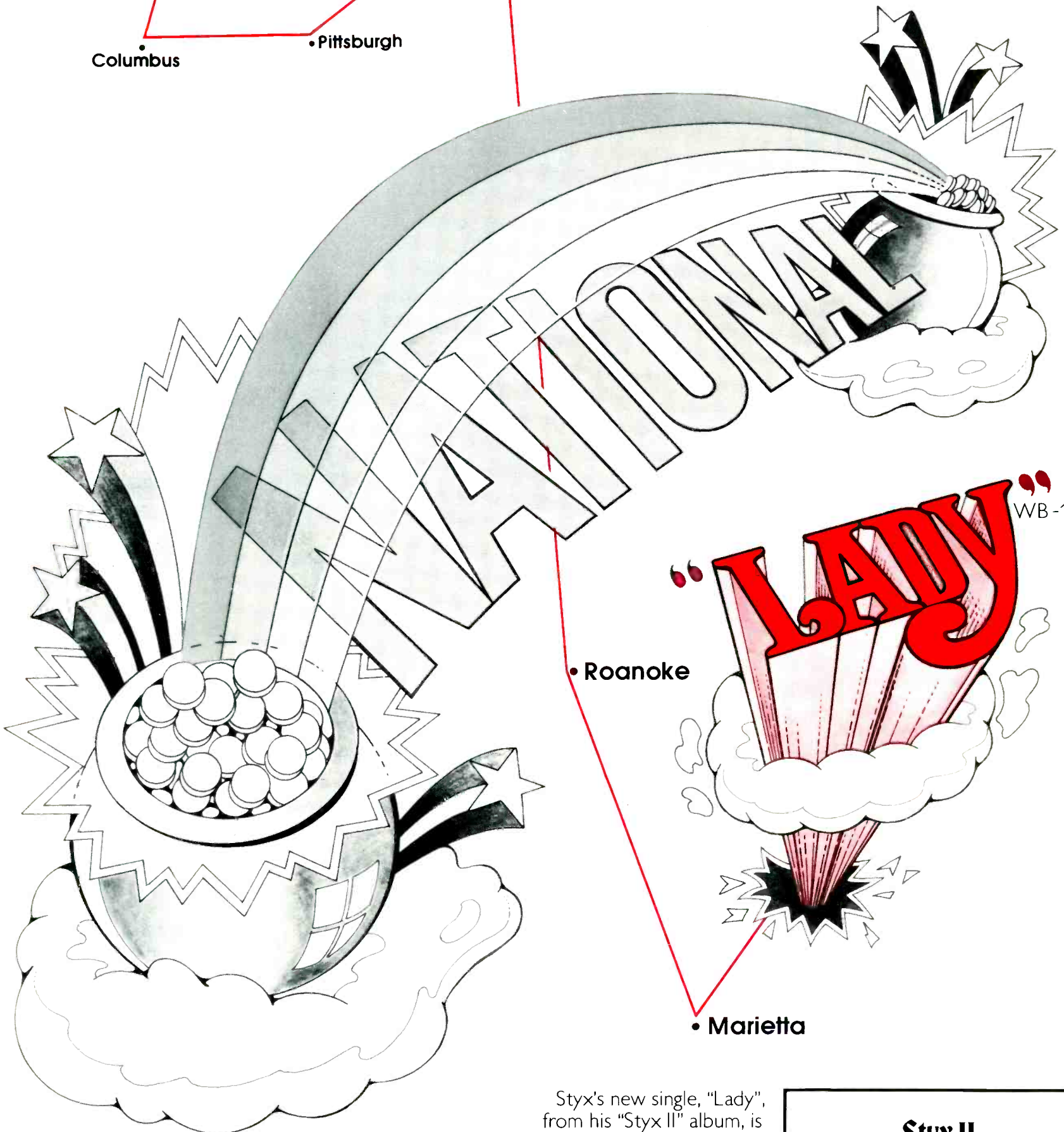
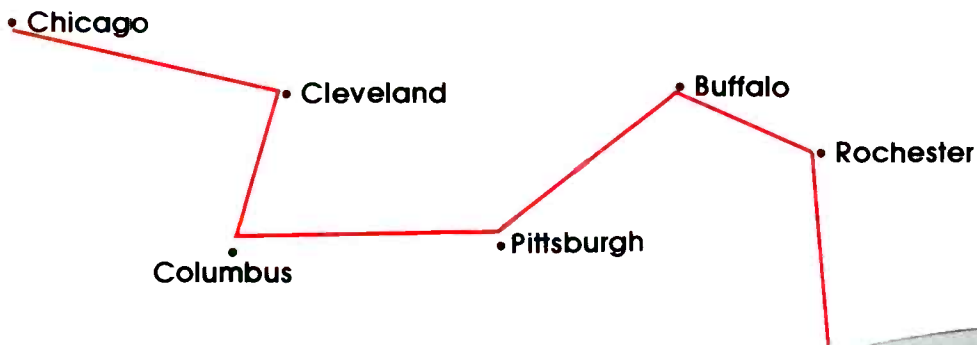
Production Pact



CTI Promotes Buzz Willis, Peter Paul



Dialogue: Sir Joseph Lockwood



WB-10102

• Roanoke

• Marietta

Styx's new single, "Lady", from his "Styx II" album, is going places – fast.

Today: Chicago, Pittsburgh, Buffalo, Marietta, Rochester, Cleveland, Columbus and Roanoke.

Tomorrow? Coast to coast. You've come a long way, "Lady".

**Styx II**

# Styx

Includes: Father O.S.A. • Lady  
A Day • I'm Gonna Make You Feel It



Manufactured and Distributed by RCA Records and Tapes

Produced by John Ryan for  
**Chicago Kid**  
Productions

**RCA Records and Tapes**



WNS -1012/P8WN -1012

# RECORD WORLD

## A&M Names Friesen Senior VP

■ LOS ANGELES — Herb Alpert and Jerry Moss have jointly announced the appointment of Gil Friesen as senior vice president of administration and creative services for A&M Records. The announcement comes on the eve of Friesen's tenth anniversary with the company. He was formerly the vice president of administration and creative services.

### Past History

The association between Herb Alpert, Jerry Moss and Gil Friesen began in the early '60s while Friesen was working as promotional representative for Capitol Records and Moss was involved in independent promotion. As a result of Moss' urging, Friesen accepted a job as the western promotional regional representative for Kapp Records, handling 11 western states.

### Successful Promotions

After experiencing success promoting product by Burt Bacharach, Bill Dana ("Jose Jimenez"), Peggy Lee, and the Jack Jones single, "Wives and Lovers," Friesen moved to England to assume the management of P. J. Proby. A few months later, Moss went to Europe to negotiate some foreign licensee agreements, and to offer Friesen the job as general manager of Moss' and Herb Alpert's new independent label, A&M Records. Friesen was the fourth person to join the company at that time, and he worked closely with Alpert, Moss and Jolene Burton (now the company's controller). Over the years, Friesen grew along with A&M, and his title evolved from

general manager to vice president of creative services and administration. He was responsible for many innovations within the company and has been a guiding force in its growth and success over the years.

### 10th Anniversary

Friesen was recently honored at a 10 year anniversary banquet at Chasen's restaurant in Los Angeles. Later, A&M president and close friend Jerry Moss commented on Friesen's recent appointment:

"Gil Friesen's contribution over the past 10 years has been  
(Continued on page 20)

## ABC Record & Tape Opens E. Coast Branch

■ FAIRFIELD, N.J.—ABC Record and Tape Sales Corporation, a subsidiary of American Broadcasting Companies, Inc., has opened a major east coast branch operation in Fairfield, New Jersey, it has been announced by Michael P. Mallardi, president of the subsidiary company.

### Offices

The east coast office and distribution facility will house the executive offices of Mallardi and that of the company's new marketing unit headed by Herbert J. Mendelsohn, vice president of marketing. Branch distribution operations will come under the direct supervision of Charles M. Blacksmith, branch manager.

### Location

The 32,000 square foot facility is located within the Central Industrial Park at 114 Clinton Road in Fairfield, New Jersey, approximately twenty-five driving miles west of mid-town Manhattan. The newly erected building was constructed to ABC Record and Tape Sales' specifications by Weinberg & De Petro of Little Falls, New Jersey, developers of the industrial park.

In making the announcement, Mallardi said that the company's new executive offices in Fairfield would provide ABC Record and Tape Sales with a strong day-to-day presence in the eastern market, where many of the company's major customers are  
(Continued on page 20)

## The Nixon Discs?

■ WASHINGTON — U. S. District Court Judge Gerhard A. Gesell's recent action granting the national TV networks the right to broadcast tapes used as evidence in the Watergate coverup trial would appear to give the record industry the green light for their own access to the much-discussed but not - yet - publicly - available sound documents. Thus far however, the only Watergate-related release is Capitol's album of Nixon's resignation speech.

## ASCAP Pacts with Soviets; BMI, VAAP Sign This Week

By ROBERT ADELS

■ NEW YORK — In an interview with *Record World*, Broadcast Music Incorporated (BMI) president Ed Kramer announced that ceremonies marking the copyright agency's agreement with VAAP will take place this Tuesday (17) at BMI's offices here. The conclusion of terms for the second international copyright pact between the Soviet Union and the U.S. comes as a result of VAAP's visit to BMI headquarters here last May, and BMI's return visit to the U.S.S.R. last August.

### Economic Impact

Pointing to the fact that only material published after May 1973 can be covered by any reciprocal agreement with VAAP, Kramer analyzed: "I don't want to give the impression that it will be of immediate economic significance to our membership." While not quoting an exact dollar figure which would result from the forthcoming agreement, Kramer is more enthusiastic about the long-range cultural meaning of the accord.

"If you look only at the royalty figure expectations in black and white, there are at least a dozen other foreign agreements with BMI which will bring greater economic benefit to our members," the BMI president observed. But Kramer's assessment of the "positive spirit" with which both parties are entering into this  
(Continued on page 41)

■ NEW YORK — The formal signing of the historic accord between The Copyright Agency of the USSR (VAAP) and the American Society of Composers, Authors and Publishers (ASCAP), the first such agreement between an American and Soviet copyright agency, brought to further realization a statement ASCAP president Stanley Adams had made during his July meeting abroad with VAAP executives: "All creative people are brothers —and no brother should be left out."

The dotted line was signed by VAAP chairman Boris Pankin and Adams last week (10) at ceremonies held here at the ASCAP boardroom. The pact is expected to generate some \$100,000 a year in Soviet-paid royalties for more than 16,000 composer and lyricist (along with some 5,700 publisher) ASCAP members. That sum represents live performance fees for works published since May of 1973 when the Soviet Union joined the Universal Copyright Convention. (RW, Sept. 14).

Although the Soviets at present do not pay royalties for broadcast performances, Adams told *Record World* that VAAP "is now seriously exploring a partial survey of radio and television music use for such a purpose, although the specifics may not materialize for some time."

(Continued on page 41)

## Historic Moment



ASCAP president Stanley Adams and Boris Pankin, chairman of The Copyright Agency of the USSR (VAAP), toast the historic international licensing agreement signed at the ASCAP headquarters on December 10 as VAAP director of international relations Alexandre A. Lebedev raises his glass in the background. Vasily Pogulayev (far right) translated the exchange of toasts.

## RCA Signs Jerry Ross to Prod. Pact

■ NEW YORK — Jerry Ross has signed a production agreement with RCA Records. Ross will develop and produce several new acts for RCA that will cover the entire spectrum of popular music.

The announcement of the deal was jointly made by Ross and Mike Berniker, executive producer, popular a&r. Ross, Berniker indicated, would bring both singles and albums to RCA Records.

### 'Return'

The RCA Records agreement marks the independent producer's "return" to the recording scene after a short but successful venture into motion pictures and television commercials. "I've always enjoyed the romance of the music business, and I've never really left it," said Ross. "I find its challenges and risks irresistible, and the gratification that comes with discovering and nurturing a true talent always turns me on."

It was Ross getting turned on by a Dutch group called Tee Set and a disc titled "Ma Belle Amie" that launched an "invasion" of America in 1969 of what was termed "Dutch rock." Ross released the record on his own Colossus label and followed its success with the even bigger hit "Venus" by still another Dutch combo, Shocking Blue.

### Hit Records

In this country, working either as a producer, composer or head of his own firm, Ross has been associated with a string of best-selling hit recordings. Among them: "When We Get Married" (The Dream Lovers); "Sunday Will Never Be The Same" and "Lazy Day" (Spanky & Our Gang); "Mr. Dream Merchant" (Jerry Butler); "Apples, Peaches, Pumpkin Pie" (Jay & The Techniques); "Eeny Meeny" and "Ain't Nothin' But A House Party" (The Show Stoppers); "And Suddenly" (The Cherry People); "Goodnight, My Love" (The Duprees); "May I" and "I've Been Hurt" (Bill Deal & The Rhondells). With Kenny Gamble, Jerry Ross has written numerous hits including "I'm Gonna Make You Love Me."

## Delephant Named Dir., Atlantic/Atco A&R

■ NEW YORK—Jerry Greenberg, president of Atlantic/Atco Records, has announced that Jim Delephant has been appointed to the post of director of a&r for Atlantic/Atco. In this capacity, Delephant's duties will include overseeing recording budgets, new talent acquisition, studio bookings and the matching of

*(Continued on page 51)*



Jerry Ross

Subsequently, Ross managed and directed the creative and recording careers of Gamble. He served, too, as a consultant to the Motown Record Corporation in acquiring and research of new talent.

In addition to Bobby Hebb's "Sunny," Ross' bag of gold records includes: "98.6" (Keith); "Apples, Peaches, Pumpkin Pie" and "Keep The Ball Rolling" (Jay & The Techniques) and "Sunday Will Never Be The Same," and "Lazy Day" (Spanky & Our Gang). He has also produced hits for the Sapphires ("Who Do You Love"); Candy and the Kisses ("The 81"); Chubby Checker ("You'd Better Believe It") and Freddy Cannon ("Everybody Monkey"), among others.

## CTI Promotes Willis, Paul

■ NEW YORK — Creed Taylor, president of CTI Records, has announced the appointment of Buzz Willis to the position of vice president/director of operations, and the promotion of Peter Paul to vice president in charge of business affairs and artist relations.

In making the announcement, Taylor stressed Willis' track record in the industry and his contributions at every level of the music business. "Buzz was brought in two months ago as a consultant, and from the very first day he has shown outstanding leadership qualities. His



Buzz Willis

## Corlett to Dark Horse

■ LOS ANGELES — Effective immediately, Elaine Corlett has been named administrative manager for Dark Horse Records. Just prior to her new position, Ms. Corlett was national artist relations manager at Capitol Records.

In her new post, Ms. Corlett will be responsible for organizing Dark Horse releases through A&M Records and in particular, will coordinate marketing, merchandising and creative services for such releases. She will serve as general administrator for the U.S. office and for a period will screen tapes submitted to Dark Horse.

Ms. Corlett is also devoting much of her time to the supervision of activities as an artist

*(Continued on page 52)*

## Sir Names Rose Vice President

■ NEW YORK—Peter Rudge has announced the appointment of Jane Rose to the staff of Sir Productions as vice president. Ms. Rose will be coordinating administrative functions for the Sir Productions roster of The Rolling Stones, The Who, Lynyrd Skynyrd and Golden Earring. The addition of Ms. Rose marks the beginning of an expansion program of Sir Productions which will involve ventures in the book publishing and film worlds.

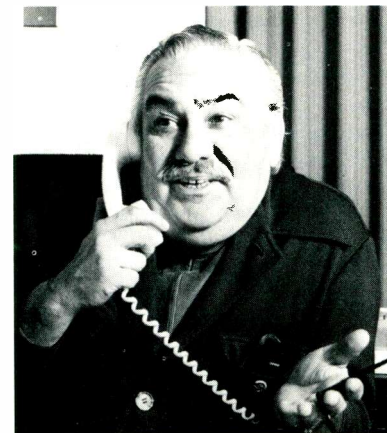
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personal understanding of every aspect of our industry, as well as his ability to solve problems quickly and efficiently make him a natural choice for the position. I am very happy that he has joined our company on a permanent basis."

### Responsibilities

In his new position, Willis will be directly responsible for all operations of the CTI and Kudu labels, with an emphasis on merchandising programs, national advertising, sales and promotion. He will also act as a direct liaison between CTI Rec-

*(Continued on page 51)*



Peter Paul



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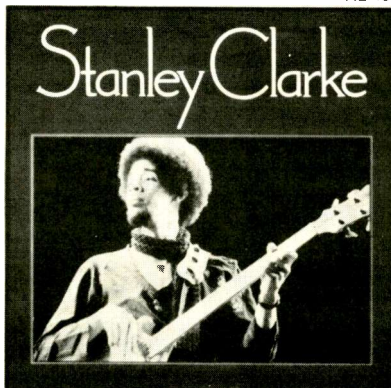
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VOL. 30, NO. 1435

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why that's important  
call (212) 581-1986.  
Ask for Nat Weiss.**

NE 431



**Nemperor Records.**

## Ridin' High



Columbia recording group New Riders of the Purple Sage recently visited New York for a special four-show engagement at the Academy of Music. The concerts, which came in the middle of a whirlwind east coast tour for the New Riders, were played before sell-out crowds. The group, whose most recent album is titled "Brujo," was given a special reception at Luchows Restaurant prior to their opening night performance. Shown above at the affair are (from left): Bruce Lundvall, vice president and general manager, Columbia Records; Buddy Cage (pedal steel); Dave Nelson (guitar, vocals); John "Marmaduke" Dawson (vocals, guitar); Skip Battin (bass, vocals); Irwin Segelstein, president, CBS Records; Spencer Dryden (drums, vocals); Don Ellis, vice president, west coast a&r, Columbia Records; and Joe Kerr, the group's manager.

## K-tel Reports Loss

■ MINNETONKA, MINN. — K-tel International, Inc., television merchandiser in nine countries, has reported a net loss of \$185 thousand or \$.05 per share, for the first quarter ended Sept. 30, 1974, compared with a net income of \$197 thousand or \$.05 per share, reported in 1973. Sales were down slightly to \$8,601,000 from \$8,830,000 reported for the comparable period last year.

Philip Kieves, president, said that first quarter performance reflects the continuation from year end of a more simplified method of estimating product sales.

According to Kieves, other factors contributing to the loss include: Higher cost of sales due to a greater percentage of discontinued products being sold after promotional campaigns at lower - than - normal margins; higher general overhead expenses resulting from improved operating facilities, better accounting and credit controls, and increases for staff in all support functions; and increased freight costs.

## Production Company Formed by Dozier

■ HOLLYWOOD, CAL.—Lamont Dozier, who is under contract as a recording artist with ABC/Dunhill Records, has formed an independent production setup, Lamont Dozier Productions, to write and produce other artists.

Dozier currently is finishing cutting an album for Motown Records' group the Originals. Under his indie banner, he also will produce an album with Joy, a new group he is putting together with his manager, George Grief.

## Macon Dedicates Otis Redding Bridge

■ MACON, GA. — The city of Macon, Georgia honored the late Otis Redding, on the seventh anniversary of his death, by dedicating a new \$1 million bridge in his name. The Otis Redding Memorial Bridge, which spans the Ocmulgee River in Macon, was dedicated on December 10 during ceremonies attended by many local, state and national representatives of government and the recording industry.

Phil Walden, president of Capricorn Records and Redding's former manager, read a proclamation from Georgia Governor Jimmy Carter making the day Otis Redding Day throughout the state. Congratulatory telegrams were sent by Governor Carter, U.S. Senators Herman Talmadge and Sam Nunn, Congressman W.S. (Bill) Stuckey and Congressman Andrew Young. Macon Mayor Ronnie Thompson also proclaimed the day Otis Redding Day in Macon.

## Sir Prod. Inks Skynyrd

■ NEW YORK—Peter Rudge of Sir Productions has announced the signing of Lynyrd Skynyrd for exclusive worldwide management. Skynyrd joins The Who and Golden Earring, both of whom are managed by Rudge.

Skynyrd has just re-signed with MCA for a long-term recording contract.

## Gold 'Odds and Sods'

■ LOS ANGELES — "Odds and Sods," The Who's 10th album, released by MCA to coincide with the group's 10th anniversary this past November, has been certified gold by the RIAA.

## American Song Fest Opens '75 Competition

■ NEW YORK — Malcolm C. Klein, president of the American Song Festival, has announced the opening of the 1975 competition with an increased prize structure of \$129,776, and broadened opportunities for songwriters all over the world to enter the music business.

Klein announced that plans for the '75 competition include a number of innovations: the additional of a special Bicentennial competition, comprising patriotic and historical songs; and the Judges decision option. If exercised, the judges' option will place the song in the category for which they feel it is best suited.

### Career Opportunities

Klein expressed the hope that this year's American Song Festival, with more money and more prizes offered, would provide profitable career opportunities for aspiring songwriters. Applications can be obtained from The American Song Festival, 5900 Wilshire Blvd., Los Angeles Cal. 90036.

## Warners Names Li Puma To Production Post

■ BURBANK — Lenny Waronker, Warner Bros. vice president and director of a&r, has announced the appointment of Tommy Li Puma as an exclusive Warner Bros. producer. Li Puma assumes his new position immediately.

Li Puma comes to Warner Bros. after five years as vice president in charge of a&r at Blue Thumb Records. Prior to that he spent four years at A&M as director of a&r.

Li Puma's first specific Warner Bros. production assignment will be announced shortly.

## SRO for Manilow



Spurred by the success of his current single, "Mandy," Arista Records recording artist Barry Manilow has been greeted by SRO audiences across the country. Pictured above following Manilow's recent sold-out performance at New York's Carnegie Hall are manager Miles Lourie, Arista VP David Carrico, Manilow and Arista president Clive Davis.

## N.Y. Times Music Pact Guarino Firms

■ NEW YORK — Murray Deutch, president of the New York Times Music Publishing Corp., a division of the New York Times, and Lou Guarino, president of Nami Industries have jointly announced the signing of a co-publishing and administration agreement for the world-wide representation of Sona Music Inc. and American Shores Music Inc., the music publishing divisions of Nami Industries.

### Background

Guarino has extensive background as a producer, and includes his own production firm, a record company and the former Capitol pressing plant in Pittsburgh under the Nami Industries banner in addition to the publishing companies.

Deutch and Guarino, who have a long-standing relationship, have worked together on many successful projects, including those for Chad & Jeremy and for the Skyliners during the periods when Deutch ran Southern Music and United Artists Music.

Their first project together under the New York Times Music agreement will be working with singer/songwriter Guy Thomas. He will make his record debut on RCA via that company's production deal with New York Times Music.

## MIDEM Registers 90

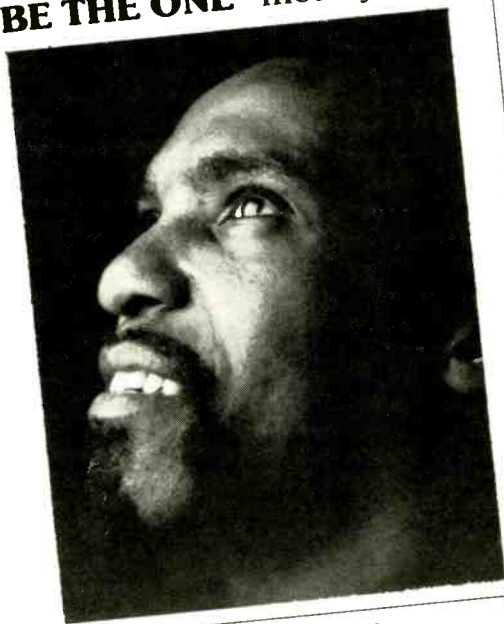
■ CANNES, FR. — Ninety American and Canadian company registrations have been filed for MIDEM as of December 7—six weeks in advance of the convention's opening day. A record number of registrants is expected.

# EXTRA

## ARISTA NEWS

# 2 SENSATIONAL CROSS-OVER HITS!

AL WILSON's incredibly beautiful recording of "I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE" medley has



A FAST BREAKING HIT!  
AL WILSON  
"I WON'T LAST A DAY WITHOUT  
YOU/LET ME BE THE ONE"

been acclaimed as the greatest performance of his career; so great that this single has jumped out and in just a few weeks threatens to spread from major R&B play to become an absolute smash pop hit!

**FIRST CHOICE**, who have been picked as the top female group of the year, are smashing up the R&B charts with a single which will add even more luster to their reputation. Their dynamite recording of "GUILTY" has just received the top personal pick of Bill Gavin, and is also a top contender to become a giant pop hit.

AL WILSON's newest singles smash is on **ROCKY ROAD RECORDS**. The **FIRST CHOICE** hit is on **PHILLY GROOVE RECORDS**. Both labels are exclusively distributed by **ARISTA RECORDS**.



A FAST MOVING SINGLE!  
FIRST CHOICE  
"GUILTY"

*P.S. Thanks from all of us at Arista for breaking "Mandy" and bringing Barry Manilow to the top of the charts!*

Distributed by  ARISTA RECORDS

THE NEW RECORD COMPANY

# THE COAST

By KAREN FLEEMAN



■ **TENNIS ANYONE?:** During the last gig of Elton John's tour at the Spectrum in Philadelphia, Elton came back for his first encore in his Philadelphia Freedoms tennis outfit, carrying a bag of tennis balls and a racquet. Upon entering the stage, he proceeded to racquet about 100 balls into the frenzied audience. Elton then left the stage, and returned once more to sing "The Bitch is Back" with **Billie Jean King**, who sang backing vocals with

**Davey Johnstone** and **Dee Murray** while playing tambourine . . . While Elton and manager **John Reid** were in N.Y., the two did some negotiating with **Ted Neely** regarding a record deal with Rocket . . . **Ben Fong-Torres** reports that guitarist **Mick Taylor** has left the **Stones**. According to Atlantic Records, all the **Stones**, including Taylor, are currently recording in Germany and will probably tour the U.S. next summer, although the New York Times contacted **Mick Jagger** in Munich, and he confirmed that Taylor has left the group.

**QUOTABLE QUOTE:** In commenting on the successful tour, album and single of the **Jefferson Starship**, **Grace Slick** remarked, "Considering the country's falling apart, this new band appears to be working out very well." The only thing that didn't work out too well was the group's second night of a three day concert gig at Radio City Music Hall. Seems like at the last moment before going on stage, Grace was unable to sing due to a head cold. **Paul Kantner** felt so bad for the disappointed fans, that he went into the audience and gave back ticket and gas money to people who drove in from out of town.

**SHOPPING:** The **Electric Flag** is looking around for a manager. **Buddy Miles** has supposedly left the group . . . Air Canada Airlines is programming a tape of **ELO** music narrated by the group's leader, **Jeff Lynne**, into the headphones . . . ABC's **Kinky Friedman** was offered \$10,000 to shave his beard off for a Gillette commercial, and the bearded wonder turned it down . . . Didja know that **Doreen Tracy**, assistant promotion director of DiscReet Records, was a former Mouseketeer? . . . Ace freelance writer **Stann Findelle** passed his bar exam on the first try, and is now entitled to an "Esq." after his byline.

**SITTIN' IN:** **Graham Nash** got up to play with **Dave Mason** at his sell out dates at S.F.'s Winterland last week . . . In Atlanta, **Barbara Birdfeather** reports that the **Sensational Alex Harvey Band's** bagpiper sat in with the **Average White Band** at Richard's and really tore the place up. Both groups hail from Scotland.

**RECORDING AND RELEASES:** **George Martin**, famed for his revolutionary **Beatles** productions, will produce **America's** next lp. He also produced **America's** last gold lp, "Holiday . . ." **Mick Jagger** dropped by Electric Lady Studios in N.Y. to catch **Leslie West** recording . . . **Robin Trower** was in L.A. recording material for his next **Chrysalis** lp, "For Earth Below," and getting fitted for some new costumes by publicist/designer **Patti Mitsui** . . . **Rick Wakeman** will produce the **Tubes** upcoming album. The group has recently signed with A&M . . . **Deep Purple's** bassist **Glenn Hughes** reports that he will be singing on two tracks on the upcoming **Bowie** album . . . **Cher** will be recording a song penned by **Little Feat's** lead singer **Lowell George**, called "Rock n' Roll Doctor." George will accompany her on vocals and guitar . . . Japanese progressive band **Chronicle**, managed by **Tony Harrington**, recorded a live lp at the Whisky.

(Continued on page 51)

## Johnnies-on-the-Spot



MCA recording artist Elton John and his band welcome their guest star, John Lennon, prior to Elton's concert at New York's Madison Square Garden. Lennon performed "Whatever Gets You Through The Night," "I Saw Her Standing There" and Elton's newest hit single, "Lucy In The Sky With Diamonds," written by Lennon and Paul McCartney. Pictured (from left) are Ray Cooper, Nigel Olsson, John Lennon, Elton John, Dee Murray and Davey Johnstone.

## Harris Promo Tour For 'Prophet' Album

■ **NEW YORK** — The newly-released musical interpretation of Kahlil Gibran's "The Prophet" will receive a major promotional push from Atlantic Records this month.

### Interviews, Television

Richard Harris, who narrates the work backed by the music of Arif Mardin, will promote the album through interviews and television appearances in Los Angeles, New York and Miami, to supplement Atlantic's merchandising campaign through advertisements, billboards and in-store displays.

Harris will appear on "The Tonight Show," "Merv Griffin Show," "Ralph Story's AM," the "Robert Q. Lewis" syndicated radio program and the "Mike Douglas Show" to discuss the album which was eight years in the making.

### Tomorrow Show

Harris will also travel to New York to appear on the "Tomorrow" show with Joel Siegel, the

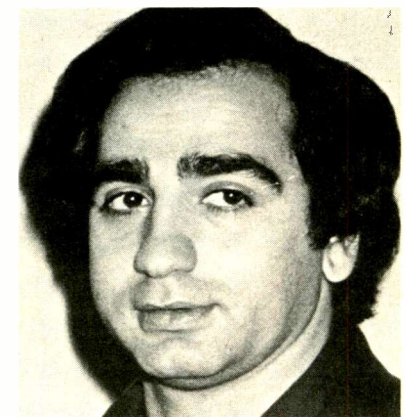
(Continued on page 51)

## Lou Ragusa Joins Winter/Associates

■ **LOS ANGELES** — Louis Ragusa has joined the publicity firm of Norman Winter/Associates as vice president, effective immediately.

Ragusa, who will headquarter in Hollywood, first worked with Winter while general manager of Dick James Music in the U.S.A. In addition to his activities in conjunction with DJM recording and publishing interests here, Ragusa coordinated publicity on behalf of Elton John. John had debuted in the U.S. earlier with Winter's press direction.

A music specialist, Ragusa entered the industry in 1967 via the RCA Victor Publishing arm, Dunbar Music, as east coast professional manager. Two years later he was tapped by Beechwood Music, serving that organization until 1971 when he went to DJM. In April, 1974, Ragusa was named a&r vice president at Paramount Records, a short-lived role since that company was phased out after their acquisition by ABC.



Lou Ragusa

## Two RCA Singles Renew Chart Climb

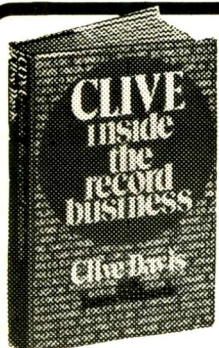
■ **NEW YORK** — RCA Records finds itself in the position of having two previously released singles re-entering the charts: David Bowie's "Changes," which is currently bulleted in the 50 position on The Singles Chart, and "Lady" by Styx, on the RCA-distributed Wooden Nickel label, which currently is bulleted in the 72 slot on the same **Record World** chart.

### Pittsburgh & Chicago

"Changes" was Bowie's initial single for RCA, and started its resurgence in Pittsburgh on 13Q-AM, WPEZ-FM and KQV. It is also contained on Bowie's "Live" album. The Styx single, on the other hand, broke out of Chicago on WLS.

## Golden Verities

■ **LOS ANGELES** — "Verities and Balderdash," Harry Chapin's fourth and most recent album for Elektra, has been certified a gold record by the RIAA; the certification marks Chapin's first gold record.



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# Listen To This Dream.



**#9 DREAM** 1878

b/w

**What You Got**

from

*John Lennon's  
Walls and Bridges*

SW-3411



apple records  
from Capitol Records

## Buddah Hosts Bash For Disco Deejays

■ NEW YORK—On Wednesday (11) at the Leviticus Club in Manhattan, The Buddah Group turned the tables and spun out the music at a party in honor of the newly recognized music trendsetters of the year: the discotheque deejays. In addition to notable entertainment personalities, special guests of the evening were all the disco deejays who have been receiving service from Buddah throughout the year, not only in the New York area, but up and down the eastern seaboard, including contingents from Washington, D.C., Massachusetts and Canada.

Sharon Heyward, Buddah's discotheque coordinator, has been in close liaison with the deejays for the past six months, servicing them with new product and following the trends of the disco scene.

## Columbia Taps Kotecki As N.Y. Branch Mgr.

■ NEW YORK — Ron Piccolo, regional director of sales, north-east region for the Columbia and Epic/Columbia Custom Labels, has announced the appointment of John Kotecki to the position of branch manager for the New York market.

### Responsibilities

In his new position, Kotecki will be responsible to Piccolo for the sales and promotional activities for the Columbia and Epic/Columbia Custom Labels, as well as for coordinating all the sales and merchandising plans on all record and tape product.

Prior to his recent appointment, Kotecki served as sales manager for the Detroit market for eight years. He was also general manager at Musical Isle in Milwaukee for 11 years.

## London's 'Hobbit' Discs

■ NEW YORK—London Records has announced the release of a special four-record boxed package of "The Hobbit" on the imported Argo label. This recording of the J.R.R. Tolkien children's classic has box cover artwork by Professor Tolkien himself, and is performed by Shakespearean actor Nicol Williamson accompanied by medieval flute, harp and hurdy-gurdy musically linking the episodes.

London reports tremendous interest from FM stations throughout the country such as KSan in San Francisco, who are serializing it into their weekly programming over an eight-week period.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)  
By VINCE ALETTI

■ Murray Brooks is upsetting the crowd at Act I in New York with a track off the new, import-only **Barrabas** album, "Release" (on the Ariola label), which a friend brought back from Venezuela. According to Brooks, the cut, titled "Hijack," has the feel of the group's discotheque classic, "Woman," runs about eight minutes and is so powerful he had to play it four times in a row the night he introduced it before the crowd was satisfied (and exhausted). Since "Woman" and the incredible "Wild Safari" broke nearly two years ago—first as imports, snatched up at ridiculous prices in New York, then on an RCA album—Barrabas, a six-man Spanish group, has had only one other album released in this country and RCA has no plans to release a third. Its very unavailability—and its inevitable spread among the disco freaks, who're willing to pay almost any price for the right record—should turn "Hijack" into an underground sensation. And after repeated raids by radio stations on discotheque territory, club deejays will be only too delighted to have a piece of exclusive property again.

Brooks and his crowd were also very excited about the long, sensual title cut from **Ramsey Lewis'** "Sun Goddess" album (Columbia). If the eight-minute instrumental has a familiar sound, that's because it was written and produced by Maurice White and performed by his group, **Earth, Wind & Fire**, with Lewis on keyboards—in fact, it sounds very much like an extension of "Caribou" from EW&F's "Open Our Eyes" album (Columbia). Since Brooks was the only deejay I've spoken to who mentioned playing slow records, I got a list of Act I favorites from him for a glimpse at the more languid side of the disco sound. At the top of the list: **Labelle's** knockout "You Turn Me On" (from "Nightbirds" on Epic), which makes for a pretty steamy dance floor. Among the others: "I Belong to You" and "Share a Little Love in Your Heart" by **Love Unlimited** (on "In Heat," 20th Century), "Barry's Love (Parts I & II)" and "Dreaming" by **Love Unlimited Orchestra**

(Continued on page 36)

## Discotheque Hit Parade

(listings are in alphabetical order, by title)

### ACT I/NEW YORK

DJ: Murray Brooks

**EXPRESS**—B.T. Express—Scepter (lp cut)

**FIRE**—Ohio Players—Mercury (lp cut)

**GET DANCIN'**—Disco Tex & the Sex-O-Lettes—Chelsea

**LOVE YOU JUST AS LONG AS I CAN**—Free Spirit—Chess

**MIGHTY CLOUD OF JOY**—Mighty Clouds of Joy—Dunhill (lp cut)

**MIRRORS OF MY MIND**—Jackson 5—Motown (lp cut)

**PARTY FREAKS**—Miami—Drive

**PHILADELPHIA**—B.B. King—ABC

**SUGAR PIE GUY**—Joneses—Mercury

**SATIN SOUL**—Gene Page—Atlantic (lp cut)

**SATIN SOUL**—Love Unlimited Orchestra—20th Century (lp cut)

### SUNDOWN/WASHINGTON, D.C.

DJ: Bob Evans

**DOCTOR'S ORDERS**—Carol Douglas—Midland International

**EXPRESS**—B.T. Express—Scepter (lp cut)

**GET DANCIN'**—Disco Tex & the Sex-O-Lettes—Chelsea

**HAPPY PEOPLE**—Temptations—Gordy

**I'LL BE HOLDING ON**—Al Downing—Chess

**KUNG FU FIGHTING**—Carl Douglas—20th Century

**LADY MARMALADE**—Labelle—Epic

**NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

**TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess

**YOU'RE THE FIRST, THE LAST, MY EVERYTHING**—Barry White—20th Century

### OUTER LIMITS/LOS ANGELES

DJ: Paul Dougan

**ASK ME**—Ecstasy, Passion & Pain—Roulette

**DOCTOR'S ORDERS**—Carol Douglas—Midland International

**EXPRESS**—B.T. Express—Scepter (lp cut)

**GET DANCIN'**—Disco Tex & the Sex-O-Lettes—Chelsea

**I'LL BE HOLDING ON**—Al Downing—Chess

**KEEP ON MOVIN'**—Creative Source—Sussex (lp cut)

**LADY MARMALADE**—Labelle—Epic

**NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

**SATIN SOUL**—Gene Page—Atlantic (lp cut)

**YOU'RE THE FIRST, THE LAST, MY EVERYTHING**—Barry White—20th Century

### NITE LIFE/NEW YORK

DJ: Ray Mastracchio

**BLUE EYED SOUL**—Carl Douglas—20th Century (lp cut)

**DOCTOR'S ORDERS**—Carol Douglas—Midland International

**EACH MORNING I WAKE UP**—Major Harris Boogie Blues Band—Atlantic

**ESCAPE FROM TOMORROW**—Lalo Schiffrin—20th Century

**EXPRESS**—B.T. Express—Scepter (lp cut)

**GUILTY**—First Choice—Philly Groove

**HEY GIRL, COME AND GET IT**—Stylistics—Avco (lp cut)

**I'LL BE HOLDING ON**—Al Downing—Chess

**TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess

**WHAT CAN I DO FOR YOU?**—Labelle—Epic (lp cut)

## ABC Push for Kinky

■ LOS ANGELES — ABC Records has scheduled a major marketing campaign on behalf of Kinky Friedman, whose first album for the label, "Kinky Friedman," shipped last week. Friedman himself is currently on a month-long promotional tour for the lp, covering New York, Los Angeles, Boston, Philadelphia, Pittsburgh, Washington, D.C., Baltimore, Detroit, Cleveland and San Francisco.

ABC's merchandising department has printed over 3,000 easel back covers of the album and as many 24"-by-24" cover blowups to be supplied to record stores for point-of-sale instore displays. In addition, T-shirts and posters featuring a caricature of Friedman by Los Angeles artist Hank Hinton will be serviced to record store clerks and radio stations, and the same caricature will be used for a billboard advertising the lp on Los Angeles' Sunset Strip.

Coinciding with the merchandising campaign, ABC's advertising department has scheduled heavy radio time buys, on both AM and FM stations, in Houston, Dallas, Austin, New York and San Francisco, to break at the same time the merchandising aides hit the record stores. Additional advertising planned for the album will include a consumer print campaign in both underground and aboveground newspapers and periodicals, as well as in selected college newspapers.

## Bob & Pete



Through the efforts of long-time friend Pete Bennett, Bob Hope recently donated his services for a benefit for the Catholic Schools of Westchester County, held at the Rye Hilton, Rye, New York. More than 1,000 people attended the \$35/plate dinner, which raised \$40,000 for the organization. Bennett, who produced the event, also served as emcee: last summer Bennett helped raise \$200,000 for the schools in an outdoor stadium benefit concert. From the Rye dinner, Hope and Bennett went to meet with President Gerald Ford at the Waldorf-Astoria in New York, where Hope was presented with the Man of the Year award of the Football Hall of Fame. Hope has been making special and benefit appearances around the country promoting his book, "The Last Christmas Show."

# EVERY DESERT HAS AN OASIS



## KISS

From blast-off success to second burn triumph, "Hotter Than Hell"—a hit album from Kiss. NBLP 7006



## PARLIAMENT

Their hit single "Testify" and their top 5 R&B smash "Up The Down Stroke." NBLP 7002



## T. REX

Marc Bolan has returned to America with a fabulous new album. Includes "Teenage Dream," "Light of Love" and "Girl In The Thunderbolt Suit." NBLP 7005



## HARRY & TONTO

A rave review movie that has been hailed by critics as one of the top films of 74. NBLP 7010



## HUDSON BROTHERS

Includes their new hit single, "Coochie Coochie Coo," "So You Are A Star" and "The Adventures of Chucky Margolis." See them on their smash Hudson Brothers' "Razzle, Dazzle" T.V. show, every Saturday morning. NBLP 7004



## FANNY

Fanny's back with a hit single, "Butter Boy." Also includes "Let's Spend The Night Together" and "Sally Go 'Round The Roses." NBLP 7007



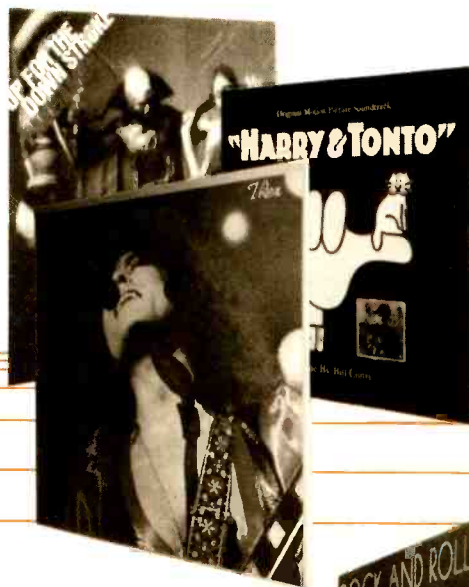
## HERE'S JOHNNY

Special two-record set, including once in a lifetime highlights by 30 superstars. Also including a 25-year history poster. A Casablanca "Gold" Album. SPNB 1296

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**DAVID GATES**—Elektra 45223

**NEVER LET HER GO** (prod. by David Gates)  
(Kipahulu, ASCAP)

In the great tradition of his late group's "Bread and butter" ballads, David solos with a love song that immediately takes hold. A grabber with much sensitivity.

**MAUREEN McGOVERN**—

20th Century 2158

**WE MAY NEVER LOVE LIKE THIS AGAIN** (prod. by Carl Maduri) (20th Century/WB, ASCAP; Fox Fanfare/Warner-Tamerlane, BMI)

Kasha & Hirshorn's newie in the tradition of "The Morning After" from "The Poseidon Adventure." "Towering Inferno" hit from new disaster film.

**CASHMAN & WEST**—ABC Dunhill 15021

**I COULD FEEL THE MORNING** (prod. by Steve Barri, Terry Cashman & Tommy West)  
(Sweet City Songs, ASCAP)

From their "Lifesong" album, a tune reminiscent of Simon & Garfunkel's "America." The duo has never had as bright a day as this for top 40 eyes and ears.

**ANN SEXTON**—Seventy-Seven 907  
(Buddah)

**YOU CAN'T WIN** (prod. by John Richbourg/  
Cape Ann) (Fox Fanfare, BMI)

First single to emerge from the musical "The Wiz" gives every indication that the score will be Broadway's biggest hit farm since "Hair." Winner number one!

**MINNIE RIPERTON**—Epic 8-50057

**LOVIN' YOU** (prod. by Scorbu Prod.)  
(DickieBird, BMI)

Birds chirp out a pastoral intro to the ballad from her solid-selling "Perfect Angel" set. From there on out, it's Minnie's turn to exude love and happiness galore.

**QUEEN**—Elektra 45226

**KILLER QUEEN** (prod. by Roy Thomas Baker & Queen) (Feldman/Trident, ASCAP)

Enigmatic energy takes a less hard-rockin' form that Queen's previous releases. Tune which has already topped the U.K. charts is a cross between Bowie and Wings.

**JOHNNY RIVERS**—Atlantic 3230

**GET IT UP FOR LOVE** (prod. by Johnny Rivers & Joe Sidore) (Benchmark/Long Dog, ASCAP)

Rivers rolls on with one of his best productions to date as he rocks a Ned Doheny song for all it's worth. The sass of a football cheer with double entendre.

**JUNE HUNT**—Truth 3217 (Stax)

**LITTLE BLUE MAN** (prod. by Chuck Bird)  
(Hudson Bay, BMI)

Betty Johnson's '58 hit about love of a different color is given a nostalgic remake in the novelty tradition of the MOR original. Color it a possible giant.

**RONNIE DYSON**—Columbia 3-10071

**LIFE AND BREATH** (prod. by John Florez)  
(WB/Brown's Mills, ASCAP)

Unusually compelling ballad, former charter for Sonny Geraci & Climax gets a sensational reading from RD, now in the good hands of the "Rock the Boat" man.

**GLORIA SCOTT**—

Casablanca 815

**THERE WILL NEVER BE ANOTHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER)** (prod. by Barry White)  
(Fox Fanfare/Very Own, BMI)

Production is as strong as the song title is long. Written by Barry along with Vance & Frank Wilson, it's the kind of material that can turn Gloria into Great Scott!

**BAY CITY ROLLERS**—Bell 618 (Arista)

**ALL OF ME LOVES ALL OF YOU** (prod. by Bill Martin & Phil Coulter)  
(Welbeck, ASCAP)

Enormously successful teen hearthrob act from England has yet to roll it all over the Atlantic. But their stuff is altogether here for a bubblegum boogie jaunt.

**DON COVAY**—Mercury 73648  
(Phonogram)

**RUMBLE IN THE JUNGLE** (prod. by Don Covay/  
Ragmop Prod.) (Ragmop, BMI)

First commercial entry from a major act to concern itself with the recent Zaire fight. Not to be confused with the current Jethro Tull, it's a soul knock-out!

**JOHN BYRD**—20th Century 2156

**THERE'S NO COLD IN ME** (prod. by Joe M. Wilson)  
(Colgems/Joe M. Wilson, ASCAP)

Muscle Shoals soulman takes the chill out of a wintry day with his hot declaration of love. Byrd expends a lot of energy warming up to a high-flying hit-to-be.

**CREATIVE SOURCE**—Sussex 632

**MIGRATION** (prod. by Mike Stokes)  
(Interior, BMI)

He who stays in one place never gets anywhere is the concept behind this mover from the vocal combination, a solid edit of their lp title track. My gracious!

**FOXX**—Musicor 1503

**BANG BANG** (prod. by R. Arbuckle/R. E. Talmadge)  
(Cotillion/Chrismarc, BMI)

Cher's first top ten item as a solo success (circa '66) is treated to a rockin' group re-enactment by former members of Chambers Bros. and the Happenings.

**ELECTRIC FLAG**—Atlantic 3237

**DOCTOR OH DOCTOR (MASSIVE INFUSION)** (prod. by Jerry Wexler) (Heavy Gravy, ASCAP)

Flagger Nick Gravenites wrote and wails these hit symptoms, calling upon the medical profession to reconcile lovelife urges and marital duties. Massive oomph!

**OLYMPIC RUNNERS**—London 5N-216

**GRAB IT** (prod. by Mike Vernon)  
(Burlington/Uncle Doris, ASCAP)

Producer known chiefly for his work with Bloodstone has a fine instrumental group under his wing as well. They're off and trottin' with their funkier to date!

**RITA JEAN BODINE**—

20th Century 2159

**THAT'S THE KIND OF LOVE I'VE GOT FOR YOU** (prod. by Carol Carmichael)  
(Fox Fanfare/Runaway Inflation, BMI)

Lady with more than a touch of blue-eyed soul finds her own sound in a danceable groove some might compare to Stevie Wonder. Pledge of affection is infectious.

**STEPHANIE MILLS**—ABC 12051

**MOVIN' IN THE RIGHT DIRECTION** (prod. by Eddie V. Dean/Burlington Prod.)  
(Burlington/E. V. Dean, ASCAP)

Young bundle of black talent who is readying for her lead in B'way's "The Wiz" makes her label debut, locomoting in as both a Grammy and Tony contender.

**LOU CHRISTIE**—Three Brothers 405  
(CTI)

**HEY YOU CAJUN** (prod. by Tony Romeo)  
(Wherefore/Sacco, BMI)

Lou's penpal Twyla Herbert once again helps him with another hit as potent as their earlier tunes like "The Gypsy Cried." Now he's an r&r Doug Kershaw.

**LITTLE FEAT**—Warner Bros. 8054

**OH ATLANTA** (prod. by Lowell George)  
(Naked Snake, ASCAP)

Song could be to '75 what "Sweet Home Alabama" was to this past year. Locally-hued southern rocker resounds off of their "Feats Don't Fail Me Now" album.

**PLEASURE**—Fantasy 735

**MIDNIGHT AT THE OASIS** (prod. by Wayne Henderson) (Space Potato, ASCAP)

Produced by the Crusaders trombonist, new group lets the disco flow for the Maria Muldaur smash. Northwest soul finding a national place in the sun.

**O. HENRY**—Yellow House 1012

**A TEAR IN OLD ABE'S EYE** (prod. by Ira Pittelman) (Vashti/Bumper, ASCAP)

If you think just what we don't need now is another message song, you haven't heard this more-than-palatable prayer-like missive. Honesty is truly never out of style.

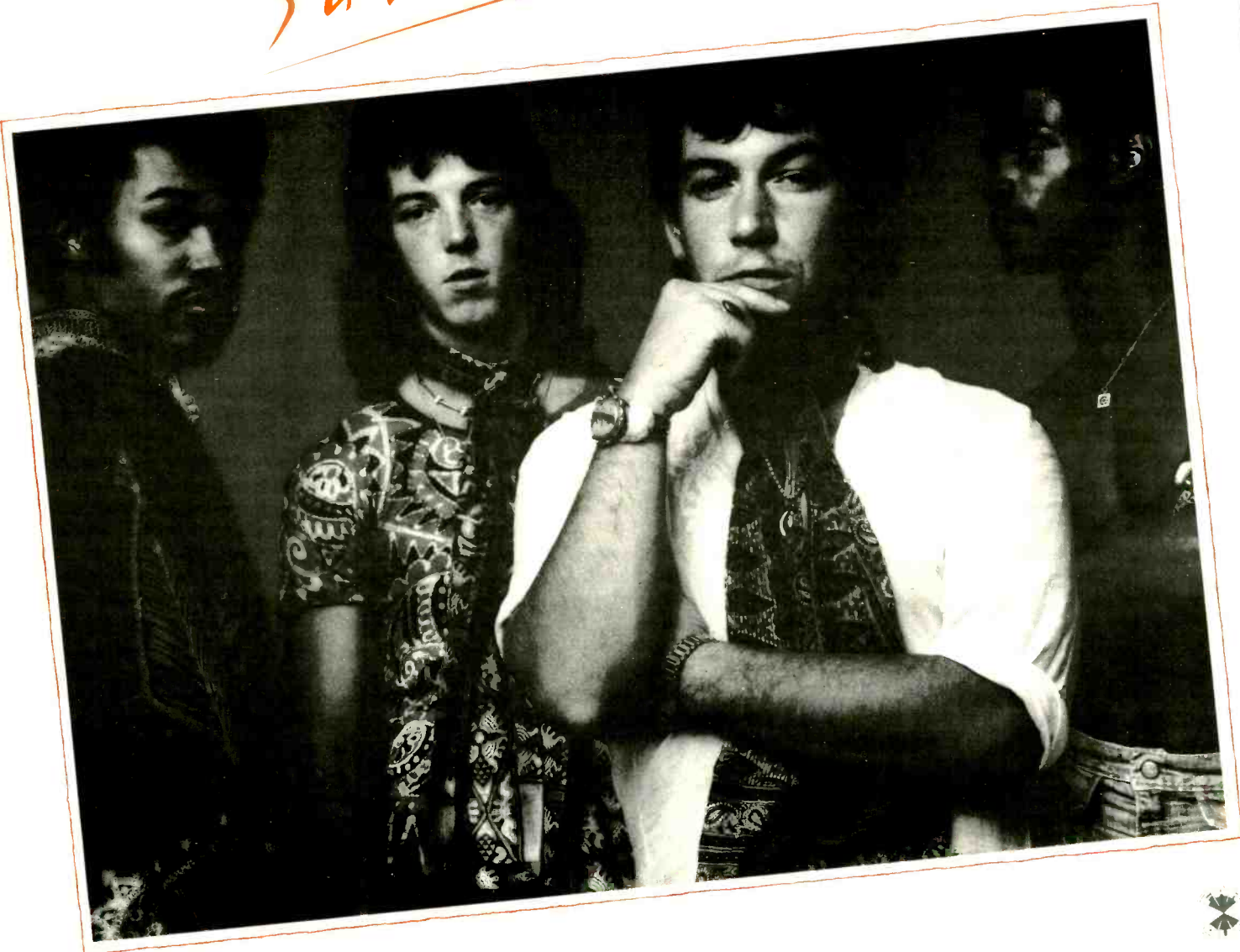
**FARQUAHR**—Musicor 1504

**ELEANOR ROOSEVELT RAG** (prod. not listed)  
(Catalogue/Goodspeed, BMI)

Guys pull out the megaphone and offer what could be the "Winchester Cathedral" of '75. Spritely charleston riffs take Mrs. FDR to ragtime land. Roosevelt romp!

The Return of an Animal...  
**THE ERIC BURDON BAND**

*Sun Secrets*



**ERIC BURDON**  
Unleashes a Brand New Album  
**SUN SECRETS**

(ST-11359)

Produced by Jerry Goldstein

for Far Out Productions  
On Capitol Records and Tapes

## IN THE BEGINNING

ROY BUCHANAN—Polydor PD 6035 (6.98)

Superb guitarist and vocalist comes forth with what must certainly be deemed his finest album to date. An up-dated version of the Fontella Bass hit "Rescue Me" is dynamically rendered; his delivery of the oft-covered "CC Rider" is appropriately bluesified; and "You're Killing My Love" is sure to please old fans as well as amass new ones.



## THE MAGIC OF THE BLUE

BLUE MAGIC Arco SD 36-103 (6.98)

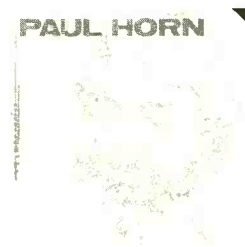
Soft soul sounds fill the grooves of the quintet's second set, sure to follow in the gold-paved footsteps of their premier package. Sorcery is accomplished through building sweet harmonies on lilting melodies with spellbinding selections including "Stringin' Me Along," "Let Me Be the One" and the single, "Three Ring Circus."



## A SPECIAL EDITION

PAUL HORN—Island ISLD 6 (9.98)

Sensational jazz musician (on this collection playing flutes, piccolo, sax, clarinet and electric piano) boldly delivers his own self-authored selections as well as vividly interpreting several works of others. The sound is considerably artistic, alive and illuminating, as clearly indicated by just one listen to "Summertime."



## YOU LAY SO EASY ON MY MIND

ANDY WILLIAMS—Columbia KC 33234 (5.98)

The long established and well developed Williams votary is sure to be pleased with this Billy Sherrill-produced, country-oriented package. Williams' gentle vocal prowess lends itself well to the material, as is especially obvious on the Peter Allen-penned hit "I Honestly Love You" and "Another Lonely Song."



## BY SPECIAL REQUEST

GRADY TATE—Buddah BDS 5623 (6.98)

Musician turned vocalist chooses fan favorites for this special set. His impassioned vocals are extra-potent on "Suicide Is Painless (Theme from M\*A\*S\*H)," "There's Nothing Between Us Now," "I Think It's Going to Rain Today" and "The Windmills of Your Mind." MOR programmers will find limitless possibilities.



## TRANSITION

BUDDY RICH/LIONEL HAMPTON—Groove Merchant GM3302 (6.98)

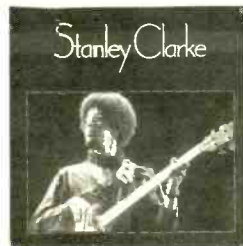
A light jazzy jaunt to delight jazz devotees in addition to tickling the fancies of MOR advocates. Rich and Hampton are joined by Teddy Wilson, Zoot Sims, and other notables to produce airy jazz flavorings spotlighted by "Airmail Special," "Ham Hock Blues" and the Ellington-Mills-authored "Ring Dem Bells."



## RASPUTIN STASH

Gemigo GMS 1000 (6.98)

The quartet's second set is the premier release for the newly formed Curtis Mayfield/Marv Stuart label, and time shows the group's musical evolution now on a commercial and cohesively chugging level. Ballads and up-tempo tunes are interspersed throughout the set, each style delivered with expertise.



## STANLEY CLARKE

Nemperor NE 431 (Atlantic) (6.98)

Bassist for Chick Corea's Return to Forever debuts solo and lands on the FM Sleeper of the Week spot on Record World's FM Airplay Report. Joining Clarke on the progressive/jazz set are Jan Hammer, Tony Williams, Bill Connors and Airto. "Vulcan Princess" and "Life Suite" highlight the cohesively creative premier.



## TOLKIEN: THE HOBBIT

NICOL WILLIAMSON—Argo/London ZPL 1196/9 (24.00)

A timely gift item, this spectacular four-record collection renders the Tolkien classic with fitting respect. The editing is excellent and any imagery conjured up by the many readers won't be destroyed because sound effects are not used, allowing for individual imaginative freedom. The dramatic reading never falters and kudos go to all involved.



## PRICED TO SELL

FUNK, INC.—Prestige P-10087 (Fantasy) (6.98)

Third set for the pop/r&b sextet exemplifies their musical maturation with strong lyrical content surrounded by deft arrangements and infectious rhythms. The mood remains mellow throughout, best captured on the Goffin/Goldberg-penned "It Ain't the Spotlight," "God Only Knows" and Stevie Winwood's famed "Gimme Some Lovin'."



## THE LITTLE PRINCE

SOUNDTRACK—ABC ABDP-854 (6.98)

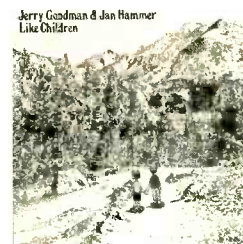
The Lerner and Lowe score from the famed Saint-Exupery children's classic is a soon-to-be standard, and the album is sure to be sought after by the crowds drawn to the seasonally timely film. With a cast including the likes of Richard Kiley, Bob Fosse and Gene Wilder, the film's success is as inevitable as the score's.



## RECOLLECTIONS OF THE BIG BAND ERA

DUKE ELLINGTON—Atlantic SD 1665 (6.98)

This special salute to the illustrious late Duke Ellington retraces the swing era of the '30s and '40s to which the great Mr. Ellington made huge contributions. The previously unreleased recordings are highlighted by "Cherokee," "Minnie the Moocher" and "Let's Get Together."



## LIKE CHILDREN

JERRY GOODMAN & JAN HAMMER—Nemperor NE 430 (Atlantic) (6.98)

Coming forth from Mahavishnu mating, guitarist/fiddle player Goodman and keyboard/drummer Hammer are out with a gently progressive set, displaying their individual and collective dexterity. Spotlighting their debut outing is "Earth (Still Our Home)," "Full Moon Boogie" and "I Wonder." The effect is tight and airy.



## PUT THE MUSIC WHERE YOUR MOUTH IS

OLYMPIC RUNNERS—London PS 653 (6.98)

Disco breakout band boogies from the start of side one right through to the last note on the album. Both tunes from their double-sided single attention grabber, "Do It Over," and the disc's title tune, are included and guaranteed to keep 'em movin' as are "Sproutin' Out" and "Taco Toes." Gold medals for these Olympic Runners!

*and then*

# NIGHTINGALE #1

*RECORD WORLD 8-24-74*

An exceptional single from her forthcoming "Wrap Around Joy" album

Capito  
Report

*Wrap Around Joy*  
JAZZMAN #1

FROM



ODE Records  
Produced by Lou Adler  
ODE RECORDS, INC. Distributed by A&M Records, Inc.

66106

Produced by Lou Adler

ODE RECORDS, INC.® Distributed by A&M Records, Inc.

## KOKE-FM and 'Progressive Country'

By DON CUSIC

■ AUSTIN, TEXAS — KOKE-FM in Austin has been known as a "progressive country" station for the past several years, although that description has become a "bit confining and doesn't say a lot about individual songs," according to Rusty Bell, program director for the station. "For that reason, we promote ourselves just as KOKE-FM now," he stated.

KOKE-FM broadcasts 10,000 watts in stereo, covering the Austin area and reaching approximately 50 miles outside the city. They program around 80 singles and 70-90 albums. They choose their own singles with "less than half of the singles played on the country charts" according to Bell. "In fact, we play a lot of singles that don't sell," said Bell, stating that sales and availability are not criteria for programming.

They like to program more than one cut from an album—in fact they like to program all the cuts from an album if possible. They also program instrumentals as complete songs instead of as a lead into the news.

The announcers at KOKE-FM will play a "straight country song" four or five times an hour and program free-form the rest of the hour. They play bluegrass, modern country and 1940s country as well as some earlier material like that of Jimmy Rodgers. For that reason, they have a lot of older listeners, although they target their programming for the 18-34 age range.

KOKE-FM does not have a chart of their top 10 but utilizes a

playlist that is revised every two weeks. They are noted for programming the music of those from in and around the Austin area, and Bell notes that "Willie Nelson, Waylon Jennings and Jerry Jeff Walker material receives a tremendous amount of airplay at the station." They also program some early blues such as Robert T. Johnson material. KOKE-FM does a number of remote broadcasts from clubs and concerts as well as co-sponsoring some concerts.

The KOKE-FM line-up consists of The Sinsimila Kid from 6-11, Joe Gracey from 10 a.m.-2 p.m., program director Rusty Bell from 2-6 p.m. and Steve Gary in the night slot. The staff has operated for 18 months without a turnover and most have at least nine years experience in radio and three years or more experience in that market. The president of the station is Ron Rogers.

### West New PD at KJR

■ SEATTLE—Steve West, former KJR disc jockey, has returned to the Seattle station as program director, according to KJR's manager, J. Shannon Sweatte. West, 31, has served for the past three years as program director of sister station KJRB Spokane. Both KJR and KJRB are Kaye-Smith stations.

In Washington radio for 12 years, West served as newsman and disc jockey at KJR from 1967 to 1970. He assumed his new duties at KJR December 5.

## AM ACTION

(Compiled by the Record World research department)

■ Barry Manilow (Bell). Destined to be the first top fiver under the Arista Records umbrella, excitement continues mounting as the stations continue pouring in. Going with the record this week are CKLW, WNOE and Y100. Some super moves include 13-8 WHBQ, 24-9 WCOL, 28-19 KILT, 11-6 WDGY, 27-9 KDWB, 15-3 KJR, 16-5 WIBG, 20-16 WIXY, 26-22 KFRC, 29-25 KHJ, 29-26 WRKO, 27-22 WMAK, 24-17 WFIL.



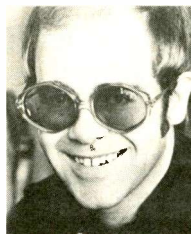
Carol Douglas

Gloria Gaynor (MGM). Climbing up the pop chart, gathering stations and sales along the way, this record had an especially strong week. New are WABC, WHBQ, KFRC and WFIL, with positive movement in all markets where aired. Jumps include 23-20 KHJ, 35-27 KILT, 22-19 Y100, 28-26 WCOL, 28-24 WIXY, 29-23 WIBG, 18-14 WDGY, HB-23 WNOE.

Carol Douglas (Midland International). Another successful discotheque story here, this one's really coming home. A strong week with adds now on WABC, WHBQ, WNOE, KILT and WIXY (extra). The disc moved 14-6 WRKO, 27-25 WCOL, new music-25 KFRC, 26-24 KHJ, HB-27 WIBG.

Elton John (MCA). Business as usual for Elton John with almost across-the-board major airplay and healthy moves everywhere. Jumps include 16-7 KFRC, 9-4 KHJ, 13-7 WRKO, 15-10 WABC, 14-11 CKLW, 16-8 WFIL, 20-16 WHBQ, 15-4 WCOL, 11-5 KJR, 19-11 WIXY, 3-2 KLIF, 7-5 KSLQ, 23-18 WMAK, 2-2 KDWB, 18-7 WNOE, 12-5 KILT, 10-5 WDGY, 12-6 WLS.

The Eagles (Asylum). Another really fine week airplaywise for this latest release with new adds on CKLW, WRKO, KILT, WQXI and WPGC. It moves 40-28 WCOL, 26-23 WDGY, 33-31 WCFL, 38-33 WIXY, 22-16 WSAI. Great vibes on this one.



Elton John

Linda Ronstadt (Capitol). In the third week since release, this record broke wide open in the past few days with a host of major additions going full blast on it. New are CKLW, KHJ, KFRC, WNOE and KJR. It goes HB-33 WCOL, HB-27 WRKO, HB-36 KILT, extra-28 WAKY. Note: New lp also in a swift rise up the RW Top 100 Album chart moving 47-26 with a bullet.

Grand Funk (Capitol) "Some Kind of Wonderful." Enjoying another wonderful week on their latest, this week's new adds include WRKO, WCOL, WCFL, WIXY and WNOE. It moves HB-21 WFIL, HB-25 WIBG, HB-40 KILT, 29-27 WDGY, HB-29 WQXI, HB-HB KIMN.

### CROSSOVER

Barbara Mason (Buddah). Another big r&b record crossing over in the chain reaction sparked by Shirley Brown's most recent #1 r&b smash, is Barbara Mason's "From His Woman to You." Added this week to WIXY, WMPs, WPRO and WNCI.

### NEW ACTION

Doobie Brothers (Warner Bros.) Many key stations  
(Continued on page 52)

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ KFVY in Arroyo Grande, Cal. covers a stretch of seven cities running between San Luis Obispo and Santa Maria on the Gold Coast. The lineup includes Gary Michaels, Mike Bradley, Johnny Stuart, John Classen and Jack Connors. PD/MD Dean Whitney wants to hear from some other folks throughout the country on that rarest of the rare—ideas for good comedy routines. . . . Larry James, ex of WUNI in Mobile, now turning the knobs as MD at WSKY in Asheville, N.C. A lot of good people have come out of the station over the years, including Bob Cain of NBC network news. The lineup includes Dick Bowman, John Yarns, Pete Williams and Larry James. They need another good man and would appreciate tapes—no calls please.

The conversation concerning WJJD dropping country and going talk is becoming pandemic, with no official word yet. What with WMAQ going country on the first of the year, the struggle will be difficult for the dominant position in the market—for either station.

"We're asking listeners for their definition of country music . . . considering the recent controversy over what country music is . . .

(Continued on page 52)



# BILLY PRESTON

took "Nothing From Nothing" to the top of the charts. Now he's

# “STRUTTIN”

AM 1644



**A NEW SINGLE ON A&M RECORDS**  
**From the album, "The Kids & Me"**

(SP 3645)

## Little Feat, Waits Warm the Troubador

■ LOS ANGELES—With three albums under their collective belts and an ever-expanding reputation as one of the country's very best performing groups, Little Feat (Warner Bros.) is finally receiving some measure of the audience acceptance they deserve. For the past couple of years the group has waged a musical war on rock & roll ennui, an effort that was widely touted in myriads of pop-rock journals. It was something of an heroic effort, and a hero's welcome greeted them as they opened for a packed Troubador house.

### Lowell George

Led by Lowell George's legendary slide guitar and full-voiced, gritty vocals, the group tore through their material with a grace and precision that is seldom encountered in rock music. Audience familiarity with their material was made evident by the incessant requests hurled at the stage, and such Little Feat favorites as "On Your Way Down" and "Feats Don't Fail Me Now" brought an ecstatic response from the crowd. The crowning achievement of the set was a searing medley incorporating "Cold, Cold, Cold," "Dixie Chicken" and "Tripe Face Boogie."

### Group Members

In addition to the stone-faced George, Little Feat features the impressive talents of bassist Ken Gradney, keyboardist Bill Payne, Paul Barrere on guitars and vocals, Richie Harward on drums, and Sam Clayton on congas, per-

## Crane Sells Interest In Dynamic House

■ NEW YORK — Larry Crane, founder of Dynamic House/Tele House, has sold his interests to an undisclosed financial group headed by Edward Hatcher. Dynamic House rose to the 11th largest spot advertiser in the country during the three year history of the company.

Crane's immediate plans have not yet been determined, but he says he is working on several new projects. Crane also remains on as a consultant to Dynamic House.

## Gold 'Tonight'

■ LOS ANGELES — Casablanca Records president Neil Bogart has announced that the double-set album "Here's Johnny . . . Magic Moments From the Tonight Show" has been certified gold by the RIAA.

cussion and vocals — one of America's all-time great rock & roll bands.

Tom Waits caught everybody off-guard with an opening set that sported a Chaplinesque wit, misanthropic narrative passages, songs and a unique style of word-jazz. Waits held the stage by himself, accompanying himself sporadically on guitar and piano. His delivery combined dramatic and comic effects, contributing to a performance that was sardonic, original and consistently engrossing. He records for Elektra and his recently released lp is titled "The Heart Of Saturday Night."

Eliot Sekuler

# new york central

By IRA MAYER

■ ANOTHER OPENING, ANOTHER SHOW: The East Village movie house once known as the Fillmore East was reopened last Saturday night (7) as the NFE, to the strains of **Bachman-Turner Overdrive**, **Bob Seger** and **David Barretto**. The two shows received better than good notices, and **John Rockwell** went so far as to compliment the new management in his NY Times review as to cleanliness, sound and light facilities. Skepticism within the industry ran high, however, as to whether **Barry Stuart**, the man booking NFE, could pull it off—given current economic conditions and given the hold other NY promoters have on the major talent agencies. Incidentally, Stuart apparently does not actually own the building. The Brooklyn Yeshiva, which reportedly purchased it earlier this year, still holds the lease, but does not, as originally indicated, have very immediate plans for making the building into a school.

Also recently opened is the Unicorn, in Ithaca, New York. The 350-seat club is on the Cornell University campus, but expects to draw from the general region. Spokesman for the club is **Rich Krasnoff**, booking is being handled by **Bob Davis**.

ON BROADWAY: From **RW's David McGee**, concerning "London Assurance," now at the Palace: "Under the skillful direction of **Ronald Eyre**, **Boucicault's** 133-year old comedy moves along at a snappy pace and leaves one refreshed and smiling at its end.

"**Donald Sinden** is superb as Sir Harcourt Hartley, a pompous, middle-aged fop given to grandiloquent statements concerning social conventions and the art of being a gentleman. In brief, 'London Assurance' is the story of Sir Harcourt wooing of the young and beautiful ('And rich,' Sir Harcourt adds) Grace Harkaway. From there, it gets confusing but hilarious. The Royal Shakespeare Company actors are uniformly excellent in the realization of their roles, and **Alan Tagg's** sets are a wonder to behold."

NOTED, IN PRINT AND OTHERWISE: **Joni Mitchell** as the focus of a Time magazine cover story on women in rock . . . In the NY Times advertising pages, a story headed "Mining For Gold In Rock Music," zeroing in on the advertising sides of Zoo World and Phonograph Record magazines . . . Columbia's **Bruce Lundvall** in London to see first-hand **David Essex'** singles and film success, moved on to Birmingham to catch **Pink Floyd** in concert. The latter's first Columbia album is due this Spring . . . Back on the subject of Bachman-Turner Overdrive, Mercury is preparing to release "Rock 'n' Roll Roadie," a single by two BTO roadies, **Bill Schereck** and **Greg Morgan**. Written and produced by the two, and featuring other BTO roadies on instrumentals, the track was recorded while BTO was in the studio laying down their "Not Fragile" album . . . The latest word on the ever-changing fate of Max's Kansas City is that under Chapter XI procedures, **Donaldo Soviero** had acquired an option to purchase Max's after 90 days, under court supervision. Soviero has reportedly decided not to pick up that option, and so the restaurant and club fall back into the hands of **Mickey Ruskin**. Ruskin now has the options of trying to resurrect Max's through current income, finding new backers or filing bankruptcy. Ruskin could not be reached for comment at press time.

## Hubbard at the Bottom Line



Bruce Lundvall, vice president and general manager, Columbia Records, is seen greeting Columbia recording artist Freddie Hubbard backstage during a successful engagement at the Bottom Line in New York. Pictured with Lundvall and Hubbard is Richard Scott, director of administration, special markets, Columbia Records.

## Chelsea Files Suit Against Mainman Ltd.

■ LOS ANGELES — In a "breach of contract" complaint filed in the Supreme Court of the State of New York (via the law firm of Roemer and Nadler), the Chelsea Records Corp. is seeking \$4 million against Mainman Ltd., Tony DeFries and David Bowie "for lost profits and injury to its reputation."

The complaint alleges that the defendants breached their contract with Chelsea to deliver master recordings of the label's artist Lulu, with whom it has an exclusive contract.

Chelsea asserts that the defendants had knowledge of its exclusive rights and that they "wrongfully and maliciously interfered" with its contract with Lulu in making a certain number of master recordings with her and, additionally, in refusing to deliver any master recordings at all.

Chelsea is seeking actual damages of \$2-million plus punitive damages for another \$2 million.

## GRC Names Mann Publicity Director

■ ATLANTA—Mike Thevis, president of GRC Records, has announced the appointment of Ed Mann to the position of publicity director for the firm's three labels.

Mann's responsibilities will include coordinating all publicity campaigns and administering the every day working of the press department. He will also coordinate the national press activities in relation to GRC, Holtanta and Aware artists.

Mann will provide publicity material for national trade and consumer publications. In his new position he will be reporting directly to Ruby Mazur, director of creative services.

# KINKY

IS DEFINED BY THE AMERICAN HERITAGE DICTIONARY AS:

A. HAVING A TIGHT CURL IN ONE'S HAIR...

B. A QUIRK OF PERSONALITY...

C. A CLEVER IDEA FOR DOING SOMETHING...

THUS HIS NAME

## KINKY FRIEDMAN

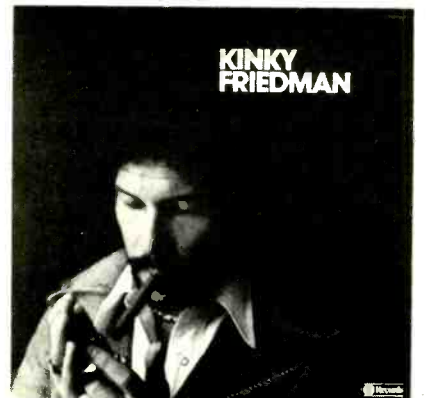
FITS HIM AS WELL AS

WILL MANY GOLD RECORDS!



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C. SINGING AND WRITING AS  
IN A GREAT RECORDING...



ABCD 829

EXCLUSIVELY DOING HIS THING FOR ABC RECORDS

# Who In The World:

## Carl Douglas—'Fighting' to the Top

■ LOS ANGELES — Not only is he prolific at the art of Kung Fu, writer singer Carl Douglas of "Kung Fu Fighting" went on to have the number one record in England via its original Pye release there, then performed similarly via the top rung of the **RW** charts here on 20th Century Records.

The 20th team, under president Russ Regan, has also toiled up for their just-released album by Carl Douglas, "Kung Fu Fighting and other Great Love Songs," which is garnering momentum on records and tapes on the heels of the single's impact.

The fast-moving record, almost defies description. Tom Rodden, the label's vice president & general manager, said, "When the record received its gold certification, it only took two weeks more to achieve platinum." 20th reports the two million figure was reached without any let-up in sight. The company sold well

## Copyright Conference Offers Workshop Course

■ HOLLYWOOD, CAL. — The California Copyright Conference's Education Program has announced the Herbert N. Gottlieb Copyright and Procedure Workshop beginning January 13 for four Monday evening sessions. The course is named in memory of the late west coast director of ASCAP and will be conducted by attorney Estelle Radin. The classes will be held at the Hollywood Studio Club.

Ms. Radin will offer a comprehensive course in copyrighting and procedure for people in the music industry. It will include both copyrighting of musical compositions and also sound recordings. The range of subjects will encompass foreign rights and sub-publishing.

Those interested in registering for the four week course may call or write the California Copyright Conference office, 6381 Hollywood Boulevard, Hollywood, Cal. 90028; phone: (213) 463-7178. The fees will be \$5 for the course. Classes will be limited to 200 persons.

## She's a Fine Girl

■ NASHVILLE — UA Records' Bobby Goldsboro became the father of a baby girl on December 10 when his wife, Mary Alice, gave birth to his new daughter, Brandy. Brandy checked in at 6 pounds at 6 a.m. at Vanderbilt University Hospital.

over 700,000 units last week during a five day period.

Initially at England's discos and now in the U.S., the Kung Fu step is one of the most popular dances thanks to Douglas, a native Jamaican who has been in the music business since the early '60's. His hit inspiration was to put a choppy reggae-style beat to a lyric about the universal fascination with the Oriental martial art.

### Background

Douglas first came to England to study engineering before the music bug hit, and he joined various bands and writing stables, including a stint with Curtis Mayfield.

He was educated in America and Jamaica. Prior to completing his studies in Britain, Douglas worked as a semi-pro entertainer until 1964, and he's since scored success as a writer (he penned the music for the Richard Roundtree film, "Embassy") and as a singer.

## ABC East Coast Branch

(Continued from page 3)

headquartered and where much of the company's future growth is anticipated.

All marketing, advertising and promotion, and research activities will be conducted from the Fairfield office. The company will continue to conduct the rest of its business functions from its present headquarters site in Seattle, Washington.

## Friesen A&M Senior VP

(Continued from page 3)

a senior veep for as long as I have known him."

Said Alpert, "If it wasn't for

## Wool-Worth



And the lambs came walking gently through the halls, their shepherd leading them astray 42 floors above the Broadway upon which their mentors (one rock 'n roll group named Genesis) commanded they lie down. And the shepherd, he said, "Lie down." And the lambs, they said, "Baaa." Pictured are Atlantic/Atco's shepherd-in-residence Steve Leeds; WEA's sign-bearer-in-residence Kenny Puvogel; RW research editor Toni Profera (left, tickling Buttons); and RW assistant editor Roberta Skopp, arm being chewed by Millie.

### CONCERT REVIEW

## Starship Shines at the Shrine

■ LOS ANGELES — The Jefferson Starship (Grunt) returned to L.A., welcomed by an enthused capacity audience at the Shrine Auditorium (30), and rendered a high energy set that took very little time in getting the crowd on their feet, dancing in the aisles.

The group features Grace Slick, who did a magnificent job of vocalizing and keeping the audience participation at a soaring level with her witty dialogues and high spirited attitude. Nineteen year old guitarist Craig

Chaquico, whom Grace referred to as "jailbait," offered some notable guitar playing, and inter-acted perfectly with the fine fiddlings of Papa John Creach, and Paul Kantner's basswork.

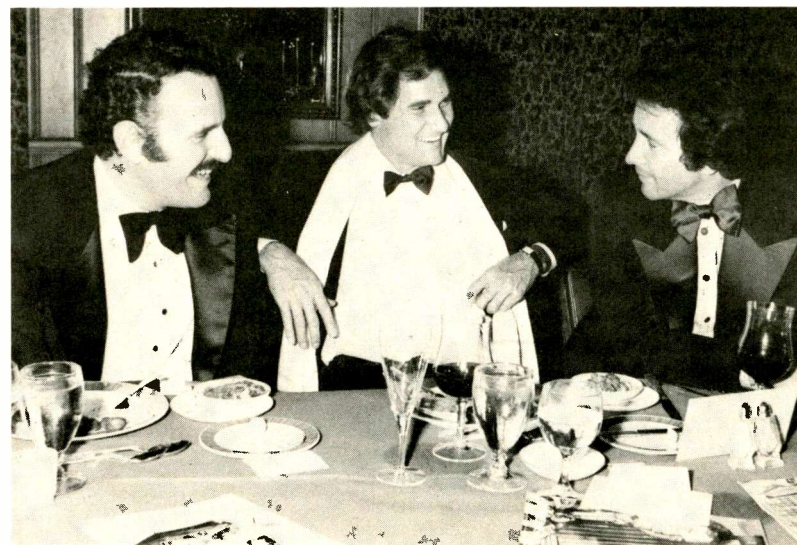
The band moved with great ease and competency through a variety of material, ranging from sultry blues numbers, with Grace accompanied by Pete Sears on piano, to old Jefferson Airplane tunes like "Somebody to Love." The show was extremely well executed and warranted the group a standing ovation.

Second on the bill was "the real" Fleetwood Mac (Warner Bros.). The band, well known for their tasty melodic tunes, offered a rousing set that included past hits, mainly culled from "Bare Trees" and "Dolphin," as well as current material. The group was in fine form, with Bob Welsch displaying truly superb guitar stylings and Mick Fleetwood offering his usual quality percussion work. Singer/keyboardist Christine McVie was also a major contributor to the outstanding presentation with her strong sweet voice and excellent execution on keyboards.

Fleetwood Mac's repertoire has basically remained along the same lines it has since the late '60s, but the successful formula they have achieved will carry them through many years to come.

Opening the bill was Triumvirat (Capitol) who played an interesting set, reminiscent of Emerson, Lake and Palmer.

Karen Fleeman



Pictured from left, Jerry Moss, Gil Friesen and Herb Alpert chat during a Black Tie dinner held in honor of Gil Friesen's tenth anniversary with A&M Records and his appointment as the senior vice president of administration and creative services.

**“How much longer can these  
gifted artists go virtually  
unknown in the outside  
world? They write, perform  
and record with uncommon  
grace, consistently. Strong.”**

**- WALRUS**

**WE COULDN'T AGREE MORE.**

**- A&M RECORDS**



**GALLAGHER & LYLE  
“THE LAST COWBOY”**

**(SP3665)**

Produced by Glyn Johns

## CONCERT REVIEW

# ELO Lights Up the Shrine

■ LOS ANGELES — Electric Light Orchestra (UA), in the two short years they have been playing their unique brand of classically inclined rock, have not only become a top-drawing concert attraction, but have obtained the status of one of the major influential forces in rock music.

In their nearly flawless performance at the Shrine Auditorium (27), the group showed that they have mastered the difficult task of successfully being able to combine the various moods and delicate stylings of classical music with good 'ol rock & roll.

Part of the band's success is certainly due to their flexibility and true feel for the balance between lengthy theme-like songs, which are in a more serious vein, such as "On the Third Day," and rousing rockers like "Daytripper," "Ma Ma Ma Belle," and "Roll Over Beethoven," all of which take on a lighter, carefree feel. Their dynamics and stage presence were as versatile as their music, as one minute could see cellist Hugh MacDowell rendering a brilliant solo on his electrified cello, and the next could see him loping about the stage playing his instrument like an electric guitar in a mock Chuck Berry style. This potent combination and versatility, coupled with an incredible sense of timing, make them not only one of the most listenable groups on vinyl, but truly one of the finest, most enjoyable live bands around.

## Tom Jans Re-Signs With Irving/Almo

■ LOS ANGELES — A&M recording artist and Irving/Almo staff writer Tom Jans has been resigned to a long term exclusive writing agreement with the publishing company, announced Chuck Kaye, executive vice president of Irving/Almo Music.

## Clyde Hosts 5th Fete



Famed New York night spot Jimmy's was the site for a party hosted by Walt Frazier in honor of the 5th Dimension (Arista). The group made its Broadway debut earlier that evening (November 27) at the Uris Theatre. In the photo at left, Arista president Clive Davis (center) is shown with group members (from right) Billy Davis, Florence LaRue, Marilyn McCoo and Lamont MacLemore. In the photo at right, Davis and Don Kirshner (right) greet Bill Cureton of Famous Music.

Lead singer/guitarist Jeff Lynne's deep-throated vocals and admirable guitar playing were complemented by the group's new bassist. Drummer Bev Bevan, displayed some excellent percussion work.

Canned Heat (UA), played a 1967 type set with their famous brand of boogie music, including "L.A. Town," "Re-fried Hockey Boogie," and "Let's Work Together." Leading the group was Bob "The Bear" Hite. The audience seemed to like the set, and most of them seemed too young to remember Canned Heat the first time around, and this was a "new sound." Look out, "boogie" may be the next brand of "comeback" music!

Carmen (ABC) was third on the bill, and offered an interesting set incorporating flamenco dancing and rock into one package. Questionable as it may sound, they actually succeeded in melding the two into a satisfying blend with little difficulty, and their set was well-received.

Karen Fleeman

## ELO Aglow



While in Los Angeles to headline at the Shrine Auditorium, United Artists Records' Electric Light Orchestra took time out from a busy promotional schedule to (left) host NBC's Midnight Special, and enjoy a party held after the Shrine date; pictured (from left) Ron McCoy, KNAC program director; ELO member Jeff Lynne; and UA vice president, promotion, Ray Anderson.

## American Music Awards Sets Feb. ABC Airing

■ LOS ANGELES — "The American Music Awards" is set for its second annual airing over ABC-TV on Tuesday, February 18, 8:30-10:00 p.m. The special will retain its public opinion poll

## Ember Concerts, Cunard Plan 'Vegas-Type' Club

■ LONDON — Managing director of Cunard International Nicolas Vecchione, and Ember Concerts head Jeffrey S. Kruger have announced the June, 1975 scheduled opening of what they describe as the first English Las Vegas-type showroom, The Queen Mary Suite. It will be located in the new Cunard International Hotel, Hammer-smith. Major American acts to be booked by Ember Concerts will be featured.

## Bretton Expands Work To Off-B'way Theater

■ NEW YORK — Music notator Elise Bretton is expanding her music services to include the Broadway and Off-Broadway theater.

Ms. Bretton's first assignment in this new area was the piano vocal folio for the Broadway show "Over Here." She has also done the musical preparation for the current Off-Broadway show, "Gay Company."

## Mercury Signs Jacks



Charles Fach (right), vice president, a&r for Phonogram/Mercury, has announced the signing of Susan Jacks to an exclusive recording contract with the label. An album, as yet untitled, will be released in early 1975.

## Columbia Canada Shifts A&R Structure

■ DONMIUS, ONTARIO — Columbia Records of Canada, Ltd. has announced a new management structure for its Quebec company, as well as a fundamental change in its a&r activities.

John Williams has been appointed to the newly created position of director, CBS Disques, Quebec. In addition to directing the Quebec managers of sales and promotion for all CBS product, Williams will personally conduct a new drive to attract French-Canadian talent to CBS, as well as negotiating the leasing and licensing of independent French language productions and labels.

Also announced was the promotion of Bob Gallo to the position of director of a&r, Columbia Records.

## Island Commissions Holiday Serigraph

■ LOS ANGELES — Island Records, Inc., will be combining music and painting during this holiday season through commission and distribution of an original, limited edition serigraph.

Arthur Secunda, internationally-known artist whose work is in hundreds of private and museum collections world-wide, has created the work, "Island," in a special edition of 300, as commissioned by the label's president, Charley Nuccio. Prints will be sent this month to friends of the record company here and abroad, while 10 copies have been set aside for presentation to museums.

The "Island" image also will be used on the company's holiday greeting card. In original, limited edition format "Island" measures approximately 30 x 30-inches and features 15 colors.

# YEAR END '74



**more, more, more...**

The most complete, comprehensive wrap-up of the key events of the record world in 1974.

**AWARDS • ACHIEVEMENTS • NEWS**

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Sir Joseph Lockwood: The EMI Story

*The morning after the celebration of his 70th birthday and on the eve of his retirement from a twenty year chairmanship of EMI, Sir Joseph Lockwood spoke about his years in the entertainment industry, his philosophy, his earlier years and his retirement.*



Sir Joseph Lockwood

**Record World:** Last night your friends celebrated with you your 70th birthday. Do advancing years irritate you? Have you noticed any particular slowing up?

**Sir Joseph Lockwood:** Well, I obviously have a bit less energy than I used to have but, no, getting old doesn't irritate me. I think I enjoy every year more than the year before. I've been fortunate so far in having good health which I suppose is important. But, looking back, I don't think I'd want to live right through the same thing again, not that I haven't enjoyed it very much but the pleasure in life, I think, is always hoping. If you knew what you were going to do there'd be no pleasure at all, it'd be rather boring. But I've had a very exciting life and that's nice to look back on and there are many compensations in getting old.

**RW:** Going back to the start of your very varied career, how did the miller's son, himself a milling engineer, come to be the dominant figure in the record industry?

**Lockwood:** It was rather accidental. Professor Blackett, the Nobel Prize Winner, was at Manchester University and knew I was very keen on research. I was determined that the milling machines we made should be far ahead of anything made elsewhere in the world. I got the best advice and altered machinery until we had a very large share of the total world business and a monopoly in the United States. In 1948 Blackett was on the board of the National Research and Development Corporation which was started by the government with the intention of owning, on behalf of Britain, inventions resulting from government spending. Penicillin, for instance, had been invented in England but not patented as it was for saving life—a good old British philosophy, and this meant that we landed up paying heavy royalties to the Americans who subsequently patented it.

There were five distinguished scientists on the Board and I was one of the business men brought in to balance them. About five years later another of the men on the Board, Sir Edward De Stein said "You know—you're rather good at being careful how money is spent. Why don't you come and be chairman of EMI, we have great problems there." I wasn't enthusiastic because I knew everyone in the world of milling and it was great fun. We were all a sort of community—third generation from the windmill. But he kept on at me and one day I felt, oh well I'm fifty and I've done everything I can in flour milling so I accepted. That's how I came to EMI.

**RW:** When you got to EMI how close to failure, financial or moral failure, was the company?

**Lockwood:** Well, it was quite near. It had lost half a million in the previous year although they'd done some transfer to reserves to make the results look better than they were. I don't think I had appreciated how serious the position was. We had a few million pounds of overdraft and I found within about two months that we hadn't money to pay for the wages. So off I went to the city. I found out who our Merchant Bankers were and asked for a million pound loan. I had all the usual excuses that there was a credit squeeze and this would not be possible, I don't think they trusted us, and I failed to get it. So I went round to Warburgs who were by then the ruthless newcomers. German Merchant Bankers setting up in the city and they immediately said of course. I got a million pounds from them. When I told my Board, which then consisted of five people, most of them connected with our Merchant Bankers, they were horrified. There was quite an old boy network, of course, in the city. So I regret very much I agreed

to pay the million pounds back to Warburgs and our authorized Merchant Bankers lent us the money after all rather than let in newcomers.

**RW:** To what extent did you have to wield the ax in the first years and how long was it before EMI was the sort of company that reflected your thrust and philosophy?

**Lockwood:** Well, after I'd been there two years the shares were worth, I think, four shillings on the market. I knew that within two years they'd be worth twenty-four shillings, but the market didn't recognize it for about three years and suddenly they took off. The market was very disturbed by the changes. I got rid of several thousand people, actually, in the first year—I think it was eight thousand in the first two years. It was an expensive operation because we had no money to pay redundancy pay, but I decided to give them long notice—I gave them nine months notice. I had regular meetings with the unions and I told them we couldn't afford to pay redundancy payment.

Looking back, it was really terrible. We gave them a day's pay for every year of service—if they'd been there forty years they got five weeks pay or something. But I did say that any real cases of hardship should be brought back to me. Now out of all those thousands, and this is quite interesting, they only brought three cases of hardship to me, and after another week or two they withdrew two of those. So there was only one case of hardship out of all those people. It cost a lot of money and we couldn't have even survived that nine months if it hadn't been for buying Capitol which was in a way our salvation.

**RW:** One of your colleagues last night referred to it as your most significant action. Do you agree with that?

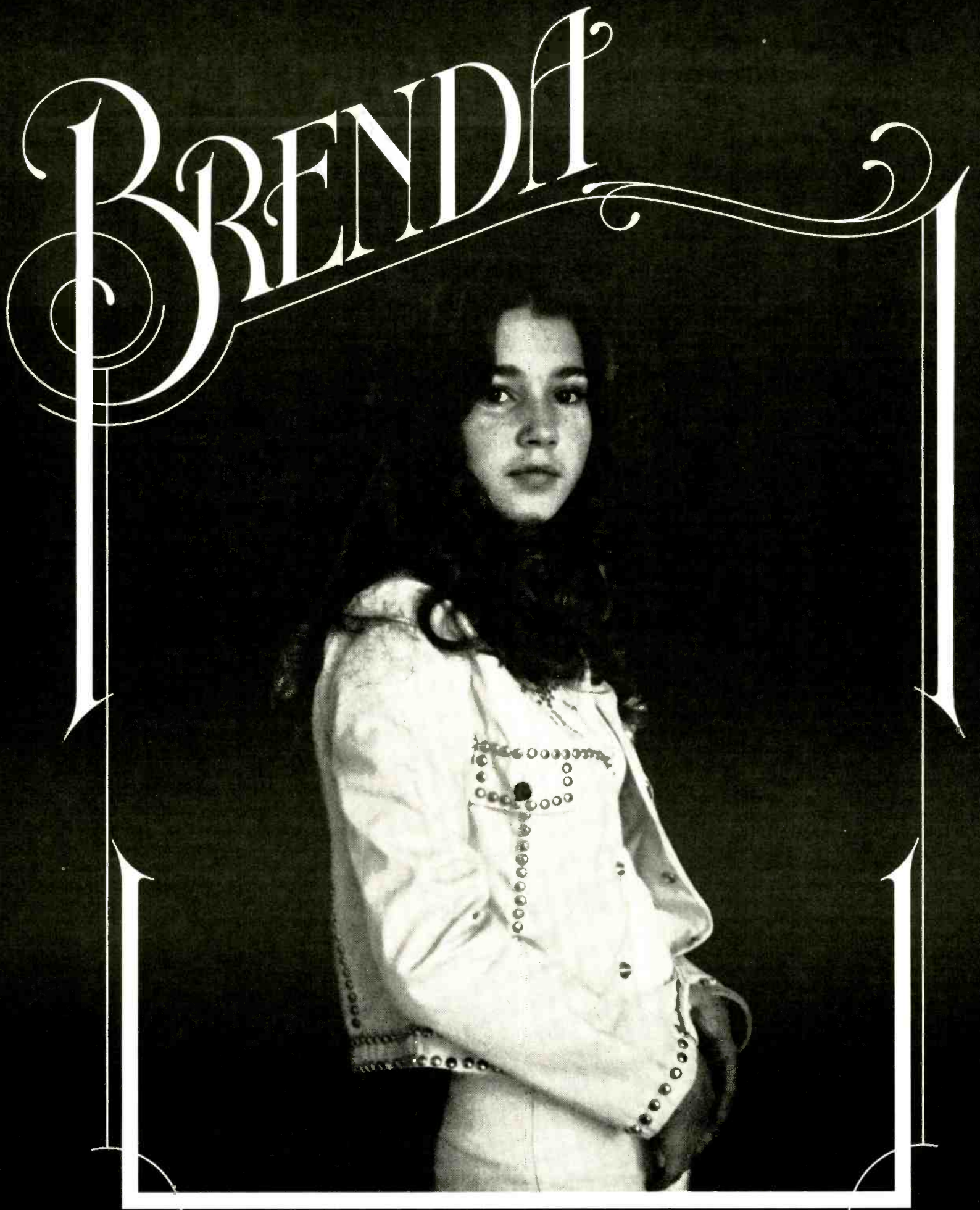
**Lockwood:** I think that is true. You must remember that we were the original people in the record business in the world with the Victor Talking Machine Company in New York. This was taken over in the first world war by a new merger of many companies set up by the American government and became RCA. The American company would get artists and promote business in the American continent and the Gramophone Company would do the rest of the world. The Gramophone Company and RCA licensed artists to the other for their territories for a 1½ percent pressing fee. Then Columbia set up business in England with Sir Louis Sterling as their foreign representative and they competed with both the Gramophone Company and RCA. They got into financial difficulties and Sir Edward De Stein, who was on the Board of Columbia, bought the whole business. Unfortunately they sold off the American end and we were left with Columbia for the rest of the world. It was then merged with the Gramophone Company to form EMI. You can imagine the problem this caused. If we, for instance, signed up Maria Callas, did we put her on an HMV label or on Columbia? But inevitably, with anti-trust and other things, CBS and RCA both broke with EMI just at the time I came here. You can imagine the problem we faced. We had been getting some of the world's top artists in the pop field from the United States, which dominated the pop field in those days because Sinatras and Martins were seen throughout the world on film. Television altered all that. Even the Australians started to produce local artists, some of whom became international.

**"Diversification is a very dangerous thing, but all companies like to do it . . . I think we know most of the moves, understand the arithmetic, and we've been successful because we've treated the record business as our main business . . ."**

At the same time, of course, we had lost some of our classical artists. During the last war Rubenstein and Toscanini and many such people had gone to America and we had volunteered to hand them over to American companies. So between the two, and especially as we were rather badly off, it looked as though we might collapse. We didn't. I obviously gave much more interest and support to the pop side which is so important to us. If you want to sell things you have to produce things that sell.

**RW:** At this time you were overall responsible for electronics, everything? *(Continued on page 41)*






*There is a place where  
you can go where Marilyn  
still dances with DiMaggio,  
and Juliet with Romeo,  
and the name of the place  
is love.*

\*  
"There Is a Place." © 1974  
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Bill Gavin listened to Brenda Smith's first single, "There Is a Place," and immediately gave it a personal pick, writing, "The song has something to say, and the singer says it most charmingly." It's been a regional pick on many other tip-sheets, and is already getting good airplay.

The song has the potential to become an overnight, all-demographic smash, and Brenda, just 14 years old, has the potential for stardom. Give "There Is a Place" a listen. That's all it will take. **Brenda Smith.**  
**"There Is a Place." On Epic Records**   
Produced by Billy Sherrill

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

AFTER THE GOLDRUSH Fritz Freyer (Cottillion/Broken Arrow, BMI) .....	46	MAMA DON'T ALLOW NO PARKIN' Morris-Stevens (Big Leaf, ASCAP) .....	90
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP) .....	23	MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI) .....	21
ANGIE BABY Joe Wissert (WB, ASCAP) .....	3	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros., ASCAP) .....	45
A WOMAN'S STORY Phil Spector (Mother Bertha/Daddy Sam, BMI) .....	93	MUST OF GOT LOST Bill Szymczyk (Juke Joint/Walden, ASCAP) .....	22
BABY HANG UP THE PHONE John Florez (Tiny Tiger, ASCAP) .....	80	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP) .....	57
BACK HOME AGAIN Okun w. O'Connor (Cherry Lane, ASCAP) .....	39	MY MAIN MAN Al Bell (East-Memphis, BMI) .....	95
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI) .....	48	MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI) .....	25
BLACK LASSIE Lou Adler (India Ink, ASCAP) .....	73	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP) .....	32
BLACK WATER Ted Templeman (Lansdowne/WB, ASCAP) .....	79	ONE MAN WOMAN, ONE WOMAN MAN prod. by Dante & Proffer; exec prod. Rick Hall (Spanka, BMI) .....	12
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP) .....	19	ONLY YOU Richard Perry (TRO-Hollis, BMI) .....	17
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP) .....	14	PICK UP THE PIECES Arif Mardin (AWB, BMI) .....	42
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP) .....	65	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP) .....	13
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC) .....	67	PROMISED LAND (Arc, BMI) .....	33
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP) .....	1	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI) .....	24
CHANGES Ken Scott (Tantric, BMI) .....	50	READY Paul Samwell-Smith & Cat Stevens (Ackee, ASCAP) .....	61
COSTAFINE TOWN George Harrison (Clog, BMI) .....	94	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI) .....	34
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI) .....	35	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Gary Klein (Tree, BMI) .....	47
DARK HORSE George Harrison (Ganga B.V., BMI) .....	27	RUBY BABY Ron Chancey (Hill & Range/Quintet/Freddy Biestock, BMI) .....	85
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP) .....	36	SAFE AT HOME Richie Podolor (Bar-None, BMI) .....	96
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP) .....	91	SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI) .....	62
DON'T CHA LOVE IT Freddie Perren (Jobete, BMI) .....	99	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/Al Green, BMI) .....	15
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI) .....	8	SO LONG AS HE TAKES CARE OF HOME Rick Hall (Muscle Shoals Sound, BMI) .....	84
DREAM ON Lambert & Potter (ABC-Dunhill, BMI) .....	41	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI) .....	54
EARLY MORNING LOVE Jefferson Lee (Act One, BMI) .....	51	SOME KIND OF WONDERFUL Jimmy Jenner (Dandelion/Crash, BMI) .....	59
EVERGREEN Booker T. Jones (Universe, ASCAP) .....	98	STRUTTIN' YOU'RE SO BEAUTIFUL Billy Preston (Irvine/WEP, BMI) (Almo/Preston, ASCAP; Irving/WEP, BMI) .....	74
EVERLASTING LOVE Papa Don & Tommy Coggill (Rising Sons, BMI) .....	37	SUGAR PIE GUY, PT. I Lee Valentine (Landy/Unichappell, BMI) .....	92
FAIRYTALE (Parathumb/Pologrounds, BMI) .....	20	SUNSHINE ROSES Charlie Tallent (Monya, ASCAP) .....	88
FIRE Ohio Players (Ohio Players/Unichappell, BMI) .....	69	THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI) .....	56
FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI) .....	63	THE HEARTBREAK KID Steve Barri (American Broadcasting, ASCAP) .....	97
FREE BIRD Al Kooper (Duchess/Hustlers, BMI) .....	49	THE NEED TO BE Jimmy Bowen (Keca, ASCAP) .....	66
FROM HIS WOMAN TO YOU B. Crutcher, L. Smell & J. Smith (East-Memphis, BMI) .....	87	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI) .....	52
GEE BABY Peter Shelley (Screen Gems-Columbia, BMI) .....	89	TIN MAN George Martin (WB, ASCAP) .....	70
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP) .....	30	TOUCH ME Mike Hurst (Intersong, ASCAP/Al Gallico, BMI) .....	71
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shada, ASCAP) .....	76	WHATEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI) .....	38
HAPPY PEOPLE J. Brown & B. Gordy (Jobete, ASCAP) .....	82	WHATEVER YOU GOT, I WANT Larson & Marcellino (Jobete, ASCAP) .....	58
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP) .....	43	WHEN A CHILD IS BORN (Beechwood, BMI) .....	81
HOPPY GENE AND ME Snuff Garrett (Peso/Lowery, BMI) .....	83	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI) .....	9
I BELONG TO YOU Barry White (Sa-Vette/January, BMI) .....	64	WHERE ARE ALL MY FRIENDS Gamble-Huff (Mighty Three, BMI) .....	78
I CAN HELP Young & Swan (Combine, BMI) .....	6	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI) .....	44
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI) .....	18	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP) .....	16
I'VE GOT THE MUSIC IN ME Gus Dudgeon (April/Yellow Dog, ASCAP) .....	28	WITHOUT LOVE J. Wexler, A. Mardin & A. Franklin (Probe II/Pundit/Afghan, BMI) .....	77
JAZZMAN Lou Adler (Colgems, ASCAP) .....	75	WOMAN TO WOMAN Jackson & Stewart (East Memphis, BMI) .....	29
JUNIOR'S FARM Paul McCartney (McCartney/ATV, BMI) .....	5	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI) .....	31
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP) .....	2	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI) .....	68
LADY John Ryan (Wooden Nickel, ASCAP) .....	72	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP) .....	10
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP) .....	100	YOU HAVEN'T DONE NOTHIN' Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) .....	40
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP) .....	11	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP) .....	55
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI) .....	53	YOU'RE THE FIRST, THE LAST, MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI) .....	7
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI) .....	60		
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP) .....	26		
LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI) .....	86		
LUCY IN THE SKY WITH DIAMONDS Gus Dudgeon (Maclen, BMI) .....	4		

DEC. 21	DEC. 14	
101	101	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS—Bell 45606 (Arista) (Tree, BMI)
102	104	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)
103	110	BIG YELLOW TAXI JONI MITCHELL—Asylum 45211 (Siquomb, BMI)
104	102	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)
105	106	CRAZY TALK CHILLIWACK—Sire SAA 716 (ABC) (Music Makers/Doraflo, BMI)
106	108	YOU'RE SO BEAUTIFUL JOE COCKER—A&M 1641 (Almo/Preston, ASCAP; Irving/WEP, BMI)
107	—	TO THE DOOR OF THE SUN AL MARTINO—Capitol 3987 (April, ASCAP)
108	103	HARLEM FIFTH DIMENSION—Bell 45612 (Arista) (Emanay, ASCAP)
109	105	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49028 (London) (Page Full Of Hits, ASCAP)
110	112	ONE TEAR EDDIE KENDRICKS—Tamla T54255F (Stone Diamond, BMI)
111	115	BALLAD OF LUCY JORDAN DOCTOR HOOK & THE MEDICINE SHOW—Columbia 3-10032 (Evil Eye, BMI)
112	133	POSTCARD THE WHO—MCA Track 40330 (Track, BMI)
113	114	MS. GRACE TYMES—RCA PB 10128 (Hall, BMI)
114	107	I CAN FEEL THE FIRE RON WOOD—Warner Bros. WBS 8036 (Warner-Tamerlane, BMI)
115	121	PART OF THE PLAN DAN FOGELBERG—Epic 8-50055 (Hickory Grove, ASCAP)
116	125	LADY MARMALADE LABELLE—Epic 850048 (Stone Diamond, BMI; Tanny Boy/ Kenny Nolan, ASCAP)
117	119	DO YOUR THING JAMES AND BOBBY PURIFY—Casablanca 812 (East-Memphis, BMI)
118	120	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041 (Rodeo Cowboy, BMI)
119	122	FOUR OR FIVE TIMES PETER DEAN—Buddah 434 (Miller, ASCAP)
120	124	I FEEL SANCTIFIED COMMODORES—Motown M1319F (Jobete, ASCAP)
121	—	LONELY PEOPLE AMERICA—Warner Bros. 8048 (WB, ASCAP)
122	—	YOUR BULLDOG DRINKS CHAMPAGNE JIM STAFFORD—MGM 14775 (Famous, ASCAP)
123	—	HOT DAWGIT RAMSEY LEWIS AND EARTH, WIND AND FIRE—Columbia 310056 (Saggifire/Elbur, BMI)
124	127	JUST LEAVE ME ALONE DON POTTER—Columbia 3-10059 (Combine, BMI)
125	129	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby 610 (Chess/Janus) (Ahab, BMI)
126	132	SAD SWEET DREAMER SWEET SENSATION—Pye 71002 (Leeds/Jackatone, ASCAP)
127	137	SHE'S A MYSTERY FALLENROCK—Capricorn 0211 (WB) (Windchime/Tree, BMI)
128	113	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full Of Tunes/ Common Good, BMI)
129	135	LONELY TOGETHER STARK & McBRIEN—RCA PB 10109 (American Wordways/Star Spangled, ASCAP)
130	109	CHARMER TIM MOORE—Asylum 45214 (Burlington/Andustin, ASCAP)
131	—	I KNOW NEWBEATS/Playboy P6013 (Unart/At Laft, BMI)
132	—	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (Almo, ASCAP)
133	—	I AM, I AM SMOKEY ROBINSON—Tamla T54251F (Tamla, ASCAP)
134	138	HOW LONG HAS IT BEEN (SINCE JESUS HAD A GOOD NIGHT'S SLEEP) WAYNE CARSON—Private Stock 005 (Rose Bridge, BMI)
135	—	PHILADELPHIA B. B. KING—ABC 12029 (ABC/DeAnn, ASCAP)
136	—	DON'T TAKE YOUR LOVE FROM ME MANHATTANS/COLUMBIA 3-10045 (Mighty Three/Golden Fleece, BMI)
137	141	LA LA LOVE YOU DON McLEAN—United Artists XW579-X (Yahweh/Unart, BMI)
138	140	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill D15015 (ABC/Holicanthus, Golden Cover, ASCAP)
139	130	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)
140	142	ARABESQUE NO 1 TOMITA—RCA PB 10083 (Public Domain)
141	—	I'M A WOMAN MARIA MULDAUR—Reprise 1319 (Yellow Dog, ASCAP)
142	144	WHERE HAVE THEY GONE JIMMY BEAUMONT AND THE SKYLINERS—Capitol 3979 (Lightening Rod, BMI)
143	117	SWEET EXORCIST CURTIS MAYFIELD—Curton 2005 (Buddah) (Curton, BMI)
144	118	GET INTO THE WIND STEPPENWOLF—Mums ZS8-6034 (Col) (Cockin' Rockin, ASCAP)
145	—	WOLFMAN JACK TODD RUNDGREN—Bearsville 0301 (WB) (Earmark/Screen Gems, BMI)
146	—	SHOULD ANYBODY ASK GARY BONNER—Atlantic 3234 (Don Kirshner, BMI)
147	—	GOOD TIMES ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 45-006 (Dunbar, BMI)
148	131	RIDE THE TIGER JEFFERSON STARSHIP—Grunt FB 0080 (RCA) (Little Dragon/Ronin, BMI)
149	148	HEARTBREAK ROAD BILL WITHERS—Sussex 629 (Que-T, ASCAP/Interior, BMI)
150	147	SMOKE MY PEACE PIPE, (SMOKE IT RIGHT) WILD MAGNOLIAS—Polydor PD 14242 (Turbin, no affil.)

## Gladys Knight & The Pips

Broke All Attendance Records

At

Main Showroom

Las Vegas Hilton Hotel

November 26 - December 9

## Gladys Knight & The Pips

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**You Can Believe ALL of What You Hear  
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**LEON HAYWOOD**

**"BELIEVE HALF OF WHAT YOU SEE"  
(AND NONE OF WHAT YOU HEAR)**

TC-2146

**Billboard**  **68**  
**Record World**  **60**  
**Cash Box** #57



Produced By Leon Haywood

  
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CORPORATION

**Where His Friends Are!**

"PLEASE MR. FOSTERMAN"



SPECIAL DELIVERY FIRST CLASS ON A&M RECORDS FROM

CARPENTER S

(AM 1646)

PRODUCED BY RICHARD & KAREN CARPENTER



# THE SINGLES CHART

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

DEC. 21	DEC. 14		WKS. ON CHART
<b>1</b>	<b>3</b>	<b>CAT'S IN THE CRADLE</b> HARRY CHAPIN Elektra 45203	<b>13</b>
<b>2</b>	<b>1</b>	<b>KUNG FU FIGHTING</b> CARL DOUGLAS/20th Century TC 2140	<b>11</b>
<b>3</b>	<b>4</b>	<b>ANGIE BABY</b> HELEN REDDY/Capitol 3972	<b>10</b>
<b>4</b>	<b>16</b>	<b>LUCY IN THE SKY WITH DIAMONDS</b> ELTON JOHN/ MCA 40344	<b>4</b>
<b>5</b>	<b>6</b>	<b>JUNIOR'S FARM</b> PAUL McCARTNEY & WINGS/Apple 1875	<b>7</b>
<b>6</b>	<b>2</b>	<b>I CAN HELP</b> BILLY SWAN/Monument ZS8-8621 (Col)	<b>10</b>
<b>7</b>	<b>9</b>	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> BARRY WHITE/20th Century TC 2133	<b>8</b>
<b>8</b>	<b>7</b>	<b>DO IT ('TIL YOU'RE SATISFIED)</b> B. T. EXPRESS/Scepter 12395	<b>13</b>
<b>9</b>	<b>5</b>	<b>WHEN WILL I SEE YOU AGAIN</b> THREE DEGREES/ Phila. Intl. ZS8-3550 (Col)	<b>14</b>
<b>10</b>	<b>13</b>	<b>YOU GOT THE LOVE</b> RUFUS featuring CHAKA KHAN/ ABC 12032	<b>10</b>
<b>11</b>	<b>15</b>	<b>LAUGHTER IN THE RAIN</b> NEIL SEDEKA/Rocket 40313 (MCA)	<b>9</b>
<b>12</b>	<b>19</b>	<b>ONE MAN WOMAN, ONE WOMAN MAN</b> PAUL ANKA WITH ODIA COATES/United Artists XW569-X	<b>8</b>
<b>13</b>	<b>18</b>	<b>PLEASE MR. POSTMAN</b> CARPENTERS/A&M 1646	<b>5</b>
<b>14</b>	<b>17</b>	<b>BUNGLE IN THE JUNGLE</b> JETHRO TULL/Chrysalis 2101 (WB)	<b>8</b>
<b>15</b>	<b>10</b>	<b>SHA-LA-LA (MAKE ME HAPPY)</b> AL GREEN/Hi 5N2274 (London)	<b>12</b>
<b>16</b>	<b>12</b>	<b>WISHIN' YOU WERE HERE</b> CHICAGO/Columbia 3-10049	<b>11</b>
<b>17</b>	<b>25</b>	<b>ONLY YOU</b> RINGO STARR/Apple 1876	<b>6</b>
<b>18</b>	<b>21</b>	<b>I FEEL A SONG (IN MY HEART)</b> GLADYS KNIGHT & THE PIPS/Buddah 433	<b>10</b>
<b>19</b>	<b>29</b>	<b>BOOGIE ON REGGAE WOMAN</b> STEVIE WONDER/ Tamla T54254F (Motown)	<b>6</b>
<b>20</b>	<b>20</b>	<b>FAIRYTALE</b> POINTER SISTERS/Blue Thumb BTA 254 (ABC)	<b>12</b>
<b>21</b>	<b>27</b>	<b>MANDY BARRY</b> MANILOW/Bell 45613 (Arista)	<b>5</b>
<b>22</b>	<b>26</b>	<b>MUST OF GOT LOST</b> J. GEILS BAND/Atlantic 3214	<b>8</b>
<b>23</b>	<b>23</b>	<b>AIN'T TOO PROUD TO BEG</b> ROLLING STONES/ Rolling Stones 19302 (Atlantic)	<b>7</b>
<b>24</b>	<b>24</b>	<b>RIDE 'EM COWBOY</b> PAUL DAVIS/Bang 712	<b>12</b>
<b>25</b>	<b>8</b>	<b>MY MELODY OF LOVE</b> BOBBY VINTON/ABC 12022	<b>14</b>
<b>26</b>	<b>11</b>	<b>LONGFELLOW SERENADE</b> NEIL DIAMOND/Columbia 3-10043	<b>12</b>
<b>27</b>	<b>31</b>	<b>DARK HORSE</b> GEORGE HARRISON/Apple 1877	<b>5</b>
<b>28</b>	<b>14</b>	<b>I'VE GOT THE MUSIC IN ME</b> KIKI DEE BAND/Rocket 40293 (MCA)	<b>15</b>
<b>29</b>	<b>32</b>	<b>WOMAN TO WOMAN</b> SHIRLEY BROWN/Truth 3206 (Stax)	<b>10</b>
<b>30</b>	<b>41</b>	<b>GET DANCIN' DISCO</b> TEX & THE SEX-O-LETTES/Chelsea 3004	<b>4</b>
<b>31</b>	<b>22</b>	<b>YOU AIN'T SEEN NOTHING YET</b> BACHMAN-TURNER OVERDRIVE/Mercury 73622	<b>14</b>
<b>32</b>	<b>43</b>	<b>NEVER CAN SAY GOODBYE</b> GLORIA GAYNOR/MGM 14748	<b>5</b>
<b>33</b>	<b>35</b>	<b>PROMISED LAND</b> ELVIS PRESLEY/RCA PB 10074	<b>8</b>
<b>34</b>	<b>30</b>	<b>ROCKIN' SOUL</b> HUES CORPORATION/RCA PB 10066	<b>11</b>
<b>35</b>	<b>40</b>	<b>DANCIN' FOOL</b> GUESS WHO/RCA PB 10075	<b>6</b>
<b>36</b>	<b>53</b>	<b>DOCTOR'S ORDERS</b> CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	<b>4</b>
<b>37</b>	<b>28</b>	<b>EVERLASTING LOVE</b> CARL CARLTON/Back Beat 27001 (ABC)	<b>14</b>
<b>38</b>	<b>37</b>	<b>WHATEVER GETS YOU THRU THE NIGHT</b> JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874	<b>12</b>
<b>39</b>	<b>34</b>	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA PB 10065	<b>14</b>
<b>40</b>	<b>38</b>	<b>YOU HAVEN'T DONE NOTHIN'</b> STEVIE WONDER/ Tamla T54252F (Motown)	<b>20</b>
<b>41</b>	<b>44</b>	<b>DREAM ON</b> RIGHTEOUS BROS./Haven 7006 (Capitol)	<b>7</b>
<b>42</b>	<b>55</b>	<b>PICK UP THE PIECES</b> AVERAGE WHITE BAND/Atlantic 3229	<b>4</b>
<b>43</b>	<b>36</b>	<b>HEAVY FALLIN' OUT</b> STYLISTICS/Avco 4647	<b>9</b>
<b>44</b>	<b>45</b>	<b>WILLIE AND THE HAND JIVE</b> ERIC CLAPTON/RSO 503 (Atlantic)	<b>8</b>
<b>45</b>	<b>56</b>	<b>MORNING SIDE OF THE MOUNTAIN</b> DONNY & MARIE OSMOND/MGM 14765	<b>4</b>
<b>46</b>	<b>33</b>	<b>AFTER THE GOLDRUSH</b> PRELUDE/Island 002	<b>14</b>
<b>47</b>	<b>59</b>	<b>ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)</b> MAC DAVIS/Columbia 3-10070	<b>4</b>



<b>48</b>	<b>62</b>	<b>BEST OF MY LOVE</b> EAGLES/Asylum 45218	<b>4</b>
<b>49</b>	<b>57</b>	<b>FREE BIRD</b> LYNRYD SKYNYRD/MCA 40328	<b>6</b>
<b>50</b>	<b>58</b>	<b>CHANGES</b> DAVID BOWIE/RCA 74-0605	<b>5</b>
<b>51</b>	<b>42</b>	<b>EARLY MORNING LOVE</b> SAMMY JOHNS/GRC 2021	<b>13</b>
<b>52</b>	<b>52</b>	<b>THREE RING CIRCUS</b> BLUE MAGIC/Atco 7004	<b>10</b>
<b>53</b>	<b>46</b>	<b>LET'S STRAIGHTEN IT OUT</b> LATIMORE/Glades 1722 (TK)	<b>14</b>
<b>54</b>	<b>48</b>	<b>SO YOU ARE A STAR</b> HUDSON BROTHERS/Casablanca 0108	<b>15</b>
<b>55</b>	<b>73</b>	<b>YOU'RE NO GOOD</b> LINDA RONSTADT/Capitol 3990	<b>4</b>
<b>56</b>	<b>64</b>	<b>THE ENTERTAINER</b> BILLY JOEL/Columbia 3-10064	<b>5</b>
<b>57</b>	<b>65</b>	<b>MY EYES ADORED YOU</b> FRANKI VALLI/Private Stock 003	<b>6</b>
<b>58</b>	<b>60</b>	<b>WHATEVER YOU GOT, I WANT</b> JACKSON FIVE/ Motown M1308F	<b>8</b>
<b>59</b>	<b>82</b>	<b>SOME KIND OF WONDERFUL</b> GRAND FUNK/Capitol 8027	<b>2</b>
<b>60</b>	<b>47</b>	<b>LIFE IS A ROCK (BUT THE RADIO ROLLED ME)</b> REUNION/ RCA PB 10056	<b>12</b>
<b>61</b>	<b>71</b>	<b>READY CAT</b> STEVENS/A&M 1645	<b>3</b>
<b>62</b>	<b>63</b>	<b>SEXY IDA, PT. 1</b> IKE & TINA TURNER/United Artist XW528-X	<b>7</b>
<b>63</b>	<b>39</b>	<b>FIRE, BABY, I'M ON FIRE</b> ANDY KIM/Capitol 3962	<b>9</b>
<b>64</b>	<b>79</b>	<b>I BELONG TO YOU</b> LOVE UNLIMITED/20th Century TC 2141	<b>3</b>
<b>65</b>	<b>74</b>	<b>CAN'T GET IT OUT OF MY HEAD</b> ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X	<b>3</b>
<b>66</b>	<b>54</b>	<b>THE NEED TO BE</b> JIM WEATHERLY/Buddah 420	<b>17</b>
<b>67</b>	<b>50</b>	<b>CAREFREE HIGHWAY</b> GORDON LIGHTFOOT/Reprise 1309	<b>16</b>
<b>68</b>	<b>66</b>	<b>YOU CAN HAVE HER</b> SAM NEELY/A&M 1613	<b>17</b>
<b>69</b>	<b>86</b>	<b>FIRE OHIO PLAYERS</b> /Mercury 73643	<b>2</b>
<b>70</b>	<b>51</b>	<b>TIN MAN AMERICA</b> /Warner Bros. 7839	<b>17</b>
<b>71</b>	<b>61</b>	<b>TOUCH ME FANCY</b> /Big Tree 16026 (Atlantic)	<b>11</b>
<b>72</b>	<b>81</b>	<b>LADY STYX</b> /Wooden Nickel WB 10102 (RCA)	<b>3</b>
<b>73</b>	<b>67</b>	<b>BLACK LASSIE</b> CHEECH & CHONG/Ode 66104 (A&M)	<b>8</b>
<b>74</b>	<b>84</b>	<b>STRUTTIN'/'YOU'RE SO BEAUTIFUL</b> BILLY PRESTON/ A&M 1644	<b>2</b>
<b>75</b>	<b>72</b>	<b>JAZZMAN</b> CAROLE KING/Ode 66101 (A&M)	<b>18</b>
<b>76</b>	<b>75</b>	<b>GIVE ME A REASON TO BE GONE</b> MAUREEN McGOVERN/ 20th Century TC 2109	<b>10</b>
<b>77</b>	<b>77</b>	<b>WITHOUT LOVE</b> ARETHA FRANKLIN/Atlantic 3224	<b>5</b>
<b>78</b>	<b>80</b>	<b>WHERE ARE ALL MY FRIENDS</b> HAROLD MELVIN AND THE BLUENOTES/Phila. Intl. ZS8 3552 (Col)	<b>4</b>

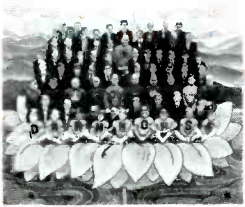
**CHARTMAKER OF THE WEEK**

<b>79</b>	—	<b>BLACK WATER</b> THE DOOBIE BROTHERS Warner Bros. 8062	<b>1</b>
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<b>80</b>	<b>83</b>	<b>BABY HANG UP THE PHONE</b> CARL GRAVES/A&M 1620	<b>4</b>
<b>81</b>	—	<b>WHEN A CHILD IS BORN</b> MICHAEL HOLM/Mercury 73642	<b>1</b>
<b>82</b>	—	<b>HAPPY PEOPLE</b> TEMPTATIONS/Gordy G7138F (Motown)	<b>1</b>
<b>83</b>	—	<b>HOPPY GENE AND ME</b> ROY ROGERS/20th Century TC 2154	<b>1</b>
<b>84</b>	—	<b>AS LONG AS HE TAKES CARE OF HOME</b> CANDI STATION/ Warner Bros. WBS 8038	<b>1</b>
<b>85</b>	<b>89</b>	<b>RUBY BABY</b> BILLY 'CRASH' CRADDOCK/ABC 12036	<b>5</b>
<b>86</b>	<b>100</b>	<b>LOOK IN MY EYES</b> PRETTY WOMAN TONY ORLANDO AND DAWN/Bell 45620 (Arista)	<b>2</b>
<b>87</b>	<b>95</b>	<b>FROM HIS WOMAN TO YOU</b> BARBARA MASON/Buddah 441	<b>2</b>
<b>88</b>	<b>88</b>	<b>SUNSHINE ROSES</b> GENE COTTON/Myrrh 136 (ABC)	<b>6</b>
<b>89</b>	<b>94</b>	<b>GEE BABY</b> PETER SHELLY/Bell 45614 (Arista)	<b>3</b>
<b>90</b>	<b>93</b>	<b>MAMA DON'T ALLOW NO PARKIN'</b> BROWNSVILLE STATION/Big Tree 16029 (Atlantic)	<b>3</b>
<b>91</b>	—	<b>DON'T CALL US, WE'LL CALL YOU</b> SUGARLOAF/ JERRY CORBETTA/Claridge 402	<b>1</b>
<b>92</b>	—	<b>SUGAR PIE GUY, PT. 1</b> JONESES/Mercury 73614	<b>1</b>
<b>93</b>	—	<b>A WOMAN'S STORY</b> CHER/Warner Spector SPS 0400 (WB)	<b>1</b>
<b>94</b>	<b>96</b>	<b>COSTAFINE TOWN</b> SPLINTER/Dark Horse DH 10002 (A&M)	<b>2</b>
<b>95</b>	<b>98</b>	<b>MY MAIN MAN</b> STAPLE SINGERS/Stax STN 0227	<b>2</b>
<b>96</b>	<b>99</b>	<b>SAFE AT HOME</b> SOUTHER, HILLMAN, FURAY BAND/ Asylum 45217	<b>2</b>
<b>97</b>	<b>97</b>	<b>THE HEARTBREAK KID</b> BO DONALDSON & THE HEYWOODS/ ABC 12039	<b>3</b>
<b>98</b>	<b>90</b>	<b>EVERGREEN</b> BOOKER T./Epic 8-50031	<b>4</b>
<b>99</b>	—	<b>DON'T CHA LOVE IT</b> MIRACLES/Tamla T54256F (Motown)	<b>1</b>
<b>100</b>	<b>49</b>	<b>LA LA PEACE SONG</b> AL WILSON/Rocky Road 30200 (Arista)	<b>11</b>

## FLASHMAKER OF THE WEEK



**DARK HORSE**  
GEORGE HARRISON  
Apple

### TOP NEW FM AIRPLAY THIS WEEK

- DARK HORSE**—George Harrison—Apple
- TOTAL ECLIPSE**—Billy Cobham—Atlantic
- RELAYER**—Yes—Atlantic
- MILES OF AISLES**—Joni Mitchell—Asylum
- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- STANLEY CLARKE**—Nemperor

### WNEW-FM/NEW YORK

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- AS I SEE IT NOW**—Melanie—Neighborhood
- DARK HORSE**—George Harrison—Apple
- DESOLATION BOULEVARD**—The Sweet—RCA (Import)
- I CAN HELP**—Billy Swan—Monument
- IN FLIGHT**—Alvin Lee & Co.—Col
- JONAH**—20th Century
- RELAYER**—Yes—Atlantic
- ROTO ROOTER GOODTIME CHRISTMAS BAND**—Vanguard
- THINGS TO COME**—Seventh Wave—Janus

### WBCN-FM/BOSTON

- AIN'T GONNA PLAY NO SECOND FIDDLE**—Dana Gillespie—RCA
- DANGER, HIGH VOLTAGE**—Betty Wright—Alston
- FEEL SO GOOD**—Danny Cox—Casablanca
- GETTIN' DOWN**—L.T.D.—A&M
- GWEN McCRAE**—Cat
- I CAN'T MAKE IT ALONE**—Laura Lee—Invictus
- NEW & IMPROVED**—Spinners—Atlantic
- STANLEY CLARKE**—Nemperor
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WMMR-FM/PHILADELPHIA

- RELAYER**—Yes—Atlantic
- SATIN DOLL**—Bobbi Humphrey—Blue Note
- TOTAL ECLIPSE**—Billy Cobham—Atlantic
- WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### WLIR-FM/LONG ISLAND

- AS I SEE IT NOW**—Melanie—Neighborhood

- BREAKAWAY**—Kris & Rita—Monument
- C'EST LA VIE**—McGuiness Flint—Bronze (Import)
- DARK HORSE**—George Harrison—Apple
- MAGIC MOMENTS FROM THE TONIGHT SHOW**—Casablanca
- RELAYER**—Yes—Atlantic

### WBAB-FM/LONG ISLAND

- BITTER END YEARS**—Various Artists—Roxbury
- BREAKAWAY**—Kris & Rita—Monument
- DANCEHALL SWEETHEARTS**—Horslips—RCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- JOHN DAWSON WINTER III**—Johnny Winter—Blue Sky
- MILES OF AISLES**—Joni Mitchell—Asylum
- SHEER HEART ATTACK**—Queen—Elektra
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco
- WHERE WE ALL BELONG**—Marshall Tucker Band—Capricorn
- WHITE HORSE**—Michael Omartian—Dunhill

### WCMF-FM/ROCHESTER

- DARK HORSE**—George Harrison—Apple
- FLOATING WORLD**—Jade Warrior—Island
- MYOPIA**—Tom Fogerty—Fantasy
- STORIES TO TELL**—Flora Purim—Milestone
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WOWI-FM/NORFOLK, VA.

- BREAKAWAY**—Kris & Rita—Monument
- DARK HORSE**—George Harrison—Apple
- FACING YOU**—Keith Jarrett—ECM
- FLOATING WORLD**—Jade Warrior—Island
- KINKY FRIEDMAN**—ABC
- MILES OF AISLES**—Joni Mitchell—Asylum
- MYOPIA**—Tom Fogerty—Fantasy
- STANLEY CLARKE**—Nemperor
- STORIES TO TELL**—Flora Purim—Milestone
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WORJ-FM/ORLANDO

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- BREAKAWAY**—Kris & Rita—Monument
- DANCEHALL SWEETHEARTS**—Horslips—RCA
- DARK HORSE**—George Harrison—Apple
- HONK**—Epic
- JUST A BOY**—Leo Sayer—Chrysalis (Import)
- LIKE CHILDREN**—Jerry Goodman & Jan Hammer—Nemperor
- SPIDER JIVING**—Andy Fairweather Low—A&M
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WABX-FM/DETROIT

- CIRCLE CONCERT**—Various Artists—ECM
- IN FLIGHT**—Alvin Lee & Co.—Col
- IN THE BEGINNING**—Roy Buchanan—Polydor
- NEW AND IMPROVED**—Spinners—Atlantic
- OPEN TO LOVE**—Paul Bley—ECM
- RELAYER**—Yes—Atlantic
- STANLEY CLARKE**—Nemperor
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

- WITH ALL I FEEL IN ME**—Aretha Franklin—Atlantic

### WXRT-FM/CHICAGO

- BURGLAR**—Freddie King—RSO
- GET UP WITH IT**—Miles Davis—Col
- MAGIC MOMENTS FROM THE TONIGHT SHOW**—Casablanca
- MILES OF AISLES**—Joni Mitchell—Asylum
- MYOPIA**—Tom Fogerty—Fantasy
- RELAYER**—Yes—Atlantic
- ROTO ROOTER GOODTIME CHRISTMAS BAND**—Vanguard
- STANLEY CLARKE**—Nemperor
- THINGS TO COME**—Seventh Wave—Janus
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### WMMS-FM/CLEVELAND

- COUNTRY LIFE**—Roxy Music—Atco
- DARK HORSE**—George Harrison—Apple
- ENCORE**—Argent—Epic
- EXPLORES YOUR MIND**—Al Green—Hi
- HISTORY OF BRITISH ROCK, VOL. II**—Sire
- MILES OF AISLES**—Joni Mitchell—Asylum
- NIGHTBIRDS**—Labelle—Epic
- RELAYER**—Yes—Atlantic
- SHEER HEART ATTACK**—Queen—Elektra
- TRACE**—Sire

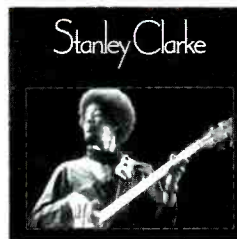
### WKDA-FM/NASHVILLE

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- DARK HORSE**—George Harrison—Apple
- LUCKY DAY**—Jonathan Edwards—Atco
- SHEER HEART ATTACK**—Queen—Elektra
- SUN SECRETS**—Eric Burdon Band—Capitol
- TOTAL ECLIPSE**—Billy Cobham—Atlantic

### KSHE-FM/ST. LOUIS

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- DARK HORSE**—George Harrison—Apple
- FLOATING WORLD**—Jade Warrior—Island
- RELAYER**—Yes—Atlantic

## FM SLEEPER OF THE WEEK



**STANLEY CLARKE**  
Nemperor

### KBPI-FM/DENVER

- DARK HORSE**—George Harrison—Apple
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco

### KDKB-FM/PHOENIX

- DARK HORSE**—George Harrison—Apple
- IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M
- JOHN DAWSON WINTER III**—Johnny Winter—Blue Sky

- KINKY FRIEDMAN**—ABC
- MILES OF AISLES**—Joni Mitchell—Asylum
- 7-TEASE**—Donovan—Epic
- STORIES TO TELL**—Flora Purim—Milestone
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco
- THINGS TO COME**—Seventh Wave—Janus
- WHILE YOU'RE DOWN THERE**—Stray Dog—Manticore

### KZEW-FM/DALLAS

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- DARK HORSE**—George Harrison—Apple
- SATIN DOLL**—Bobbi Humphrey—Blue Note
- SO, WHERE'S THE SHOW**—Jo Jo Gunne—Asylum

### KGB-FM/SAN DIEGO

- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- COOK**—PFM—Manticore
- DARK HORSE**—George Harrison—Apple
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- RELAYER**—Yes—Atlantic
- SOUVENIRS**—Dan Fogelberg—Epic

### KLOS-FM/LOS ANGELES

- DARK HORSE**—George Harrison—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- MY MAIN MAN**—Staple Singers—Stax

### KSAN-FM/SAN FRANCISCO

- DO IT ('TIL YOU'RE SATISFIED)**—B. T. Express—Scepter
- FOR YOU**—Eddie Kendricks—Tamla
- ME 'N ROCK 'N ROLL ARE HERE TO STAY**—David Ruffin—Motown
- THERE'S THE RUB**—Wishbone Ash—MCA
- WITH ALL I FEEL IN ME**—Aretha Franklin—Atlantic

### KZEL-FM/EUGENE, ORE.

- BREAKAWAY**—Kris & Rita—Monument
- DARK HORSE**—George Harrison—Apple
- FLOATING WORLD**—Jade Warrior—Island
- FRIDAY ON MY MIND** (single)—Earthquake—Berserky
- KINKY FRIEDMAN**—ABC
- KUNG FU FIGHTING**—Carl Douglas—20th Century
- NEW SKIN FOR THE OLD CEREMONY**—Leonard Cohen—Col
- STANLEY CLARKE**—Nemperor
- TOTAL ECLIPSE**—Billy Cobham—Atlantic
- WITH ALL I FEEL IN ME**—Aretha Franklin—Atlantic

### CHUM-FM/TORONTO

- AIN'T GONNA PLAY NO SECOND FIDDLE**—Dana Gillespie—RCA
- A I A**—Jimmy Buffett—ABC
- DARK HORSE**—George Harrison—Apple
- DEBUSSY: CHILDREN'S CORNER/PETITE SUITE**—Jean Martinon—Angel
- FAMILY GATHERING**—Valdi—A&M
- IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M
- MILES OF AISLES**—Joni Mitchell—Asylum
- SLOW MOTION**—Man—UA
- SUN SECRETS**—Eric Burdon Band—Capitol
- WITH ALL I FEEL IN ME**—Aretha Franklin—Atlantic

## SALESMAKER OF THE WEEK



**MILES OF AISLES**  
JONI MITCHELL  
Asylum

### TOP RETAIL SALES THIS WEEK

**MILES OF AISLES**—Joni Mitchell—Asylum  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**GREATEST HITS**—Elton John—MCA

### CAMELOT/NATIONAL

**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**HIGHLY PRIZED POSSESSION**—Anne Murray—Capitol  
**HISTORY OF BRITISH ROCK, VOL. II**—Sire  
**I FEEL A SONG**—Gladys Knight & the Pips—Buddah  
**LIVE OBLIVION**—Brian Auger—RCA  
**MELODIES OF LOVE**—Bobby Vinton—ABC  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**SHEER HEART ATTACK**—Queen—Elektra  
**SOUVENIRS**—Dan Fogelberg—Epic  
**STORMBRINGER**—Deep Purple—WB

### KORVETTES/NATIONAL

**COOK**—PFM—Manticore  
**DAVID LIVE**—David Bowie—RCA  
**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**HOLIDAY**—America—WB  
**MELODIES OF LOVE**—Bobby Vinton—ABC  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**SOUVENIRS**—Dan Fogelberg—Epic  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra

### MUSICLAND/NATIONAL

**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**GODSPELL** (soundtrack)—Bell  
**I CAN HELP**—Billy Swan—Monument  
**MAGIC MOMENTS FROM THE TONIGHT SHOW**—Casablanca  
**MAIN EVENT**—Frank Sinatra—Reprise  
**SILVER FOX**—Charlie Rich—Epic  
**THE BEST OF WAYNE NEWTON LIVE**—Chelsea  
**THERE'S THE RUB**—Wishbone Ash—MCA  
**TOO YOUNG**—Donny Osmond—MGM  
**WHERE WE ALL BELONG**—Marshall Tucker Band—Capricorn

### RECORD BAR/NATIONAL

**ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol  
**BREAKAWAY**—Kris & Rita—Monument  
**FIRE**—Ohio Players—Mercury  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M  
**LYNYRD SKYNYRD**—Sounds of the South

**MILES OF AISLES**—Joni Mitchell—Asylum  
**SOUVENIRS**—Dan Fogelberg—Epic  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra

### SAM GOODY/EAST COAST

**FREE & EASY**—Helen Reddy—Capitol  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**LATE FOR THE SKY**—Jackson Browne—Asylum  
**LUCKY DAY**—Jonathan Edwards—Atco  
**RELAYER**—Yes—Atlantic  
**STREETLIFE SERENADE**—Billy Joel—Col  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra

### TWO GUYS/EAST COAST

**AVERAGE WHITE BAND**—Atlantic  
**CAUGHT UP**—Millie Jackson—Spring  
**DAVID LIVE**—David Bowie—RCA  
**FIRE**—Ohio Players—Mercury  
**GREATEST HITS**—Elton John—MCA  
**MAIN EVENT**—Frank Sinatra—Reprise  
**MELODIES OF LOVE**—Bobby Vinton—ABC  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**SERENADE**—Neil Diamond—Col  
**THIS IS THE MOODY BLUES**—Threshold

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

**BACK HOME AGAIN**—John Denver—RCA  
**CAUGHT UP**—Millie Jackson—Spring  
**FIRE**—Ohio Players—Mercury  
**GREATEST HITS**—Elton John—MCA  
**IT'S ONLY ROCK 'N ROLL**—Rolling Stones—Rolling Stones  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**NOT FRAGILE**—Bachman-Turner Overdrive—Mercury  
**SERENADE**—Neil Diamond—Col  
**THIS IS THE MOODY BLUES**—Threshold  
**WAR CHILD**—Jethro Tull—Chrysalis

### DISCOUNT RECORDS/ CAMBRIDGE, MASS.

**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**IT'S ONLY ROCK 'N ROLL**—Rolling Stones—Rolling Stones  
**MAGIC MOMENTS FROM THE TONIGHT SHOW**—Casablanca  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**NIGHTBIRDS**—Labelle—Epic  
**SOUVENIRS**—Dan Fogelberg—Epic  
**THE KIDS & ME**—Billy Preston—A&M  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### KING KAROL/NEW YORK

**AVERAGE WHITE BAND**—Atlantic  
**CAN'T GET ENOUGH**—Barry White—20th Century  
**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**FLYING START**—Blackbyrds—Fantasy  
**GREATEST HITS**—Elton John—MCA  
**MAGIC OF THE BLUE**—Blue Magic—Atco  
**NEW & IMPROVED**—Spinners—Atlantic  
**STORMBRINGER**—Deep Purple—WB  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### GARY'S/RICHMOND

**AVERAGE WHITE BAND**—Atlantic  
**DRAGON FLY**—Jefferson Starship—Grunt  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**JOHN DENVER'S GREATEST HITS**—RCA  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**STORMBRINGER**—Deep Purple—WB  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**THIS IS THE MOODY BLUES**—Threshold

### FOR THE RECORD/BALTIMORE

**BAD BENSON**—George Benson—CTI  
**COMIN' FROM ALL ENDS**—New Birth—RCA  
**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**FIRE**—Ohio Players—Mercury  
**GOT TO FIND A WAY**—Curtis Mayfield—Curton  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**NEW & IMPROVED**—Spinners—Atlantic  
**SATIN DOLL**—Bobbi Humphrey—Blue Note  
**SUN GODDESS**—Ramsey Lewis—Col  
**WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### WAXIE MAXIE/WASH., D. C.

**BARRY MANILOW II**—Bell  
**EXTRASENSORY PERCEPTION**—Richard Popcorn Wylie—ABC  
**GITTIN' DOWN**—L.T.D.—A&M  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**LIVE OBLIVION**—Brian Auger—RCA  
**NEW & IMPROVED**—Spinners—Atlantic  
**PIECES OF DREAMS**—Stanley Turrentine—Fantasy  
**THERE'S THE RUB**—Wishbone Ash—MCA  
**THREE DEGREES**—Phila. Intl.  
**WITH EVERYTHING I FEEL IN ME**—Aretha Franklin—Atlantic

### POPLAR TUNES/MEMPHIS

**DARK HORSE**—George Harrison—Apple  
**EXPLORES YOUR MIND**—Al Green—Hi  
**FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra  
**FOR YOU**—Eddie Kendricks—Tamlam  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**MIRAGE**—Camel—Janus  
**SOUVENIRS**—Dan Fogelberg—Epic  
**STORMBRINGER**—Deep Purple—WB  
**THERE'S THE RUB**—Wishbone Ash—MCA

### MUSHROOM/NEW ORLEANS

**EXPLORES YOUR MIND**—Al Green—Hi  
**FOR YOU**—Eddie Kendricks—Tamlam  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**NEW & IMPROVED**—Spinners—Atlantic  
**SOUVENIRS**—Dan Fogelberg—Epic  
**STORMBRINGER**—Deep Purple—WB  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**THERE'S THE RUB**—Wishbone Ash—MCA

### NATL. RECORD MART/MIDWEST

**ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol  
**FIRE**—Ohio Players—Mercury  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol

### JOY TO THE WORLD-THEIR GREATEST HITS

—Three Dog Night—ABC  
**LIVE OBLIVION**—Brian Auger—RCA  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**SOUTHERN COMFORT**—Crusaders—Blue Thumb  
**THIS IS THE MOODY BLUES**—Threshold

### RECORD REVOLUTION/CLEVE.

**ANOTHER BEGINNING**—Les McCann—Atlantic  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**LIVE**—Mott the Hoople—Col  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**RED QUEEN TO GRYPHON THREE**—Gryphon—Bell  
**SUN SECRETS**—Eric Burdon Band—Capitol  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**TOTAL ECLIPSE**—Billy Cobham—Atlantic  
**WHERE WE ALL BELONG**—Marshall Tucker Band—Capricorn

### ROSE DISCOUNT/CHICAGO

**BARRY MANILOW II**—Bell  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**I CAN HELP**—Billy Swan—Monument  
**MELODIES OF LOVE**—Bobby Vinton—ABC  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**NEW & IMPROVED**—Spinners—Atlantic  
**SOUTHERN COMFORT**—Crusaders—Blue Thumb  
**SOUVENIRS**—Dan Fogelberg—Epic  
**TOLEDO WINDOW BOX**—George Carlin—Little David

### CIRCLES/ARIZONA

**AFTER THE GOLDRUSH**—Prelude—Island  
**DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter  
**ELDORADO**—Electric Light Orchestra—UA  
**FIRE**—Ohio Players—Mercury  
**GREATEST HITS**—Elton John—MCA  
**MARK OF THE BEAST**—Willie Hutch—Motown  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**MOTHER LODE**—Loggins & Messina—Col  
**STORMBRINGER**—Deep Purple—WB  
**THIS IS THE MOODY BLUES**—Threshold

### WHEREHOUSE/CALIFORNIA

**AVERAGE WHITE BAND**—Atlantic  
**DRAGON FLY**—Jefferson Starship—Grunt  
**ELDORADO**—Electric Light Orchestra—UA  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**GREATEST HITS**—Elton John—MCA  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**MILES OF AISLES**—Joni Mitchell—Asylum  
**PHOTOGRAPHS & MEMORIES**—Jim Croce—ABC  
**THIS IS THE MOODY BLUES**—Threshold  
**VERITIES & BALDERDASH**—Harry Chapin—Elektra

### LICORICE PIZZA/LOS ANGELES

**DAVE MASON**—Col  
**DRAGON FLY**—Jefferson Starship—Grunt  
**GOODNIGHT VIENNA**—Ringo Starr—Apple  
**HEART LIKE A WHEEL**—Linda Ronstadt—Capitol  
**I'VE GOT THE MUSIC IN ME**—Kiki Dee Band—Rocket  
**LIVE**—Mott the Hoople—Col  
**STORMBRINGER**—Deep Purple—WB  
**THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco  
**THIS IS THE MOODY BLUES**—Threshold  
**WAITRESS IN A DONUT SHOP**—Maria Muldaur—Reprise



# 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)

DEC. 21	DEC. 14		WKS. ON CHART
1	1	<b>GREATEST HITS</b> ELTON JOHN MCA 2128	5 F
2	2	<b>SERENADE</b> NEIL DIAMOND/Columbia PC 32919	8 F
3	4	<b>NOT FRAGILE</b> BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	17 F
4	6	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA CPL-0548	25 F
5	8	<b>MOTHER LODE</b> LOGGINS & MESSINA/Columbia PC 33175	7 F
6	3	<b>IT'S ONLY ROCK 'N ROLL</b> ROLLING STONES/Rolling Stones COC 79101 (Atlantic)	8 F
7	5	<b>WAR CHILD</b> JETHRO TULL/Chrysalis CHR 1067 (WB)	8 F
8	12	<b>GOODNIGHT VIENNA</b> RINGO STARR/Apple SW 3417	4 F
9	11	<b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374	54 F
10	13	<b>VERITIES &amp; BALDERDASH</b> HARRY CHAPIN/Elektra 7E-1012	13 F
11	16	<b>BUTTERFLY</b> BARBRA STREISAND/Columbia PC 33005	6 F
12	14	<b>FREE AND EASY</b> HELEN REDDY/Capitol ST 11348	8 F
13	17	<b>THIS IS THE MOODY BLUES</b> /Threshold 2 THS 12/13 (London)	5 I
14	10	<b>DAVID LIVE</b> DAVID BOWIE/RCA CPL2-0771	8 I
15	18	<b>DRAGON FLY</b> JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	8 F
16	7	<b>WRAP AROUND JOY</b> CAROLE KING/Ode SP 77024 (A&M)	13 F
17	9	<b>CHEECH &amp; CHONG'S WEDDING ALBUM</b> /Ode SP 77025 (A&M)	11 F
18	15	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/MCA 411	27 F
19	19	<b>ELDORADO</b> ELECTRIC LIGHT ORCHESTRA/United Artists LA399-G	10 F
20	20	<b>CARIBOU</b> ELTON JOHN/MCA 2116	25 F
21	27	<b>FIRE OHIO PLAYERS</b> /Mercury SRM-1-1013	4 F
22	25	<b>I FEEL A SONG</b> GLADYS KNIGHT & THE PIPS/Buddah BDS 5612	7 F
23	26	<b>CAN'T GET ENOUGH</b> BARRY WHITE/20th Century T-444	16 F
24	23	<b>HOLIDAY AMERICA</b> /Warner Bros. F 2808	24 F
25	24	<b>PHOTOGRAPHS AND MEMORIES</b> JIM CROCE/ABC ABCD 835	12 F
26	47	<b>HEART LIKE A WHEEL</b> LINDA RONSTADT/Capitol ST 11358	3 F
27	35	<b>STORMBRINGER</b> DEEP PURPLE/Warner Bros. PR 2832	4 F
28	66	<b>MILES OF AISLES</b> JONI MITCHELL/Asylum AB 202	2 I
29	40	<b>FULFILLINGNESS' FIRST FINALE</b> STEVIE WONDER/Tamla T6-332S1 (Motown)	20 F
30	38	<b>AVERAGE WHITE BAND</b> /Atlantic SD 7308	8 F
31	34	<b>CAUGHT UP</b> MILLIE JACKSON/Spring SPR 6703 (Polydor)	6 F
32	33	<b>WAITRESS IN A DONUT SHOP</b> MARIA MULDAUR/Reprise MS 2194	7 F
33	29	<b>DAVE MASON</b> /Columbia PC 33096	8 F
34	21	<b>LATE FOR THE SKY</b> JACKSON BROWNE/Asylum 7E-1017	10 F
35	22	<b>WALLS AND BRIDGES</b> JOHN LENNON/Apple SW 3416	11 F
36	37	<b>BACHMAN-TURNER OVERDRIVE II</b> /Mercury SRM-1-696	46 F
37	32	<b>TODD RUNDGREN'S UTOPIA</b> /Bearsville BR 6954 (WB)	8 F
38	30	<b>STREETLIFE SERENADE</b> BILLY JOEL/Columbia PC 33146	8 F
39	39	<b>ANKA PAUL ANKA</b> /United Artists LA314-G	15 F
40	41	<b>ROCK AND ROLL OUTLAWS</b> FOGHAT/Bearsville BR 6956 (WB)	6 F
41	36	<b>BAD COMPANY</b> /Swan Song SS 8410 (Atlantic)	23 F
42	42	<b>I'M LEAVING IT ALL UP TO YOU</b> DONNY & MARIE OSMOND/MGM M3G 4968	13 F
43	44	<b>LOVE ME FOR A REASON</b> OSMONDS/MGM M3G 4839	5 F
44	55	<b>EXPLORES YOUR MIND</b> AL GREEN/Hi SHL 32087 (London)	4 F
45	28	<b>ODDS &amp; SODS</b> WHO/MCA Track 2126	9 F
46	46	<b>CHICAGO VII</b> /Columbia C2-32810	39 H
47	49	<b>I'VE GOT THE MUSIC IN ME</b> KIKI DEE BAND/Rocket 458 (MCA)	6 F
48	50	<b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN/MCA 2-10003	62 I
49	51	<b>PHOEBE SNOW</b> /Shelter 2109 (MCA)	8 F
50	54	<b>APPRENTICE (IN A MUSICAL WORKSHOP)</b> DAVE LOGGINS/Epic KE 32833	5 F
51	52	<b>SECOND HELPING</b> LYNRYD SKYNYRD/MCA 413	34 F
52	31	<b>NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE</b> J. GEILS BAND/Atlantic SD 18107	9 F
53	68	<b>MELODIES OF LOVE</b> BOBBY VINTON/ABC ABCD 851	2 F



54	48	<b>LIVE IT UP</b> ISLEY BROTHERS/T-Neck PZ 33070 (Col)	13 F
55	56	<b>IN HEAT</b> LOVE UNLIMITED/20th Century T-443	9 F
56	59	<b>SNOWFLAKES ARE DANCING</b> ISAO TOMITA/RCA ARL1-0488	6 F
57	45	<b>DANCING MACHINE</b> JACKSON FIVE/Motown M6-780S1	12 F
58	43	<b>SO FAR</b> CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100	16 F
59	62	<b>DO IT BABY</b> MIRACLES/Tamla T6-334S1 (Motown)	7 F
60	97	<b>DO IT 'TIL YOU'RE SATISFIED</b> B. T. EXPRESS/Scepter 5117	2 F
61	64	<b>WHITE GOLD</b> LOVE UNLIMITED ORCHESTRA/20th Century T-458	4 F
62	74	<b>THE MAIN EVENT</b> FRANK SINATRA/Reprise FS 2207	3 F
63	72	<b>SOUTHERN COMFORT</b> CRUSADERS/Blue Thumb BTSY-9002-2 (ABC)	4 F
64	67	<b>SHE CALLED ME BABY</b> CHARLIE RICH/RCA APL1-0686	4 F
65	69	<b>WHERE HAVE I KNOWN YOU BEFORE</b> RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509	6 F
66	63	<b>GOT TO FIND A WAY</b> CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)	5 F
67	79	<b>LIVE MOTT</b> THE HOOPLE/Columbia PC 33282	3 F
68	71	<b>LOST IN A DREAM</b> R.E.O. SPEEDWAGON/Epic KE 32948	3 F
69	84	<b>BARRY MANILOW II</b> /Bell 1314 (Arista)	3 F
70	78	<b>RED KING CRIMSON</b> /Atlantic 18110	3 F
71	70	<b>PAPER MONEY</b> MONTROSE/Warner Bros. BS 2823	5 F
72	73	<b>THE SONGS OF JIM WEATHERLY</b> /Buddah BDS 5608	5 F
73	85	<b>CANTAMOS</b> POCO/Epic PE 33192	3 F
74	87	<b>SOUVENIRS</b> DAN FOGELBERG/Epic KE 33137	3 F
75	75	<b>THE GREGG ALLMAN TOUR</b> /Capricorn 2C-0141 (WB)	5 F
76	60	<b>HEAVY STYLISTICS</b> /Avco 69004	6 F
77	58	<b>PERFECT ANGEL</b> MINNIE RIPERTON/Epic KE 32461	12 E
78	89	<b>TOLEDO WINDOW BOX</b> GEORGE CARLIN/Little David LD 3003 (WB)	2 F
79	81	<b>SIMON &amp; GARFUNKEL'S GREATEST HITS</b> /Columbia KC 31350	37 E
80	53	<b>LIGHT OF WORLDS</b> KOOL AND THE GANG/Delite DEP 2014 (PIP)	8 F
81	90	<b>WHAT WERE ONCE VICERS ARE NOW HABITS</b> DOOBIE BROTHERS/Warner Bros. W 2750	32 F
82	99	<b>THERE'S THE RUB</b> WISHBONE ASH/MCA 464	2 F
83	86	<b>MIGHTY LOVE</b> SPINNERS/Atlantic SD 7296	31 F

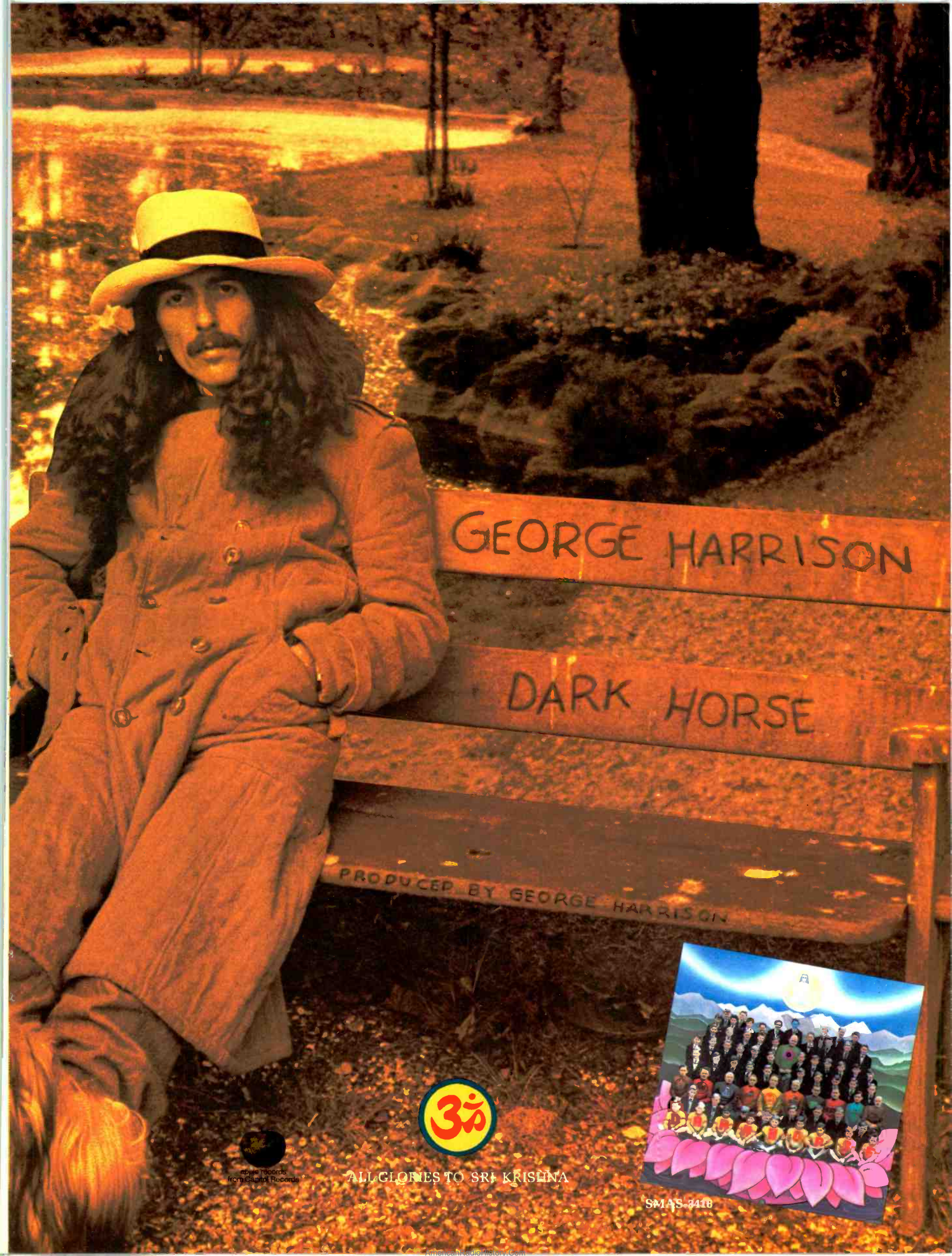
CHARTMAKER OF THE WEEK

84 117 **NEW AND IMPROVED**  
 SPINNERS  
 Atlantic SD 18118



85	76	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307	21 F
86	57	<b>WELCOME BACK</b> EMERSON, LAKE & PALMER/Manticore MC 3-200 (Atlantic)	16 J
87	121	<b>THE LAMB LIES DOWN ON BROADWAY</b> GENESIS/Atco SD 2-401	1 F
88	129	<b>WITH EVERYTHING I FEEL IN ME</b> ARETHA FRANKLIN/Atlantic SD 18116	1 F
89	92	<b>DREAMS AND ALL THAT STUFF</b> LEO KOTTKE/Capitol ST 11335	3 F
90	119	<b>THE SILVER FOX</b> CHARLIE RICH/Epic PE 33250	1 F
91	104	<b>SATIN DOLL</b> BOBBI HUMPHREY/Blue Note LA344-G (UA)	1 F
92	83	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise MS 2177	45 F
93	93	<b>VEEDON FLEECE</b> VAN MORRISON/Warner Bros. BS 2805	3 F
94	98	<b>BRUJO</b> NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33145	2 F
95	115	<b>WHERE WE ALL BELONG</b> MARSHALL TUCKER BAND/Capricorn 2C 0145 (WB)	1 F
96	96	<b>WAR BABIES</b> DARYL HALL & JOHN OATES/Atlantic SD 18109	3 F
97	101	<b>TOGETHER FOR THE FIRST TIME</b> BOBBY BLAND & B. B. KING/ABC Dunhill DSY 50190	1 F
98	112	<b>PIECES OF DREAMS</b> STANLEY TURRENTINE/Fantasy F 9465	1 F
99	—	<b>LIVE OBLIVION, VOL. I</b> BRIAN AUGER'S OBLIVION EXPRESS/RCA CPL1-0645	1 F
100	91	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/Apple SO 3415	54 F





GEORGE HARRISON

DARK HORSE

PRODUCED BY GEORGE HARRISON



Apple Records  
from Capitol Records

ALL GLORIES TO SRI KRISHNA



SMAS-3418

# 101 THE ALBUM CHART 150

DEC. 21	DEC. 14	
101	102	<b>JOHN DAWSON WINTER III</b> JOHNNY WINTER/Blue Sky PZ 33292 (Col)
102	65	<b>WHEN THE EAGLE FLIES</b> TRAFFIC/Asylum/Island 7-1020
103	61	<b>RELEASE YOURSELF</b> GRAHAM CENTRAL STATION/Warner Bros. BS 2814
104	95	<b>STOP AND SMELL THE ROSES</b> MAC DAVIS/Columbia KC 32582
105	88	<b>LET ME BE THERE</b> OLIVIA NEWTON-JOHN/MCA 389
106	80	<b>THRUST</b> HERBIE HANCOCK/Columbia PC 32965
107	77	<b>ALICE COOPER'S GREATEST HITS</b> WARNER BROS. W 2803
108	118	<b>FOR YOU</b> EDDIE KENDRICKS/Tamla T6-335S1 (Motown)
109	110	<b>THE SINGLES 1969-73</b> CARPENTERS/A&M SP 3601
110	108	<b>THE STING ORIGINAL SOUNDTRACK</b> /MCA 2040
111	111	<b>IS IT IN</b> EDDIE HARRIS/Atlantic SD 1659
112	127	<b>FLYING START</b> BLACKBYRDS/Fantasy F 9472
113	125	<b>PRIME TIME</b> TONY ORLANDO AND DAWN/Bell 1317 (Arista)
114	124	<b>AFTER THE GOLDRUSH</b> PRELUDE/Island ILPS 9289
115	126	<b>GET YOUR WINGS</b> AEROSMITH/Columbia KC 32847
116	116	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH/Epic KE 32247
117	—	<b>GODSPELL SOUNDTRACK</b> /Bell 1118 (Arista)
118	—	<b>HERE'S JOHNNY—MAGIC MOMENTS FROM THE TONIGHT SHOW</b> /Casablanca SPNB 1296
119	100	<b>BEST OF BREAD</b> /Elektra EKS 75056
120	94	<b>McGEAR</b> MIKE McGEAR/Warner Bros. BS 2825
121	—	<b>JOY TO THE WORLD—THEIR GREATEST HITS</b> THREE DOG NIGHT/ABC Dunhill DSD 50178
122	132	<b>THE WALTONS' CHRISTMAS ALBUM</b> /Columbia KC 33193
123	106	<b>BORBOLETTA</b> SANTANA/Columbia PC 33135
124	134	<b>SHEER HEART ATTACK</b> QUEEN/Elektra 7E 1026
125	109	<b>ROXY AND ELSEWHERE</b> FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)
126	82	<b>SALLY CAN'T DANCE</b> LOU REED/RCA CPL1-0611
127	113	<b>FURTHERMORE</b> SHAWN PHILLIPS/A&M SP 3662
128	130	<b>TAPESTRY</b> CAROLE KING/Ode SP 77009 (A&M)
129	103	<b>CLIMAX OHIO PLAYERS</b> /Westbound WB 1003 (Chess/Janus)
130	105	<b>SMILER</b> ROD STEWART/Mercury SRM-1-1017
131	107	<b>REMEMBER THE FUTURE</b> NEKTAR/Passport PPS 98002 (ABC)
132	120	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11163 (Capitol)
133	—	<b>IT'LL SHINE WHEN IT SHINES</b> OZARK MOUNTAIN DAREDEVILS/A&M SP 3654
134	114	<b>THE RAMBLIN' MAN</b> WAYLON JENNINGS/RCA APL1-0734
135	—	<b>I CAN HELP</b> BILLY SWAN/Monument KZ 33279 (Col)
136	122	<b>461 OCEAN BOULEVARD</b> ERIC CLAPTON/RSO 4801 (Atlantic)
137	137	<b>BOOGIE BANDS AND ONE NIGHT STANDS</b> KATHY DALTON/DiscReet DS 2008 (WB)
138	144	<b>TOULOUSE STREET</b> DOOBIE BROTHERS/Warner Bros. BS 2634
139	142	<b>LIVE AND IN CONCERT</b> FOUR TOPS/ABC Dunhill DSD-50188
140	141	<b>AMERICAN GRAFFITI</b> SOUNDTRACK/MCA 2-8001
141	135	<b>A LITTLE BIT OF LOVE</b> PAUL WILLIAMS/A&M SP 3655
142	—	<b>HOTTER THAN HELL</b> KISS/Casablanca NBLP 7006
143	143	<b>POEMS, PRAYERS &amp; PROMISES</b> JOHN DENVER/RCA LSP 4499
144	145	<b>GREATEST HITS</b> CHER/MCA 2127
145	146	<b>THE CAPTAIN AND ME</b> DOOBIE BROTHERS/Warner Bros. BS 2694
146	148	<b>CHRISTMAS PRESENT</b> ANDY WILLIAMS/Columbia C 33191
147	150	<b>THREE DEGREES</b> /Phila. Intl. KZ 32408 (Col)
148	149	<b>SEDAKA'S BACK</b> NEIL SEDAKA/Rocket 463 (MCA)
149	—	<b>DONNY DONNY OSMOND</b> /MGM M3G-4978
150	123	<b>SKIN TIGHT</b> OHIO PLAYERS/Mercury SRM-1-705

# 151-200 ALBUM CHART

151	<b>BAD BENSON</b> GEORGE BENSON/CTI 6045 (Motown)	178	<b>HISTORY OF BRITISH ROCK VOL. II</b> VARIOUS ARTISTS/Sire SASH 3705-2 (ABC)
152	<b>FIRE ON THE MOUNTAIN</b> CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	179	<b>KUNG FU FIGHTING</b> CARL DOUGLAS/20th Century T-464
153	<b>MIRAGE</b> CAMEL/Janus JXS 7009	180	<b>LIKE CHILDREN</b> JERRY GOODMAN & JAN HAMMER/Nemperor NE 430 (Atlantic)
154	<b>TIM WEISBERG 4</b> /A&M SP 3658	181	<b>DO YOUR THING BUT DON'T TOUCH</b> MINE GOOSE CREEK SYMPHONY/Columbia KC 32918
155	<b>FEEL</b> GEORGE DUKE/BASF MC 25355	182	<b>JEZEBEL</b> MARY McCREARY/Shelter SR 2110 (MCA)
156	<b>MAN OF MIRACLES</b> STYX/Wooden Nickel BWL 5/K 1-0638 (RCA)	183	<b>GODSPELL ORIGINAL CAST</b> /Bell 1102 (Arista)
157	<b>TOTAL ECLIPSE</b> BILLY COBHAM/Atlantic SD 18121	184	<b>QUAH JORMA KAUKONEN</b> with TOM HUBBARD/Grunt BFL 1-0638 (RCA)
158	<b>TIM MOORE</b> /Asylum 7E-1019	185	<b>GREATEST HITS</b> SONNY & CHER/MCA 2117
159	<b>HIGHLY PRIZED POSSESSION</b> ANNE MURRAY/Capitol ST 11354	186	<b>SUN GODDESS</b> RAMSEY LEWIS/Columbia KC 33194
160	<b>NIGHTBIRDS</b> LABELLE/Epic KE 33075	187	<b>HOMELESS BROTHER</b> DON McLEAN/United Artists LA 315-G
161	<b>A CHRISTMAS ALBUM</b> BARBRA STREISAND/Columbia CS 9557	188	<b>THE BADDEST HUBBARD</b> FREDDIE HUBBARD/CTI 6047 (Motown)
162	<b>JOURNEY</b> ARIF MARDIN/Atlantic SD 1661	189	<b>HOT CITY</b> GENE PAGE/Atlantic SD 18111
163	<b>IMPOSSIBLE DREAM SENSATIONAL</b> ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)	190	<b>PINAFORE DAYS</b> STACKRIDGE/Sire SADS-7503 (ABC)
164	<b>SILVER MORNING</b> KENNY RANKIN/Little David LD 3000 (WB)	191	<b>BIG BAMBU</b> CHEECH & CHONG/Ode SP 7704 (A&M)
165	<b>NEW SKIN FOR THE OLD CEREMONY</b> LEONARD COHEN/Columbia KC 33167	192	<b>WALKER'S COLLECTIBLES</b> JERRY JEFF WALKER/MCA 450
166	<b>ROCKIN' SOUL</b> HUES CORPORATION/RCA APL1-0775	193	<b>URUBAMBA</b> /Columbia KC 32896
167	<b>THE BAND KEPT PLAYING</b> ELECTRIC FLAG/Atlantic 18110	194	<b>SUN SECRETS</b> ERIC BURDON BAND/Capitol ST 11357
168	<b>LOS COCHINOS</b> CHEECH & CHONG/Ode SP 77019 (A&M)	195	<b>THE MARK OF THE BEAST</b> WILLIE HUTCH/Motown M6-81551
169	<b>KEEP ON DANCIN'</b> BOHANNON/Dakar DK 76910 (Brunswick)	196	<b>BREAKAWAY</b> KRIS & RITA/Monument PZ 33278 (Col)
170	<b>ARTISTRY</b> DEODATO/MCA 457	197	<b>ANOTHER BEGINNING</b> LES McCANN/Atlantic SD 1666
171	<b>THE MAGIC OF THE BLUE BLUE</b> MAGIC/Atco SD 36-103	198	<b>THE BEST OF WAYNE NEWTON LIVE</b> /Chelsea 504
172	<b>LUCKY DAY</b> JONATHAN EDWARDS/Atco SD 36-104	199	<b>EVERYTHING YOU KNOW IS WRONG</b> FIRESIGN THEATRE/Columbia KC 33141
173	<b>NO OTHER</b> GENE CLARK/Asylum 7E-1016	200	<b>HIS 30TH ALBUM</b> MERLE HAGGARD/Capitol ST 11331
174	<b>THE HANDSOME DEVILS HELLO</b> PEOPLE/ABC Dunhill DSD-50184		
175	<b>LEO KOTTCHE/PETER LANG/JOHN FAHEY</b> /Takoma C1040		
176	<b>HONK</b> /Epic KE 33094		
177	<b>TURN OF THE CARDS</b> RENAISSANCE/Sire SAS 7502 (ABC)		

# ALBUM CROSS REFERENCE

AEROSMITH	15	BARRY MANILOW	69
GREGG ALLMAN	75	DAVE MASON	33
AMERICA	24	CURTIS MAYFIELD	66
PAUL ANKA	39	PAUL McCARTNEY & WINGS	100
BRIAN AUGER'S OBLIVION EXPRESS	90	MIKE McGEAR	120
AVERAGE WHITE BAND	30	MIRACLES	59
BACHMAN-TURNER OVERDRIVE	3, 36	JONI MITCHELL	28
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BEACH BOYS	85	MOODY BLUES	13
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DAVID BOWIE	14	MARIA MULDAUR	32
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ERIC CLAPTON	136	SHAWN PHILLIPS	127
ALICE COOPER	107	PINK FLOYD	132
JIM CROCE	25	POCO	73
CROSBY, STILLS, NASH & YOUNG	58	PRELUDE	114
CRUSADERS	63	QUEEN	124
KATHY DALTON	137	HELEN REDDY	12
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FOGHAT	40	NIEL SEDAKA	148
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GRAHAM CENTRAL STATION	103	AMERICAN GRAFFITI	140
AL GREEN	44	JOHNNY CARSON/TONIGHT SHOW	118
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JOHN LENNON	35	ANDY WILLIAMS	140
GORDON LIGHTFOOT	92	PAUL WILLIAMS	141
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# RECORD WORLD

DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Shame, Shame, Shame" — Shirley & Company — (Vibration). A penetrating beat with rockin' rhythm will bring back Shirley, formerly with the duo known as Shirley & Lee. Very strong among disco potentials.

**DEDE'S DITTIES TO WATCH:** "Feel The Need" — Graham Central Station (Warner Brothers-UPT); "Sunshine Part II" — O'Jays (PIR — SLO); "Georgia Lady" — John Skelton & Hot Goods (Bil-Mar — MUPT).

**DISCO POTENTIALS:** "Tom Cat" — Tom Scott and the L.A. Express (Ode); "People Say" — Meters (Reprise).

During the coming year we will be spotlighting black promotion women in the world of music. Please submit the name of your favorite promotion woman along with the company so that we may profile her.

Through reliable sources we find that inflation has forced "Black Moses," Isaac Hayes, to close his studio, Hot, Butter, Soul. Hayes has been released from his contract with Stax Records. By the way, the only one left at the studio is the security guard.

Effective December 16, Andre Perry, who has been with RCA and is now with Columbia Records, will be going back to WHUR-FM (Washington, D. C.) as PD. Perry was music director at the station before resigning that post to secure a job with RCA.

On the lighter side, the Temptations, whose new lp is forthcoming, have gotten a complete face lift — most of them are now believed to be wearing wigs. Why? Do you suppose that a change of environment would bring about a drastic change in this world renowned group?

"Woman To Woman" by Shirley Brown, her first record, was certified a million seller last week.



Considered one of the first ladies in radio is Ms. LaMar Renee of WBLS-FM in New York. Ms. Renee started in Boston where she went to school. She went on from radio to WCOP-TV doing a news show.

She then returned to New York and applied to the Metropolitan Art Museum where she taught. During the summer she worked with Frankie Crocker

(Continued on page 39)

## 'Rags to Rufus' Riches



ABC recording artists Rufus, featuring Chaka Khan, have received gold records for their album "Rags to Rufus." Pictured (from left) are Kevin Murphy and Tony Maiden of Rufus, their producer Bob Monaco, their manager Bob Ellis, Chaka Khan, ABC vice president Otis Smith, Bobby Watson and Andre Fischer of Rufus and ABC's Al Lewis and Jeanne Bennett.

## Disco File (Continued from page 10)

(on "White Gold," 20th Century), Ace Spectrum's "Moving On" (from "Inner Spectrum" on Atlantic) and the first half of the Jackson 5's long (7:30) "I Am Love" ("Dancing Machine," on Motown). And, yes, there are 11 cuts listed on Brook's top 10—the Gene Page and Love Unlimited Orchestra versions of Barry White's "Satin Soul" are neck-and-neck at Act I. (I suspect there was a kind of photo finish at Outer Limits in L.A., but there Paul Dougan decided in favor of Gene Page.)

Even people, like me, who resisted Carl Douglas's aggressive "Kung Fu Fighting," are falling for his album of the same name (20th Century). In addition to "Blue Eyed Soul," reported last week, and the title cut, "Dance the Kung Fu" and "I Want to Give You My Everything" are reported picking up play this week. And of course, from the new Blue Magic album, "The Magic of the Blue" (Atlantic): "Let Me Be the One," "Love Has Found Its Way to Me" and, though it is difficult, "Never Get Over You."

Ray Mastracchio at Nite Life in New York is pushing "How Have You Been" by Blood Hollins (both the vocal and instrumental sides, on RCA) almost as hard as Paul Dougan is pushing Gino Vannelli's single, "People Gotta Move" (A&M) in L.A.—and both are picking up. Bob Evans, at D.C.'s Sundown, is blending both sides of Lalo Schifrin's new single—"Escape from Tomorrow," which has proved to be the more popular, and "Ape Shuffle" (20th Century). And some people are flipping Lea Roberts's lovely "Laughter in the Rain" (UA), which came out at the end of the summer, and playing her terrific version of Jerry Butler's "She Will Break Your Heart" (arrangement by Gene Page).

Recommended: "Waitin' for the Rain" by the Philly Sound (Phil-L.A. of Soul), the instrumental track from last year's disco hit of the same name by the Fantastic Johnny C—production is by Philadelphia's Baker, Harris & Young so we can assume key elements of MFSB are present, and don't ignore the B side, also the track from the original "Don't Depend on Me;" Johnny Rivers's very up "Get It Up For Love" (Atlantic); "Just as Long As We're Together," a Barry White production for Gloria Scott (Casablanca); Ronnie Walker's sharply-produced "You've Got to Try Harder (Times Are Bad)" (Event) and "Getting It On '75," a Dennis Coffey instrumental (Sussex).

FLASH: Rich Pampinella, who reported from Hippopotamus last week, is so excited about "Shame, Shame, Shame" by Shirley (And Company) (Vibration), which is very "Rock Your Baby" with screaming vocals, that he's making wild predictions about it—number one by next week? We'll see, we'll see.

## R&B PICKS OF THE WEEK

**SINGLE** **NANCY WILSON, "YOU'RE AS RIGHT AS RAIN"** (Assorted Music/Bell-boy Music, BMI). Fancy Nancy Wilson adds much class to this Bell & Creed original, the second in what will probably be a series of tunes extracted from her new lp, "All In Love Is Fair." Ms. Wilson demonstrates her considerable talents with pure class. Unusually beautiful, slow and melodic. Capitol P-3973.

**SLEEPER** **RONNIE DYSON, "LIFE AND BREATH"** (Warner Bros. Music/Brown's Mills Music, ASCAP). Dyson executes this mellifluous ditty with tender loving care, retaining the spirit in which the tune was written. Swing and sway to a fully instrumented track. Young Dyson should see much chart action. Columbia 3-10071.

**ALBUM** **"RASPUTIN STASH."** With the first lp for this new company, Rasputin Stash will have a bright future after one listen to the creativity rolled up in this package. Diversified action with many disco sides such as "The Devil Made Me Do It," "Hit It And Pass It," "Middle Man" and "You've Opened My Mind." Slowing up the pace slightly are the melodic "I See Your Face," "Givin' Way My Love" and "You're So Special." Stash this one in your file of hit albums. Gemino GMS 1000.



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# RECORD WORLD THE R&B SINGLES CHART

DECEMBER 21, 1974

DEC. 21	DEC. 14	1	2	<b>KUNG FU FIGHTING</b> CARL DOUGLAS— 20th Century TC 2140
2	3	3	1	<b>YOU GOT THE LOVE</b> RUFUS featuring CHAKA KHAN—ABC 12032
3	4	4	6	<b>SHE'S GONE</b> TAVARES—Capitol 3957
4	5	5	5	<b>FUNKY PRESIDENT (PEOPLE IT'S BAD)/COLD BLOODED—</b> JAMES BROWN—Polydor 14258
5	6	6	9	<b>WHEN WILL I SEE YOU AGAIN</b> THREE DEGREES— Phila. Intl. ZS8 3550 (Col)
6	7	7	20	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> BARRY WHITE— 20th Century TC 2133
7	8	8	10	<b>BOOGIE ON REGGAE WOMAN</b> STEVIE WONDER— Tamla T54254F (Motown)
8	9	9	11	<b>WHATEVER YOU GOT, I WANT</b> JACKSON 5—Motown M1308F
9	10	10	7	<b>HEAVY FALLIN' OUT</b> STYLISTICS—Avco 4647
10				<b>I FEEL A SONG (IN MY HEART)</b> GLADYS KNIGHT & THE PIPS— Buddah 433

11	14	11	14	<b>WHERE ARE ALL MY FRIENDS</b> HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3552 (Col)
12	4	12	4	<b>THREE RING CIRCUS</b> BLUE MAGIC—Atco 7004
13	13	13	13	<b>ROCKIN' SOUL</b> HUES CORPORATION—RCA PB 10066
14	8	14	8	<b>SHA-LA-LA (MAKE ME HAPPY)</b> AL GREEN—Hi 5N2274 (London)
15	12	15	12	<b>WOMAN TO WOMAN</b> SHIRLEY BROWN—Truth 3206 (Stax)
16	16	16	16	<b>WITHOUT LOVE</b> ARETHA FRANKLIN—Atlantic 3224
17	15	17	15	<b>I CAN'T LEAVE YOU ALONE/ I GET LIFTED</b> GEORGE McCRAE—TK 1007
18	29	18	29	<b>FROM HIS WOMAN TO YOU</b> BARBARA MASON—Buddah 441
19	34	19	34	<b>AS LONG AS HE TAKES CARE OF HOME</b> CANDI STATON—Warner Bros 8083
20	28	20	28	<b>I BELONG TO YOU</b> LOVE UNLIMITED—20th Century TC 2141
21	25	21	25	<b>I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME)</b> BOBBY BLAND—ABC Dunhill D 15015
22	26	22	26	<b>A NICE GIRL LIKE YOU</b> INTRUDERS—TSOP 8-4758 (Col)
23	23	23	23	<b>I'LL BE YOUR EVERYTHING</b> PERCY SLEDGE—Capricorn 0209 (WB)
24	35	24	35	<b>LET ME START TONIGHT</b> LAMONT DOZIER—ABC 12044
25	30	25	30	<b>PICK UP THE PIECES</b> AVERAGE WHITE BAND—Atlantic 3229
26	31	26	31	<b>DON'T TAKE YOUR LOVE FROM ME</b> MANHATTANS—Columbia 3-10045
27	27	27	27	<b>WORDS (ARE IMPOSSIBLE)</b> MARGIE JOSEPH—Atlantic 3220
28	43	28	43	<b>FIRE</b> OHIO PLAYERS—Mercury 73643
29	36	29	36	<b>ONE TEAR</b> EDDIE KENDRICKS—Tamla T54255F (Motown)
30	39	30	39	<b>BABY HANG UP THE PHONE</b> CARL GRAVES—A&M 1620
31	38	31	38	<b>I FEEL SANCTIFIED</b> COMMODORES—Motown M1319F
32	18	32	18	<b>DO IT ('TIL YOU'RE SATISFIED)</b> B. T. EXPRESS—Scepter 12395
33	41	33	41	<b>GUILTY</b> FIRST CHOICE—Philly Groove 202 (Arista)
34	17	34	17	<b>LOVE DON'T LOVE NOBODY, PT. 1</b> SPINNERS—Atlantic 3206
35	40	35	40	<b>HEARTBREAK ROAD</b> BILL WITHERS—Sussex SR-629
36	45	36	45	<b>GET DANCIN'</b> DISCO TEX AND THE SEX-O-LÉTTES—Chelsea 3004
37	19	37	19	<b>PARTY DOWN, PT. 1</b> LITTLE BEAVER—Cat 1993 (TK)
38	24	38	24	<b>I'VE GOT TO SEE YOU TONIGHT</b> TIMMY THOMAS—Glades 1723 (TK)
39	21	39	21	<b>I DON'T KNOW</b> BOBBY WOMACK—United Artists XW561-X
40	22	40	22	<b>SHOE SHOE SHINE</b> DYNAMIC SUPERIORS—Motown M1324F
41	33	41	33	<b>SEXY IDA, PT. 1</b> IKE & TINA TURNER—United Artists XW528-X
42	37	42	37	<b>SHOORAH SHOORAH</b> BETTY WRIGHT—Aiston 3711 (TK)
43	47	43	47	<b>SAD SWEET DREAMER</b> SWEET SENSATION—Pye 71002

44	32	44	32	<b>WAKE UP AND START STANDING</b> YOUNGHEARTS—20th Century TC 2130
45	48	45	48	<b>YOU AND I</b> JOHNNY BRISTOL—MGM M14762
46	54	46	54	<b>MAN TO WOMAN</b> LONNIE YOUNGBLOOD—Shakat 708 (Chess/Janus)
47	60	47	60	<b>DOCTOR'S ORDERS</b> CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
48	58	48	58	<b>STRUUTIN' / YOU'RE SO BEAUTIFUL</b> BILLY PRESTON—A&M 1644
49	57	49	57	<b>I'M YOUR LEADER</b> WALTER HEATH—Buddah 425
50	53	50	53	<b>I ENJOY LOVING YOU</b> SIDNEY JOE QUALLS—Dakar 4537 (Brunswick)
51	61	51	61	<b>MY MAIN MAN</b> STAPLE SINGERS—Stax STN 0227
52	62	52	62	<b>I AM, I AM</b> SMOKEY ROBINSON—Tamla T54251F (Motown)
53	56	53	56	<b>I CAN'T GO ON</b> TRUTH—Roulette 7160
54	55	54	55	<b>PHILADELPHIA</b> B. B. KING—ABC 12029
55	64	55	64	<b>DO YOUR THING</b> JAMES & BOBBY PURIFY—Casablanca 812
56	59	56	59	<b>LOOK ON THE GOOD SIDE</b> INVITATIONS—Silver Blue SB 818 (Polydor)
57	65	57	65	<b>GIRLS (PART 1)</b> MOMENTS & WHATNAUTS—Stang 5057 (All Platinum)
58	69	58	69	<b>I CAN'T MAKE IT WITHOUT YOU</b> TYRONE DAVIS—Dakar 4538 (Brunswick)
59	—	59	—	<b>HAPPY PEOPLE</b> TEMPTATIONS—Gordy G7138F (Motown)
60	68	60	68	<b>BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR)</b> LEON HAYWOOD—20th Century TC 2146
61	63	61	63	<b>THE JUNESES (PT. 1)</b> S.O.U.L.—Musicor 1500
62	—	62	—	<b>SUNSHINE, PT. II</b> O'JAYS—Phila. Intl. 8-3558 (Col)
63	67	63	67	<b>I DON'T HAVE TIME TO WORRY</b> LITTLE ANTHONY & THE IMPERIALS—Avco 4645
64	—	64	—	<b>RHYME TYME PEOPLE</b> KOOL & THE GANG—Delite 1563 (PIP)
65	66	65	66	<b>AIN'T NO NEED OF CRYING</b> THE RANCE ALLEN GROUP—Truth TRA 3210 (Stax)
66	—	66	—	<b>DON'T CHA LOVE IT</b> MIRACLES—Tamla T54256F (Motown)
67	—	67	—	<b>PARTY IS A GROOVY THING</b> PEOPLE'S CHOICE—TSOP 258 3555 (Col)
68	70	68	70	<b>BUMPIN'</b> GROUND HOG—Gemigo GMA 100
69	75	69	75	<b>MASTER PLAN</b> KAY GEES—Gang 1322 (PIP)
70	72	70	72	<b>EACH MORNING I WAKE UP</b> MAJOR HARRIS AND THE BOOGIE BLUES BAND—Atlantic 3217
71	73	71	73	<b>TELL ME WHAT YOU WANT</b> JIMMY RUFFIN—Chess 2160
72	74	72	74	<b>BABY YOU KNOW (I'M GONNA MISS YOU)</b> MONTCLAIRS—Paula 409 (Jewel)
73	—	73	—	<b>MEDLEY: I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE</b> AL WILSON/Rocky Road 30202 (Arista)
74	—	74	—	<b>YOU'RE SO RIGHT FOR ME</b> CHOICE FOUR—RCA PB 1008B
75	—	75	—	<b>THE BERTHA BUTT BOOGIE</b> JIMMY CASTOR BUNCH—Atlantic 3232

## Dream On



Murray Deutch, president of New York Times Music, has concluded a deal with songwriter/producer Myrna March to acquire a half interest in her song, "Dreams," which is Nell Carter's first single release on RCA. The song also is the first copyright under March's new firm, Myrna March Music, Inc. The tune was co-written by Bert Keyes and co-producer of the Carter disc was Bert DeCoteau. Shown from left: Ms. Carter; Marty Mack, RCA r&b promotion director; Deutch; Tom Draper, RCA director rhythm & blues; and Ms. March.

## Two Jazz Albums Set by Island

LOS ANGELES — Island Records, Inc., has entered into the field of jazz with the release of two new albums, "Floating World" by Jade Warrior, and a double album of the music of Paul Horn.

### Paul Horn

The Paul Horn album, which includes a 24-page booklet outlining Horn's career to the present, represents the first Island release under its new distribution deal with Mushroom Records, a division of Can-Base Industries of Vancouver.

The Horn album was produced by Horn for Vancouver Island Productions Ltd., of Victoria, B.C., and recorded live at performances at Gastown in Vancouver.

### Jade Warrior

"Floating World" features the work of Jon Field and Tony Duhig, who produced the album at Nova Sound in London.

## Vanguard Inks Terry



Jazz great Clark Terry (right) signs a contract with Vanguard Records as Vanguard president Seymour Solomon (left) and executive producer Ed Bland look on. Terry's first Vanguard album—recorded live at the Wichita, Kansas Jazz Festival—is scheduled for release early in 1975.

# RECORD WORLD THE R&B LP CHART

DECEMBER 21, 1974

1	<b>FIRE</b> OHIO PLAYERS—Mercury SRM-1-1013
2	<b>I FEEL A SONG</b> GLADYS KNIGHT & THE PIPS—Buddah BDS 5612
3	<b>CAUGHT UP</b> MILLIE JACKSON—Spring SR 6703 (Polydor)
4	<b>IN HEAT</b> LOVE UNLIMITED—20th Century T-443
5	<b>WHITE GOLD</b> LOVE UNLIMITED ORCHESTRA—20th Century T-458
6	<b>LIVE IT UP</b> ISLEY BROTHERS—T-Neck PZ 33070 (Col)
7	<b>TOGETHER FOR THE FIRST TIME</b> BOBBY BLAND & B. B. KING—ABC Dunhill DSY 50190
8	<b>EXPLORES YOUR MIND</b> AL GREEN—Hi SHL 32087 (London)
9	<b>THRUST</b> HERBIE HANCOCK—Columbia PC 32965
10	<b>LIGHT OF WORLDS</b> KOOL AND THE GANG—Delight DEP 20144 (PIP)
11	<b>DO IT 'TIL YOU'RE SATISFIED</b> B. T. EXPRESS—Scepter SPS 5117
12	<b>AVERAGE WHITE BAND</b> Atlantic SD 7308
13	<b>SOUTHERN COMFORT</b> CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
14	<b>PERFECT ANGEL</b> MINNIE RIPERTON—Epic KE 32561
15	<b>FOR YOU</b> EDDIE KENDRICKS—Tamla T6-33551 (Motown)
16	<b>PIECES OF DREAMS</b> STANLEY TURRENTINE—Fantasy F 9465
17	<b>DANCING MACHINE</b> JACKSON FIVE—Motown M6-780S1
18	<b>FULFILLINGNESS' FIRST FINALE</b> STEVIE WONDER—Tamla T6-33251 (Motown)
19	<b>NEW AND IMPROVED</b> SPINNERS—Atlantic SD 18118
20	<b>FLYING START</b> BLACKBYRDS—Fantasy F 9472
21	<b>DO IT BABY</b> MIRACLES—Tamla T6-33451 (Motown)
22	<b>GOT TO FIND A WAY</b> CURTIS MAYFIELD—Curtom CRS 8604 (Buddah)
23	<b>ALL IN LOVE IS FAIR</b> NANCY WILSON—Capitol ST 11317
24	<b>CAN'T GET ENOUGH</b> BARRY WHITE—20th Century T-444
25	<b>WITH EVERYTHING I FEEL IN ME</b> ARETHA FRANKLIN—Atlantic SD 18116
26	<b>THE KIDS AND ME</b> BILLY PRESTON—A&M SP 3645
27	<b>HEAVY</b> STYLISTICS—Avco 69004
28	<b>SATIN DOLL</b> BOBBI HUMPHREY—Blue Note LA 344-G (UA)
29	<b>KUNG FU FIGHTING</b> CARL DOUGLAS—20th Century T-464
30	<b>LIVE AND IN CONCERT</b> FOUR TOPS—ABC Dunhill DSD-50188
31	<b>RAGS TO RUFUS</b> RUFUS—ABC ABCX 809
32	<b>RELEASE YOURSELF</b> GRAHAM CENTRAL STATION—Warner Bros. BS 28144
33	<b>MIGHTY LOVE</b> SPINNERS—Atlantic SD 7296
34	<b>IS IT IN</b> EDDIE HARRIS—Atlantic SD 1659
35	<b>TOTAL ECLIPSE</b> BILLY COBBHAM—Atlantic SD 18121
36	<b>THE MAGIC OF THE BLUE</b> BLUE MAGIC—Atco SD 36-103
37	<b>THREE DEGREES</b> Phila. Intl. KZ 32408 (Col)
38	<b>BLACK BACH</b> LAMONT DOZIER—ABC ABCD 839
39	<b>SUN GODDESS</b> RAMSEY LEWIS—Columbia KC 33194
40	<b>MARVIN GAYE LIVE</b> Tamla-T6-33351 (Motown)

DECEMBER 21, 1974

1. **PIECES OF DREAMS**  
STANLEY TURRENTINE—Fantasy F 9465
2. **SOUTHERN COMFORT**  
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
3. **IS IT IN**  
EDDIE HARRIS—Atlantic SD 1659
4. **THRUST**  
HERBIE HANCOCK—Columbia PG 32965
5. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
6. **BAD BENSON**  
GEORGE BENSON—CTI 6045 (Motown)
7. **WHERE HAVE I KNOWN YOU BEFORE**  
RETURN TO FOREVER featuring CHICK COREA—Polydor PD 6509
8. **ONE**  
BOB JAMES—CTI 6045 (Motown)
9. **THE BADDEST TURRENTINE**  
STANLEY TURRENTINE—CTI 6048 (Motown)
10. **CHAPTER THREE: VIVA EMILIANO ZAPATA**  
GATO BARBIERI—Impulse ASD 9279 (ABC)
11. **HIGH ENERGY**  
FREDDIE HUBBARD—Columbia KC 33048
12. **BLACKBYRDS**  
Fantasy F 9444
13. **SATIN DOLL**  
BOBBI HUMPHREY—Blue Note LA 344-G (UA)
14. **UPON THIS ROCK**  
JOE FARRELL—CTI 6042 (Motown)
15. **FLYING START**  
BLACKBYRDS—Fantasy F 9472
16. **FIRST LIGHT**  
FAMILY OF MANN—Atlantic SD 1658
17. **SOLO CONCERTS**  
KEITH JARRETT—ECM 3-1035/37 (Polydor)
18. **SAMA LAYUCA**  
McCOY TYNER—Milestone M 9056
19. **ECHOES OF A FRIEND**  
McCOY TYNER—Milestone M 9055
20. **LIVE OBLIVION, VOL. 1**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL1-0645
21. **FEEL**  
GEORGE DUKE—BASF MC 25355
22. **BROTHER, THE GREAT SPIRIT MADE US ALL**  
DAVE BRUBECK: TWO GENERATIONS OF BRUBECK—Atlantic SD 1660
23. **TOTAL ECLIPSE**  
BILLY COBHAM—Atlantic SD 18121
24. **THE BADDEST HUBBARD**  
FREDDIE HUBBARD—CTI 6047 (Motown)
25. **HIS GREATEST YEARS, VOL. 3**  
JOHN COLTRANE—Impulse ASH 92728-2 (ABC)
26. **ANOTHER BEGINNING**  
LES McCANN—Atlantic SD 1666
27. **INTERSTELLAR SPACE**  
JOHN COLTRANE—Impulse ASD 9277 (ABC)
28. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
29. **ARTISTRY**  
DEODATO—MCA 457
30. **DON'T YOU WORRY 'BOUT A THING**  
HANK CRAWFORD—Kudu 19 (Motown)
31. **WINTER IN AMERICA**  
GIL SCOTT-HERON—Strata East 19742
32. **SUN GODDESS**  
RAMSEY LEWIS—Columbia KC 33194
33. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
34. **GET UP WITH IT**  
MILES DAVIS—Columbia KG 33236
35. **NEWMANISM**  
DAVID NEWMAN—Atlantic SD 1662
36. **LOVE IN ALL OF US**  
PHAROAH SANDERS—Impulse ASD 9280 (ABC)
37. **ILLUMINATIONS**  
ALICE COLTRANE & CARLOS SANTANA—Columbia PC 32900
38. **TIM WEISBERG 4**  
A&M SP 3658
39. **PERFORMANCE**  
ESTHER PHILLIPS—Kudu 18 (Motown)
40. **BLACKS AND BLUES**  
BOBBI HUMPHREY—Blue Note LA142-G (UA)

RECORD WORLD DECEMBER 21, 1974

By MICHAEL CUSCUNA



■ Flying Dutchman Records is in a flurry of activity these days. President **Bob Thiele** credits much of the new life for the label to RCA Records, which distributes the label, and particularly to RCA's president **Ken Glancy**, a reputed jazz fan himself.

Coming in the new year is a new **Bobby Hackett** album with a rather eclectic band of **Richard Davis**, **Hank Jones**, **Zoot Sims** and **Mel Lewis**. In the same release will be a live **Richard Groove Holmes** album done at the Half Note and an anthology of saxophonist **Tom Scott's** best recordings for the label. Also planned is an extensive reissue series for Thiele's early Signature material from the forties, beginning with a **Yank Lawson** album with such sidemen as **Pee Wee Russell**, **Eddie Condon** and **James P. Johnson**.

Current recording projects include **Lonnie Liston Smith's** third album for the label in a more electronic direction and an **Oliver Nelson Big Band** session from Los Angeles that will include one special track recorded in New York last year as a showcase for **Gato Barbieri**. Thiele will also be recording Chicago bluesman **Joe Jammer**. The revitalization of Flying Dutchman should be filled with some good activity.

Tribe Records is a new musicians' co-operative label in Detroit with a catalogue of five albums in its first year of operation. The most recent is "The Time Is Now" by trombonist-composer **Phil Ranelin**, a superb effort that includes the nucleus of Tribe's albums: trumpeters **Marcus Belgrave** and **Charles Moore** and saxophonist **Wendell Harrison**. Belgrave has one disc and Harrison two. "A Message From The Tribe" by Harrison and Ranelin is especially worth getting. Tribe is doing a good job of getting some of the music's Detroit voices out to the public. Tribe can be reached at 81 Chandler, Detroit, Mich. 48202. The label is also handled by JCOA's New Music Distribution Service, 6 West 95 Street, New York, N.Y. 10025.

Some short items: **Roscoe Mitchell** sent word that the **Art Ensemble of Chicago's** November Japanese tour was a great artistic and commercial success. Their six major concerts were met with large, receptive audiences . . . Testament Records is releasing "Yonder Go That Old Black Dog" by **Eddie Lee Jones**, a collection of rural blues, spirituals and black folksongs from Georgia . . . ECM has announced a new release that includes a new **Gary Burton** album, a **Terje Rypdal** album with members of the **Sudfunk Symphony Orchestra** and an excellent second album by **Ralph Towner**, this time playing solo guitar and piano . . . The Creative Music Studio (Box 671, Woodstock, New York 12498) has just completed its Fall semester of workshops and development studies with a faculty of **Karl Berger**, **Dave Holland**, **Sam Rivers**, **Lee Konitz**, **Jack DeJohnette** and others. They are now preparing for the Winter term . . . "Bells" is an interesting new extended newsletter dealing with the new music or avant-garde in a refreshing and intelligent way. Published by **Henry Kuntz**, "Bells" can be reached at 1921 Walnut, #1, Berkeley, Calif. 94704 . . . St. James Infirmary is an excellent new club that has opened in lower Manhattan with the incredible **Roswell Rudd** and his quintet that includes **Sheila Jordan** and **Hod O'Brien**. The address is 22 7th Avenue South. The debut album by this quintet will be released on Freedom in January. Meanwhile, Ms. Jordan has an album coming out on RCA Italiano, and JCOA is releasing Roswell Rudd's "Numatik Swing Band" shortly . . . **Larry Young** debuted his new group at Max's Kansas City in New York, with **Jeremy Steig** featured on flute.

## Soul Truth (Continued from page 36)

and was hired in a week. Now she maintains the highest ratings at the station. Her future is bright at age 23, and she intends to write a monthly column focusing on the entertainment media, sketches and other related areas. She hopes to air her TV show on WPIX in New York.

Up, up and away with LaMar Renee, a women who knows what she wants — and intends to get it.

# Gene Page



Gene Page, the distinctive conductor and arranger for the Barry White Orchestra, reveals his own masterful abilities on his inaugural album for Atlantic Records aptly titled "HOT CITY." Velvety smooth melodies, lavish orchestrations with steady rock beats, and brightly garlanded funky rhythms are resplendent throughout the work. Produced by Barry White.

SD 18111

On Atlantic  Records & Tapes

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## CANADA

By LARRY LeBLANC



■ TORONTO—**Bachman-Turner Overdrive** to start recording their 4th Mercury lp on Jan. 27. Their new single is "Roll on Down the Highway" from the "Not Fragile" lp. BTO is set to tour Europe next May with dates in England, Germany, France and Sweden. Also scheduled is a tour of Canada in August . . . Local band **Whiskey Howl** has reformed . . . **Terry McManus** has moved here from Edmonton. He's no longer involved with Century II Records and is scouting an lp deal. **The Original Caste**

has also left the label . . . **RCA Horslips** in town for a week busy with interviews and a showcase at the Abbey Road pub . . . New Columbia a&r head **Bob Gallo** has been producing **Marc Jordan** at Manta Sound . . . **Gordon Lightfoot** busy at Eastern Sound working on his his new lp which has been set aside for a Feb. release . . . **Ken Tobias** again recording after a long layoff. He's at RCA studios here with **John Capek** helping out . . . **Roy Kenner** (ex-James Gang) has returned to L.A. until Jan. when he'll come back here to tape segments of **Keith Hampshire's** "Music Machine" . . . Attic Records has flipped **Ron Nigrini's** current single to "Kitty Starr" due to action from country and MOR stations . . . Within the next week Attic will release details on the acquisition of two solo Canadian performers and one group . . . **Fludd** currently working at Sound Quebec with **Adam Mitchell** producing . . . **Cliff Jones** and **Bill Hartley** have collaborated on music for upcoming childrens' program "Monkey Bars" to be aired by OECA and the CBC starting in January. Several other networks are interested in the series. Producer Hartley is looking into the recording and a stage show involving the five regular cast members who are all aged 12.

**Leonard Cohen** to Massey Hall in late January . . . Singer **Henry Small** is leaving **Scrubbae Caine** to form a new group . . . **Loggins and Messina** to Maple Leaf Gardens for New Year's Eve . . . Producer **Merv Buchanan** has moved here from Vancouver . . . **Ginette Reno** has taped another CBS-TV special which will be aired Dec. 13 with guest **Gordie Tapp**. Producer is **Ray McConnell** . . . **Genesis** for dates in Montreal (Dec. 15) and Toronto (16) . . . The next **Cat Stevens** lp will be recorded at Andre Perry's Le Studio Morin Heights outside Montreal in March & April . . . Also recording at the Perry studio recently was new A&M artist **Louis Furray** who is managed by **Barry Cross**.

**Chilliwack** in town for a few gigs completed interviews with a number of journalists including **Peter Goddard**, **Mark Leitch**, **Marty Melhuish** and **Bruce Blackadar**. The Vancouver-based band also taped a segment of **Wayne Dion's** (CHAM-Hamilton) syndicated program . . . **Biscuit Boy** back home for Xmas and preparing material for lp to be cut in U.K. with **Mike Vernon** in late January . . . Mercury a&r chief **Charlie Fach** in town to view **Thundermug** which is currently without U.S. label affiliation. In Canada the band records for Axe Records and have a new lp "Ta! Daa!" . . . New **A Foot In Coldwater** lp on Elektra Stateside and on Daffodil in Canada becoming much-played item here. Set was produced by **John Anthony** . . . **West Egg** at Nimbus 9 studios laying down 4 tracks . . . A&M Records held a small press reception for **Tom Scott** this week . . . Producer **Harry Hinde** off to UK this week to promote releases by **Copperpenny**, **Kenny Hollis** and **Charity Brown**. He also produced **Susan Jack's** debut on U.S. Mercury, "You're A Part Of Me" . . . The Buffalo rock mag "The Shakin' Street Gazette" has devoted an issue to the saga of the **Wackers-Randy Bishop-The Dudes** in Montreal. Copies can be obtained **Gary Sperazza**, c/o State University College, 1300 Elmwood Ave., Buffalo, N.Y. 14222 . . . **Ravi Shankar** missed appearance in Detroit and Toronto during **George Harrison** tour. He checked into a Chicago hospital instead . . . New single from **Robbie Lane** on Celebration is "Missing You" produced by **Bob Morten** . . . Boot Records has released an lp by the **Newcomers**, a cabaret-style group . . . Over \$1,500 was raised recently for **Bud Roberts** at the UAW hall in Oshawa. Roberts is currently residing at the Oshawa General Hospital in isolation for TB treatment. He'll be layed up for some time . . . **Stompin' Tom Connors** back home in the Maritimes and is not expected to start touring again until the end of January.

## ENGLAND

By RON McCREIGHT

■ LONDON — The Bell label will continue to figure heavily in the industry here following the decision to retain the identity for British acts instead of the newly formed Arista label. **Clive Davis** announced the decision in London recently, ending speculation that the Arista label would take over completely as with its American counterpart. However, Arista will be launched with American product in January. Phonogram will also start the new year with a label launch, having secured a licensing deal with the All Platinum company of New Jersey. Initial product will be a sampler including tracks by **Sylvia**, **Donny Elbert**, and the **Moments**. January 1 will also see the first of the Famous group product through Anchor, which issues 25 albums from the newly acquired Dot, Paramount, Famous, Neighborhood and Steed catalogues.

Important appointments announced by Decca, whose new managing director **Ken East** has brought in ex-Phonogram man **John McCready** as manager of marketing and promotion; Phonogram, which has a new international representative replacing **Peter Knight Jr.**, **Glyn Evans**, formerly with CBS in a similar capacity; A&M, which has strengthened its promotion team with the appointment of **John Dummer** from Elektra-Asylum, and **Stuart Hornall** to handle the London and Scotland areas respectively; and Acuff-Rose, where **Tony Byworth** joins as manager of creative services.

**Dick James** was elected president of the Music Publishers' Association after a unanimous vote by members at the Annual General Meeting. Former leader, KPM's **Jimmy Philips**, expressed the desire to "let someone else have a try" after three years in the chair.

Mooncrest Records has ventured into a new area of promotion via an open forum at a large, comprehensive school where a panel consisting of four of the company's executives, singer/composer **Clifford T. Ward** (a former teacher), and the editor of consumer music magazine **Disc**, **Lon Goddard**, will present an educational program followed by a debate. Students will also fill out a questionnaire probing what type of product they prefer, whether they are influenced by good packaging, any particular labels, how many records they buy, etc.

Last minute Christmas singles come from Apple, which has re-issued **John & Yoko's** "Happy Christmas (War Is Over)" and, in **George Harrison's** "Ding Dong," has the pick of them all. Album of the week is the re-packaged **Phil Spector** collection of classics by the **Ronettes**, **Darlene Love** and **The Crystals** (Warner-Spector), out for the third successive year under the banner "Phil Spector's Christmas Album."

A&M chief **Jerry Moss** is in town for talks, and Private Stock's **Larry Uttal** arrives shortly as their first UK release by **Frankie Valli** starts breaking.

## GERMANY

By PAUL SIEGEL



■ BERLIN — Germany has a hall very similar to New York's Madison Square Garden called Deutschland. This past week featured one of the finest show spectacles ever to appear there. Under the direction of **Rudiger Piesker**, Rias Parade '74 was a success, headed by great stars including **Udo Jurgens** and Britain's **Peter Wyngate** with a 46-piece orchestra backing. Other greats to have previously appeared at Deutschland include **Bob Hope** and **Sammy Davis Jr.**, and a January 10 appearance is scheduled for **Liza Minnelli**.

On the single scene **Paul Anka's** UA American hit, "You're Having My Baby" seems to be enroute to the top 10 here too . . . Just the other evening **Neil Diamond** made an appearance on the German TV show "Starparade," further charting his "Long-fellow Serenade" single to the top . . . **Pye's** "Kung Fu Fighting" single

(Continued on page 41)



# ASCAP Pacts with Soviets

(Continued from page 3)

Adams described VAAP's field operation as "extensive, maintaining a complete census of all works performed live in the Soviet Union." He also explained that the \$100,000 projected annual royalty figure from monitoring system was computed based on a Soviet-conducted three-month analysis of VAAP logs which, had the agreement then been in effect, would have generated some \$22,000 for ASCAP members. The reciprocal terms of the agreement will see ASCAP represent what Adams described as "the bulk of their current catalogue" here.

"To paraphrase the initial assessment of the moon landing," the ASCAP president summarized, "this is one giant cultural step forward for mankind."

In his official statement, Adams commented on the importance of the event to the press: "There is now a contractual basis for American and Soviet writers to be paid for performances of their musical works in the territories where ASCAP and VAAP operate. We regard this as a significant contribution to the economic well-being of creators in both nations, and we look forward to continuing cooperation for the benefit of the men and women who write music in both countries."

VAAP head Pankin's public statement was likewise in tune

with the wide-ranging import of the pact. Speaking through an interpreter, he addressed "a great impact on our cultures" and amplified: "People of our countries know well enough of our music, and American music is well-loved in the Soviet Union. I'm sure more meetings are in store for us."

The VAAP delegation now in the United States consists of Pankin (Soviet counterpart to Adams), Alexandre A. Lebedev (director of international relations for the Soviet agency and the VAAP counterpart to ASCAP's Rudolf Nissim who has headed the American agency's foreign department for some three decades) along with Boris Zatsepin, Yuri Gradov, Lev Mitrokhim and Vasily Pogulayev. Also instrumental in the negotiations was ASCAP's general counsel Bernard Korman, who accompanied Adams on his Soviet visit last Summer.

## BMI-VAAP

(Continued from page 3)

week's international agreement more than implied that milestones need not necessarily be measured in monetary terms.

Under the BMI-VAAP accord, the American copyright agency will represent a portion of the Soviet catalogue here.

# Renaissance Drops In



Sire Records recording artists Renaissance, who have just completed a five-week U.S. tour, stopped by Record World's west coast office while in Los Angeles to visit and to present staff members with copies of their most recent album, "Turn of the Cards." Pictured (from left) are John Tout, RW's Eliot Sekuler, Annie Haslam, Mick Dunford, John Camp and Terence Sullivan.

## Germany (Continued from page 40)

on Ariola is still topping the German charts.

All the German record companies are flooding the album market with Christmas releases. Thus far, leading the pack is **Herb Alpert's** Christmas album, released here on Ariola . . . Teldec is naturally moving **Bing Crosby's** holiday disc which features the memorable "White Christmas" . . . Polydor is working their **James Last** Christmas release . . . EMI-Electrola is going all out on their classical line.

RCA director for Germany **Hans George Baum** signed the **Vienna Boys Choir**. The deal was pacted with **Dr. Tautschnig** and covers RCA worldwide . . . The new marketing manager for WEA Records in Germany is **Uwe Scharfenberger** . . . France's **Eddie Barclay** deserves congratulations for signing **Sternmadchen** (Girl of the Stars) to Cosmic Records . . . Auf Wiederseh'n 'til next week!

# Dialogue (Continued from page 24)

**Lockwood:** Everything. I came in as chairman—well I actually came in for a few months as a non-executive director before I finally agreed to leave my milling job, and then I became chairman on January 1st 1955.

**RW:** Do you think in your twenty years you spread your interest fairly evenly over the whole EMI or did the record division, which was your particular 'baby,' get a disproportionate amount of attention?

**Lockwood:** The record business got the disproportionate amount, partly because it was the most important side of our business if you took the world as a whole, although the electronic business was far more important in England than the record business. I can't say that I've been a terrific success really on the electronic side—I gave a lot to it, but the problems were of a different nature and I ought to have been more accustomed to it from my past experience because it was nearer to the kind of thing I'd been used to, namely the capital goods business. It is now doing extremely well and we've always had some of the world's best scientists and engineers in the electronic division.

Marconi joined the board of EMI (and we thought that was the end of the record business) and built those enormous factories at Hayes to make radios. Then the board decided to invest money in developing electronic television. Baird was struggling away with a mechanical system of television and he was certainly the man who created interest in the idea of television and was the first to send a picture. It was a pretty crude picture—about twenty lines—it was very difficult to tell whether it was a man or an animal but there was no future in it. It could never have been developed and all the scientific people knew that, but Baird, who was a great inventor of socks for explorers and anything that came to his mind, was not enough of a scientist to realize that there was no future in that. EMI had a brilliant man called Schonberg who'd come here from Russia and under his leadership EMI, who developed television in the form it's now known, made the first television broadcast from Hayes to London to Lord Reith's office. The BBC thought there was no future in it. They weren't terribly interested but they were absolutely staggered that we were able to produce this marvelous 405 lines picture. The government set up a great commission, as they always do when bewildered, which sat for a year and decided that television would be broadcast for half an hour a time. It started in 1936 and was a tremendous success from the minute it was put on.

We had mobile electronic cameras, whereas Baird was trying with a thing that was stationary using a kind of Kodak film system. If you were trying to film a horse, you got his tail first and then you got his head afterwards. The Royal Commission decided in its wisdom that we should have half an hour of EMI, half an hour of Baird. Baird's system from Alexandria Palace survived exactly half an hour and was never shown again. The BBC engineers had told the Government there was no future except in this electronic system. From those days we always had some brilliant men, and of course, now we've had another breakthrough with this marvelous brain scanner that is causing tremendous excitement in the medical world.

**RW:** Going back to the question of overall responsibility, do you consider yourself a good delegator?

**Lockwood:** An extraordinarily good delegator. I don't think anyone would agree with me, but I'm basically a very lazy person. My objective always is to sit down and read, and I've never achieved this because I also have a kind of conscience that I must be at the office on time and devote my full energies to business. But because I've always been aiming at having nothing to do, I've been glad all my life to pass on to someone else anything which I thought they would do at least as well as I could do it, and very often they would do it better than me.

**RW:** You do have a reputation for a Churchillian aptitude to interfere or intrude down the line. Do you see that as part of a chairman's role—to be a goad?

**Lockwood:** Well, I don't think it fits in with most people's views but I have always been accessible to anyone. I've always claimed the right to go and talk to any person in the company myself. I've tried very hard never to give any instructions outside line of management but I like to hear what people's problems are, what their grudges are, what suggestions they've got and I might then bring pressure on someone higher up to do something. I've only interfered with things which didn't seem to be good, and the things that were going well I've left alone.

**RW:** You span an era that started with Walter Legge and progressed to John Lennon's bottom. Did you find the adjustment in taste difficult?

(Continued on page 42)

## Dialogue *(Continued from page 41)*

**Lockwood:** Not really. As a young man I was terribly fond of pop music. I always traveled with a portable gramophone to keep me happy in hotels wherever I stayed, but I was also brought up with an interest in classical music—I used to play the piano quite well. Beethoven was usually my favorite music in those days, and as I got older I naturally liked classical music more and pop music less, largely because of the change in the type of pop music I think. I certainly liked much of the pop music during my time at EMI. I'm not so happy with it now, but perhaps this is due to my age. Much of it is too noisy and not tuneful enough for me. I don't really know how it is put on sheet music. A lot of them seem to be playing whatever comes into their heads.

**RW:** Your successes are fairly obvious. What do you regard as your biggest failure or disappointment?

**Lockwood:** Well, that would be a long list I suppose. I mean I've made a lot of mistakes. Perhaps, in terms of money, the biggest mistake I've made was to take EMI out of the television business. We were founding members of what became the London station. I was faced at my very first board meeting with taking this up because commercial television was only being started. I looked at our five million or six million overdraft and thought, quite wrongly as it turned out, that as we made television cameras and the equipment for stations, it would be a mistake for us to compete with the other commercial television stations. I was also worried about the financial situation.

I've always been cautious of any proposal that could bankrupt the company if it went wrong. For a year or two it appeared that I was right, because Independent Television lost money very heavily—some of them sold out in the first year. But, of course, two or three years later we realized we had given away something worth thirty million. I'm still not sure we could have survived for that time, so perhaps it wasn't as big a mistake as it appears.

**RW:** Do you regret the degree of diversification in recent years and particularly into catering?

**Lockwood:** Diversification is a very dangerous thing but all companies like to do it. I personally believe that single product businesses are ideal. All your efforts are devoted to making you the most skillful people in the world. As with my father's milling business, so with the record business. I think we know most of the moves, understand the arithmetic, and we've been successful because we've treated the record business as our main business, although we've always been diversified with electronics. As you get into more and more fields the problems become greater. Although we are much more diversified, one of the advantages we still have is that the record business to us is our most vital and important business. With our main competitors, it is often more of a sideline.

**RW:** You talked of being the most skillful record company. You and EMI have claimed, and I think still do claim, to be the world's largest—so do CBS. Are you both right in different ways?

**Lockwood:** It was interesting that they published the actual figures in their report and accounts of their world sales and also said they were the largest and greatest company in the world. These were published in 1972. I think, and I can assure you, that our sales are far, far in excess of their total world sales. I hesitate to give you the actual figures because it's a foolish thing to do since all sorts of people start saying "well does this include returns" and all the other sorts of things. But I'm sure it's still true today. I'm not suggesting this is entirely because of our competence. In America they've been extremely good and successful, and we had a head start in being established throughout the world fifty years ago when they were tied to us. They've only had the last twenty years to expand their world business.

**RW:** A rather gossipy question. There was always thought to be a somewhat less than friendly rivalry between the two long knights of the British record industry. Was that true and is it still true?

**Lockwood:** No, it was true. After I had been here a year or two the newspapers were very fond of Sir Edward Lewis—he had a very good press, he has a lot of friends in the city, he's very much liked—the press used to say that Decca was the leading record company, which irritated me, although I think it might have been true then in the United Kingdom, but it wasn't true in the world. So I put my foot down and started the slogan of EMI—"the greatest recording organization in the world"—and at some point I challenged the newspapers, I think Sir Edward too, that if they went on continuing this thing I would challenge all the figures to be produced before an independent accountant, even if for the United Kingdom on its own. I think there was a good deal of hostility between Sir Edward and myself. But as the years went by I came to recognize what a successful and fine person

*(Continued on page 48)*

# ENGLAND'S TOP 25

## SINGLES

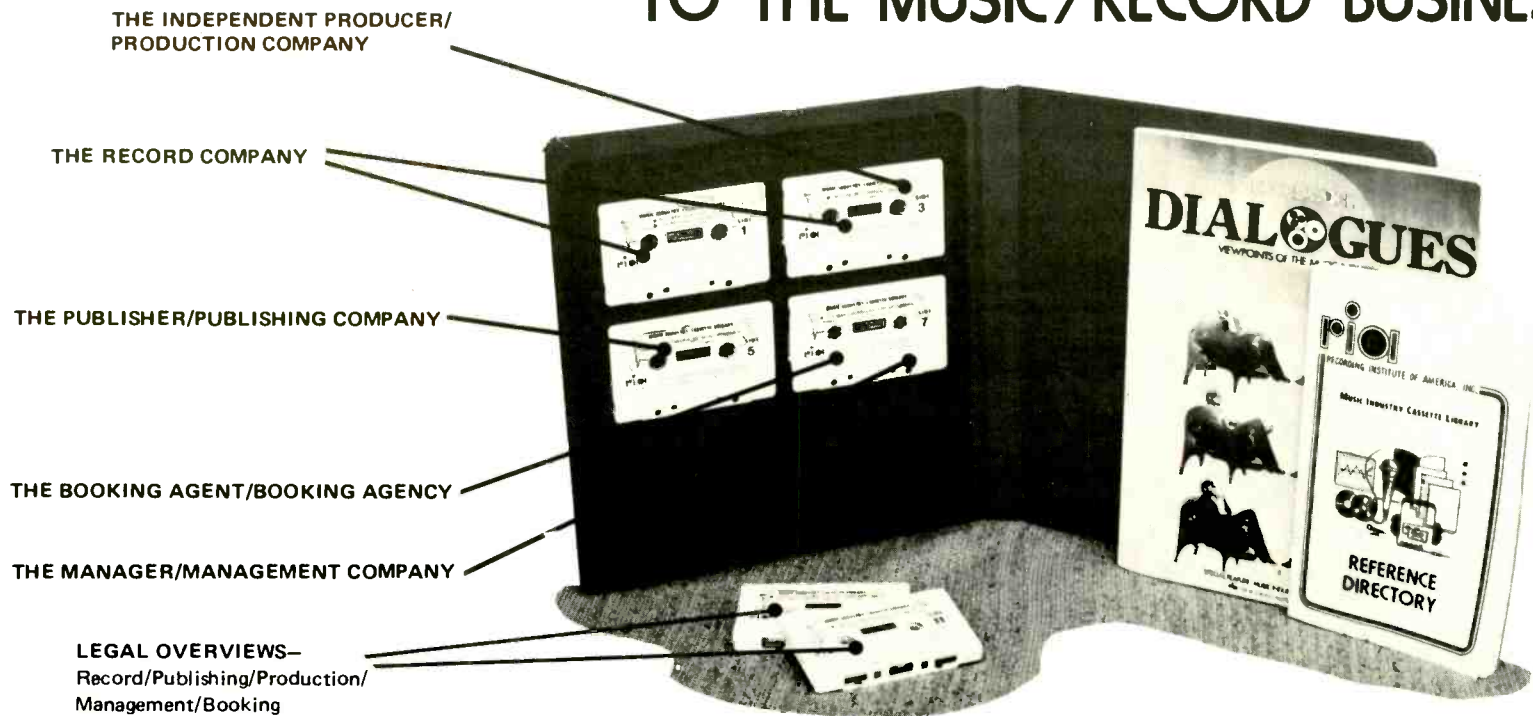
- 1 **YOU'RE THE FIRST, THE LAST, MY EVERYTHING** BARRY WHITE/20th Century
- 2 **OH YES, YOU'RE BEAUTIFUL** GARY GLITTER/Bell
- 3 **YOU AIN'T SEEN NOTHING YET** BACHMAN-TURNER OVERDRIVE/Mercury
- 4 **LONELY THIS CHRISTMAS** MUD/Rak
- 5 **GONNA MAKE YOU A STAR** DAVID ESSEX/CBS
- 6 **MY BOY** ELVIS PRESLEY/RCA
- 7 **TELL HIM HELLO**/Bell
- 8 **JUKE BOX JIVE** RUBETTES/Polydor
- 9 **IRE FEELINGS (SKANGA)** RUPIE EDWARDS/Cactus
- 10 **LUCY IN THE SKY WITH DIAMONDS** ELTON JOHN/DJM
- 11 **GET DANCIN'** DISCO TEX AND THE SEX-O-LETTES/Chelsea
- 12 **MAGIC PILOT**/EMI
- 13 **TOO GOOD TO BE FORGOTTEN** CHI-LITES/Brunswick
- 14 **STREETS OF LONDON** RALPH McTELL/Reprise
- 15 **WILD ONE** SUZI QUATRO/Rak
- 16 **JUNIOR'S FARM** PAUL McCARTNEY AND WINGS/Apple
- 17 **COSTAFINE TOWN** SPLINTER/Dark Horse
- 18 **WHERE DID ALL THE GOOD TIMES GO** DONNY OSMOND/MGM
- 19 **TELL ME WHY** ALVIN STARDUST/Magnet
- 20 **DOWN DOWN** STATUS QUO/Vertigo
- 21 **WOMBLING MERRY CHRISTMAS** WOMBLES/CBS
- 22 **SHA-LA-LA** AL GREEN/London
- 23 **YOU CAN MAKE ME DANCE, SING OR ANYTHING** FACES/Warner Bros.
- 24 **HOW LONG** ACE/Anchor
- 25 **UNDER MY THUMB** WAYNE GIBSON/Pye

## ALBUMS

- 1 **GREATEST HITS** ELTON JOHN/DJM
- 2 **ROLLIN' BAY CITY ROLLERS**/Bell
- 3 **SHEER HEART ATTACK** QUEEN/EMI
- 4 **DAVID ESSEX**/CBS
- 5 **COUNTRY LIFE** ROXY MUSIC/Island
- 6 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 7 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 8 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 9 **SHOWADDYWADDY**/Bell
- 10 **THE LAMB LIES DOWN ON BROADWAY** GENESIS/Charisma
- 11 **PROPAGANDA** SPARKS/Island
- 12 **STORMBRINGER** DEEP PURPLE/Purple
- 13 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 14 **SMILER** ROD STEWART/Mercury
- 15 **DAVID LIVE** BOWIE/RCA
- 16 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 17 **THERE'S THE RUB** WISHBONE ASH/MCA
- 18 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 19 **MUD ROCK** MUD/Rak
- 20 **THIS IS THE MOODY BLUES**/Threshold
- 21 **IT'S ONLY ROCK 'N ROLL** ROLLING STONES/Rolling Stones
- 22 **REMEMBER YOU'RE A WOMBLE** WOMBLES/CBS
- 23 **BORBOLETTA** SANTANA/ CBS
- 24 **HEY GLITTER BAND**/Bell
- 25 **SERENADE** NEIL DIAMOND/CBS

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## Record World en España

By FERNANDO MORENO

■ A mi director y amigo **Tomas Fundora**:

Hace ahora el próximo día trece de Diciembre, tres años que un grupo de personas se reunió en la ciudad de Valladolid y pensó, nada más y nada menos, que en fundar un festival de la canción, pero no un festival cualquiera, sino un festival que como símbolo y premio (aparte del metálico) fuese una Paloma. Sí Tomás, una "Paloma," ya que este festival se iba a llamar "Festival De La Canción De La Paz." Es bonito ¿verdad?. Entre estas personas estaban **Maria Teresa Inigo**, directora de la Radio La Voz de Valladolid, Premio Ondas y ahora Medalla de Plata por el Cincuentenario de Radio Barcelona (SER) **Felix Rivera**, Jefe de Programación y **Jose Felín**, investigador y gran profesional de la Radio, bueno, ya estaba la idea, pero . . . ¿se podría poner en práctica?, ¿Preguntas, consultas, viajes, escritos, ¿tendremos subvención de nuestra casa central (Cadena REM)? ¿no le haremos un poco la competencia si ellos organizan el Festival de la Canción de Benidorm)! Cuantas preguntas sin respuestas! Pero la idea era tan bonita, tan hermosa, que gentes que piensan de esa manera nunca les pueden salir las cosas mal y con la ayuda de **D. Leon Delestal** empieza la gran aventura. El día doce de Diciembre de 1,971, empezamos a llegar al Hotel Olid de Valladolid las personas que formamos esta gran familia del Show business. Cantantes, Manager, Periodistas, Locutores, Musicos, Coros, Compositores y un largo etc. . . ¿cual es mi habitación?, ¿ha llegado fulano? ¿has escuchado algunas de las canciones? . . . el maremagnum

es el consadibod en estos casos y empiezan a surgir las anécdotas. Si me permites, te cuento algunas. Estabamos reunidos en el despacho de **Maria Teresa Inigo** comentando la no llegada de una de las cantatas participantes que se sabía había salido de Madrid hacia bastante tiempo, toda vez que la distancia que media entre estas dos capitales es de solo 198 Km. Preocupaba su tardanza. En esos momentos, apareció en el despacho, y al preguntarle que había pasado, dijo que nada ¿por qué?. Luego nos enteramos que se había ido por Avila, que es como si para ir a Miami desde Nueva York, pasara por Los Angeles (guardando las distancias claro,) sin que ella se hubiese enterado. En el mismo despacho y leyendo las letras que iban a concursar, **Maria Teresa**, enseñó la que había mandado **Miguel Angel Asturias** (premio Nobel). Sabido es que Valladolid es uno de los lugares donde mejor se habla nuestro idioma, **Maria Teresa** con su magnífica dicción nos recreó el oído con esas bellas estrofas y luego, hizo que las leyera un Andaluz, que también es sabido, no tiene ni mucho menos esa calidad de dicción. El resultado ya te lo puedes imaginar, risas van y risas vienen a costa de este señor que dicho sea de paso era yo. Pero la más bonita de todas, fué la de la primera noche del Festival cuando ya todo había terminado nos quedamos en el salon del hotel tomando unas copas. Entonces nadie se acordó de que ni era mejor ni peor y por primera vez en mi vida, vi como todos, Todos, hicieron lo que sabían sin pensar si lo harian bien o mal ya que era lo que sentir en esos

(Continued on page 45)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Raúl Cervantes Ayala**, colega mexicano premiado por **Record World** como el "Periodista Especializado del Año" en nuestra Selección Anual de Valores 1974" es un hombre sincero. No es mi costumbre publicar cartas dirigidas a este redactor por buenos amigos. **Raúl Cervantes Ayala** es amigo de toda Latinoamérica. Quiere todo lo nuestro. Su carta es . . . nuestra carta . . . Dice así el gran mexicano :

Recibe el saludo de tu hermano, el cariño y la estimación que bien te mereces, presiento desde el inicio de ésta carta que será una de las más largas ue haya escrito en mi vida y aún así me quedaré corto en hacerte patente mi agradecimiento y todo cuanto ocurrió hasta ahora, producto de la reciente designación conque se me honró en **Record World**, así que te ruego me perdones éste abuso.

Nosotros los que por medio de la palabra impresa, comunicamos a un mundo con oro, que hablamos e informamos de los artistas, quienes son los seres más privilegiados de la tierra, porque llevan en su voz y su presencia el amor y la comprensión para identificar en el mundo la paz y la amistad, son los ganadores de trofeos y distinciones, un mérito y un estímulo a su esfuerzo, éste es para nosotros mismos lo más natural, sin embargo cuando de pronto se invierten los valores y se nos coloca en el sitio de los trunfadores, es en verdad apasionante, llena de orgullo y se arruga el corazón por tan distintas emociones.



Raúl Cervantes Ayala

Tomás, no me podía quedar callado y rompí mi silencio para expresarte por éste medio la gratitud, al mismo tiempo dar rienda suelta a mis sentimientos, porque a nadie mejor que a tí se los puedo decir:

Amo a mi tierra porque en ella nací, porque también en ella nacieron mis hijos, sueño para ellos una América sin fronteras, porque me siento latinoamericano. No es un reproche, pero todos los reconocimientos hasta ahora los llevo recibidos en el exterior y cada día que pasa hay más, se acrecenta lo que realizaste desde las páginas de **Record World** y por más que me aferro al abecedario, no creo encontrar las mejores palabras para decir "Gracias", ya tendré oportunidad de encontrarme contigo en cualquier esquina del mundo para hacerlo personalmente, aquí está hablando el corazón y los sentimientos, justamente lo que me impide hacer la mejor expresión; pero mi diestra en la distancia y el abrazo sincero van a tu encuentro.

En éste momento son las 3 de la mañana, frente a la máquina lloro de emoción y alegría, ésta "Remington" que como la tuya es la que sabe de todas nuestras verdades. Son muchos los momentos emocionantes, los que me estremecen de pies a cabeza, los primeros ocurrieron en Perú, a mi llegada al aeropuerto, los colegas periodistas ya sabían y me dieron una magnífica recepción por la distinción de "Record World", otro tanto ocurrió en la ciudad, salimos a Trujillo y en el Hotel de Turistas que tu conoces ante los periodistas, comentaristas, artistas y leones, **David Odría** me hizo la gran distinción y habló de tu persona sobre la designación, recibí una enorme serie de abrazos sinceros y como en aquel 1968, cuando tú estuviste, nos volvimos a convertir en una familia, artistas, compositores y jurados.

Ya de regreso en Lima después del triunfo de **Patrizio** con la canción de **Chamín Correa**, "Volverás", hubo varios reconocimientos más; pero el extraordinario fue el realizado por CICO FOLPE (Circulo de Comentaristas del Folclore Peruano), me dieron la gran sorpresa cuando fuí solamente a dar un saludo a sus oficinas, ellos saben que rehuyo a last distinciones; pero ésta vez me pescaron facilmente. Al llegar solamente estaban tres personas, lo que dió confianza para sentarme y platicar coa "Picaflor de los Andes", el magnífico locutor y cantante que desgraciadamente está paralizado de sus dos piernas,

(Continued on page 46)



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By FERNANDO MORENO

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MFSB—CBS
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DALIDA—Poplandia
4. **DEJAME CONOCERTE**  
PAUL ANKA—Hispavox
5. **CONVERSACIONES CONMIGO MISMO**  
JUAN PARDO—Ariola
6. **TOMAME O DEJAME**  
MOCEDADES—Zafiro
7. **ENTRE DOS AGUAS**  
PACO DE LUCIA—Fonogram
8. **QUIERES SER MI ANAMTE?**  
CAMILO SESTO—Ariola
9. **ACTITUDES**  
ROBERTO CARLOS—CBS
10. **COMPESINA**  
JOAN MANUEL SERRAT—Zafiro

### Brazil

By OLAVO A. BIANCO

1. **FEELINGS**  
MORRIS ALBERT—Charger/Beverly
2. **PORQUE CHORA A TARDE**  
ANTONIO MARCOS—RCA
3. **DON'T LET ME CRY**  
BOBBY CRIMSON—Copacabana
4. **ANIMAIS IRRACIONAIS**  
DOM & RAVEL Beverly
5. **TEARS**  
CHRISTIAN—Young/Fermata
6. **ROCK THE BOAT**  
THE HUES CORPORATION—RCA
7. **I SHOT THE SHERIFF**  
ERIC CLAPTON—RSO/Phillips
8. **SOLEADO**  
DANIEL SENTACRUZ ENSEMBLE—EMI/Odeon
9. **YOU'RE HAVING MY BABY**  
PAUL ANKA—UA/Copacabana
10. **SEMPRE LHE DIREI**  
WANDERLEY CARDOSO—Copacabana

### Venezuela

By CLEMENTE VARGAS JR.

1. **DOS COSAS**  
LOS TERRICOLAS
2. **COMO NO VOY A QUERERTE**  
DANIELO
3. **EL MAPEYE**  
CHEO FELICIANO
4. **LA NOCHE DE CHICAGO**  
MIRLA
5. **TREN DE MEDIA NOCHE E GEORGIA**  
GLADYS KNIGHT & THE PIPS
6. **PERECE SER**  
LEO DAN
7. **MI GUITARRA**  
JUAN PARDO
8. **TE HE PERDIDO**  
HENRY STEPHEN
9. **TOMAME O DEJAME**  
MOCEDADES
10. **LA TARDE ESTA LLORANDO Y ES POR TI**  
ANTONIO MARCOS

### New York

By EMILIO GARCIA

1. **POR EL AMOR DE UNA MUJER**  
DANNY RIVERA—Velvet  
JULIO IGLESIAS—Alhambra
2. **PRUEBA DE AMOR**  
TANIA—Top Hits
3. **POR QUE AHORA**  
VITTIN AVILES—Alegre
4. **SONANDO CONTIGO**  
LILY & EL GRAN TRIO—Montilla
5. **OYE LOCUTOR**  
PELLIN RODRIGUEZ—Borinquen
6. **RUMBO AL SUR**  
JULIO JARAMILLO—Audiorama
7. **CONTIGO QUISIERA ESTAR**  
RODOLFO—Fuentes
8. **HASTIO**  
SOPHY—Velvet
9. **TE LO PIDO DE RODILLAS**  
LOS IRACUNDOS—Arcano
10. **A FLOR DE PIEL**  
JULIO IGLESIAS—Alhambra

## Albums

### Spain

By FERNANDO MORENO

1. **EL SONIDO DE FILADELFIA**  
MFSB—CBS
2. **VIAJE AL CENTRO DE LA TIERRA**  
RICK WAKEMAN—Ariola
3. **FUENTE Y CAUDAL**  
PACO DE LUCIA—Fonogram
4. **CARIBOU**  
ELTON JOHN—EMI
5. **CONVERSACIONES CONMIGO MISMO**  
JUAN PARDO—Ariola
6. **WAR CHILD**  
JETHRO TULL—Ariola
7. **MOCEDADES 5**  
MOCEDADES—Zafiro
8. **GRANDES EXITOS**  
SANTANA—CBS
9. **JOAN MANUEL SERRAT**  
J.M. SERRAT—Zafiro
10. **ANKA**  
PAUL ANKA—Hispavox

### Brazil

By OLAVO A. BIANCO

1. **CANTA, CANTA MINHA GENTE**  
MARTINHO DA VILA—RCA
2. **CONTO DE AREIA**  
CLARA NUNES—Odeon
3. **CORRIDA DO OURO**  
TRILHA DE NOVELA—Som Livre—RCA
4. **LISBOA ANTIGA**  
ROBERTO LEAL—RGE
5. **FLASH BACK "EXCELSIOR"**  
DIVERSOS—Som Livre—RCA
6. **GITA**  
RAUL SEIXAS—Phillips
7. **YOU TURNED MY WORLD AROUND**  
FRANK SINATRA—Reprise—Continental
8. **CICATRIZES**  
ANTONIO MARCOS—RCA
9. **NOITE DE DESEJOS**  
ODAIR JOSE—Polydor
10. **O GRANDE GATSBY**  
TRILHA DE FILME—Paramount Fermata

## En España (Continued from page 44)

momentos, te doy mi palabra que ésta ha sido lo más bonito que he visto en mi vida. Pero vuelvo a lo de antes. Por fin se abre el telón y la voz anuncia. ¡Señoras, Señores, Muy Buenas Noches. Este Es El Primer Festival De La Cancion De La Paz. Todos los sinsabores, el cansancio, las angustias, y las fatigas, desaparecen y despues de muchos días, Maria Teresa, Felix Manolo Diaz Criado, "Himno a la omisión de sus nombres) pueden dormir tranquilos, su idea, esa idea que parecia un sueño se ha hecho realidad, han creado el "Primer Festival Del Mundo que canta a la Paz y es presisamene te una mujer de Paz, Betty Missiego, quién con la canción de Manolo Diaz Criado, "Himro a la Paz" es la rimera ganadora del mismo, despues, viene otro y otro, hasta llegar a esta edición que como las anteriores, tendrá el éxito que sus fundadores pensarán un día del año 1971.

Tomás, todo este prologomono ha sido debido a que recabo tu ayuda para que en la Vedición, canten a la Paz nuestros pueblos hermanos de Hispanoamérica,

que todo aquel que quiera la Paz para el y par los suyos venga, que no se cierre aquí en España, que el Festival sirva para unir en unos días las ilusiones del mundo— que falta le hace — que nos demos las manos para decir a los cuatro vientos que basta ya de violencias y lo vamos a decir de la manera más bonita, cantando. Que se enteren que en un puntito de España y gracias a los corazones de sus gentes y en especial a ese grupo que lucho por todo esto, todavía se cree en la unión de los pueblos, en la hermandad de las razas, en la convivencia, en todas estas cosas que estamos tan necesitados. Tomás, muchos favores te he pedido en mi vida y muchos me quedan aun por pedirte, pero ninguno tiene la importancia de este, te conozco y se que te va a gustar la idea y que desde este instante voy a contar con tu ayuda, pues lo merece. Las bases del Festival son las normales, y para el próximo te las enviaré para su publicación, solo a titulo informativo te diré que los premios son los siguientes: Primero, Paloma

(Continued on page 46)

## Record World en Colombia

By LAZARO VANEGAS V.

■ Y lo habíamos escrito: Fracaso Camilo Sesto en su segunda venida. Resulta que todo extranjero que venga tiene que presentarse gratis ante el pueblo en un sitio al aire libre denominado "Media Torta". Pero el empresario de Camilo no le advirtió. Total, las autoridades detuvieron al español. Todo se arregló cuando Camilo tuvo que pagar la multa y arreglar maletas hecho un furia para Panamá. Mejor dicho Camilo no ganó ni cinco centavos con

esta venida a Colombia. En cambio La Sonora Matancera con Nelson Pinedo, Daniel Santos, Celio Gonzalez y Carlos Argentino Torres fué la locura. Tuvimos el agrado y honor de haber sido el maestro de ceremonias de todos ellos en Bogotá y palabra que jamás habrá una agrupación y unos cantantes como ellos. Honor para Colombia reunirlos después de tantos años para este "Festival Im-

(Continued on page 46)



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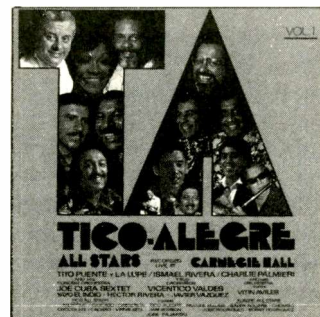
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This double fold LP includes a 4 page souvenir photo booklet.

## Nuestro Rincon (Continued from page 44)

per esto no es impedimento para que siga en la grabación de los discos y de continuar en su programa de radio.

Poco a poco se fueron apareciendo los locutores, los periodistas, artistas y demás, fueron 18 maravillosos oradores que me recordaron last distintas misiones que llevo cubiertas en el Perú, su agradecimiento estuvo presente en todo momento y más que nunca por la designación. Ante tales elogios perdí materialmente la voz. Te puedo asegurar que nunca antes me ocurrió, quise hablar y en lugar de voz brotó el llanto de mis ojos, ésta vez no pude todo lo elocuente que soy normalmente ante las personas y ante los micrófonos. Mi arma favorita no pude usarla y sobre el llanto me entregaron un gigantesco diploma firmado por todos los colegas. Me lo entregó Lorena Carhuaz una de las triunfadoras en la fase del canto criollo del Festival de Trujillo. Sin darme tiempo a reponerme, vinieron las medallas a manera de condecoraciones, con los listones rojo y blanco de la tierra peruana.

No me olvidé de tu persona en ese instante y bien que me hacian falta algunas palabras, algo así como: "Andele Hermano Raul," Adelante! . . . me repuse después de varios minutos, en tanto me adornaban con "El Tumi", me entregaron también "El Amauta de Oro" y cuanto al fin pude hablar, aparecieron micrófonos por todos lados y me grabaron cuanto dije:

"Arisas y cantantes, locutores y periodistas, que van por el mundo, unos con la canción, otros con la voz y aquellos con la palabra impresa, luchan por igual, unifiquemos las fuerzas y los medios para lograr una mayor proyección de América; para dejar una profunda y maravillosa huella latinoamericana, en el espacio, en los impresos y en todo aquello que nos permita viajar por el mundo, porque esa labor y su esfuerzo se acumularán por todos los puntos cardinales para crear los monumentos del sonido y así como se terniza la piedra con el tiempo, así los hombres y los artistas llevaremos de boca en boca, de impreso a impreso, la razón del canto nuestro que tendrá multiples imágenes en el sonido de los discos que permanecerán más allá de nuestras propias vidas."

Han pasado momentos inolvidables en numerosos sitios y lo próximo por ocurrir será el día a primero de diciembre próximo en el "Little Caesar's" de Los Angeles, California, donde un grupo de 200 amigos se reunirán para darme un agazajo y entregarme un trofeo. El Circulo de Cronistas, las gentes de los discos y otros medios estarán presentes, así como el maestro Venus Rey, el líder de los músicos mexicanos y Max Herman de los músicos de California. De regreso a México iré a Villahermosa, Tabasco al X Congreso Nacional de Locutores que llevará el nombre del finado "Rubén Zepeda Novelo" y en éste Congreso también habrá un reconocimiento para tu servidor, esto ocurrirá del 5 al 7 de diciembre. Más adelante me confirmarán el día en que para igual suceso debo de estar en Guayaquil, Ecuador.

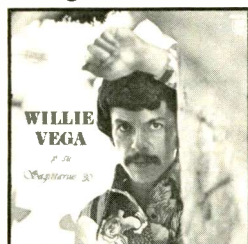
Que más te puedo decir de cosas tan importantes que ocurren en éste "tundemáquinas", quien se creía corazón de piedra y ahora lo sacuden las emociones. Este es un año feliz gracias a tu persona!

**Raul Cervantes Ayala**, Mexican newspaperman, was named by **Record World** as "Trade Newsmen of the Year" in our Annual Awards 1974. Even though it is not our usual procedure to print letters addressed to this writer in a personal way, his letter is so touching, sincere and beautiful that I am printing it this week in my column. In it, Raul expresses his thanks to **Record World** and offers a complete and detailed resume of all awards, recognitions and honor mentions that he has received since **Record World** started it all for him. **Raul Cervantes Ayala**, brilliant newspaperman deserves this and much more.

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**WILLIE VEGA**  
y su  
**Sagittarius 30**



Mate 034

Los Grandes Exitos de  
**ALEJO DURAN**



Mate 032

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RECORD  
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# LATIN AMERICAN ALBUM PICKS

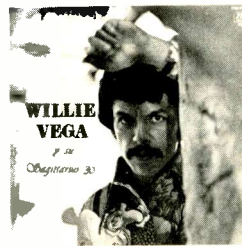


### VOLUMEN II

**LATIN DIMENSIONS—Mericana XMS 126**

Nueva producción de los Latin Dimensión dirigidos por Mike Martínez en la cual resaltan "El Fumigador" (Martínez-Lew), "Ay, Guajira" (Martínez-Contreras), "El que Tenga Sabor" (Lew-Contreras) y "En Esta Navidad" (J. Sánchez).

■ New album by Latin Dimensions that could make it big! Powerful package! "Qué Decida el Corazón" (T. Contreras), "Qué pasa, Doña Lidia?" (E. Lebrón) and "Qué salsa tiene esta Orquesta" (Martínez-Contreras).

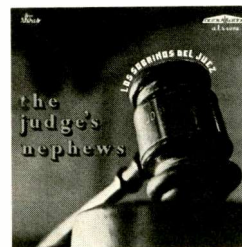


### Y SU SAGITTARIUS 30

**WILLIE VEGA—Mate 034**

El talentoso músico colombiano en excelente producción realizada en Miami. Resaltan "La Gata" (W. Vega), "Ana María" (Vega), "Willie Llegó" (Vega) y "Vieja Luna" (Vega).

■ Talented Colombian musician Willie Vega in an excellent package, produced in Miami by Mateo San Martín. "La Gata" (Vega), "Diana Ivonne" (Vega), "Ritmos y Palmeras" (Vega) and "Boobie" (R. Puente).



### LOS SOBRINOS DEL JUEZ

**THE JUDGE'S NEPHEWS—Audio Latino ALS 4070**

Los Sobrinos del Juez están barriendo con "Mortifica" y "Harina de Maíz" contenidas en esta grabación en la cual también resaltan "Celia Inés" (E. Elmer), "Ofrenda" (Javier Oliva), "Por que Será?" (E. Elmer) y "Si tú Quieres" (E. Elmer). El grupo es conocido en el mercado norteamericano como The Judge's Nephews.

■ The Judge's Nephews are smashing with "Mortifica" (E. Elmer) and "Harina de Maíz" (E. Elmer). Also in this impact package: "Stay by Me" (J. Oliva), "Corner Beef Hash" (J. Oliva) and "Celia Inés" (E. Elmer). Wooww!



### RECORDED LIVE AT CARNEGIE HALL

**TICO-ALEGRE ALL STARS VOL. 1—Tico CLP 1325**

Quizás la gente más talentosa en el mundo de la salsa en una grabación en vivo realizada en el Carnegie Hall en la noche del gran concierto. Tito Puente, Charlie Palmieri, La Lupe, Ismael Rivera, Vicentico Valdés, Joe Cuba Sextet, Yayo el Indio, Candido, Meñique, Cabreita, Chocolate, Cachao, Chombo, Frankie Malabe, Javier Vazquez, Hector Rivera, Vitin Aviles, Barry Rogers, Vinnie Bell, Fajardo, Bobby Rodríguez y más. Genial mezcla y producción de Joe Cain.

■ Perhaps the most talented salsoul people in the world together in a live recording at Carnegie Hall. Great mixing! Astonishingly good! "Tito's Odyssey," "Confusion," "Chango," "Son tus Celos," "La Cosa Alegre," "Sale el Sol," "Boom Boom Lucum," more.

## En Colombia

*(Continued from page 45)*

posible." Hace cinco o seis años ya lo habíamos hecho en Cali cuando presentabamos a **Daniel Santos** y a **Celio** en el año 64. Viendo este triunfo se puede afirmar que lo viejo prevalece ante lo moderno. Había que ver chicas go-go y melendos bailando en el Coliseo de Bogotá un "Muñeco de la Ciudad" o "Besito" *(Continued on page 48)*

## En España

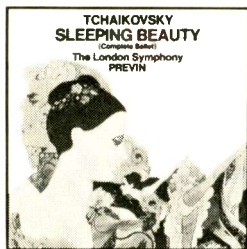
*(Continued from page 45)*

de Oro y 3.000 \$ a la canción ganadora. Segundo, Paloma de Plata y 1.000 \$ a la mejor letra. Tercero, Paloma de Bronce y 500 \$ al mejor interprete. Como veras, pequeños, pero mas — que premios son incentivos, al verdadero premio es el concursar, el trabajar por y para la Paz. Te esperamos para el próximo Diciembre. ¡Ya estás invitado!

### TCHAIKOVSKY: SLEEPING BEAUTY

Previn—Angel SCLX-3612

A remarkable recording by Andre Previn and the London Symphony Orchestra of one of Tchaikovsky's greatest scores. Previn makes it eminently danceable—anyone can visualize the stage action—and draws sumptuous sound from the LSO. Beautifully recorded and filled with a sense of the theater, this is a record to hear and rehear.



### JOPLIN: PIANO RAGS, VOL. III

Rifkin—Nonesuch H-71306 71305

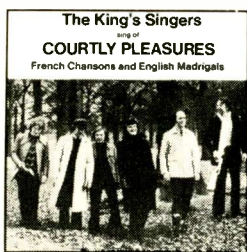
To no one's surprise Joshua Rifkin has turned out another splendid record of Joplin full of the special grace and style he always imparts to this music. The surprise on the disc is the fresh new approach to such now familiar Joplin as "The Cascades" or "Sugar Cane." A definitive record, beautifully produced.



### KING'S SINGERS SING OF COURTLY PLEASURES

Angel S-37025

During the Christmas season it would be hard to find a more appropriate or delightful record than that just issued by the King's Singers. Perfectly blended and as anti-musty as anyone can imagine, here is English and French madrigal singing of the highest quality.



### TCHAIKOVSKY, PROKOFIEV: PIANO CONCERTO NOS. 1, 2

Joselson; Philadelphia Orchestra, Ormandy—RCA ARL 1-0751

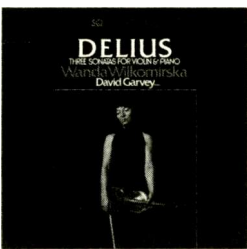
Ted Joselson is only 23 years old; his playing on this recording shows extraordinary musical ability and technical prowess. Ably accompanied by Eugene Ormandy, he makes the Prokofiev much more meaningful and expressive than he did recently in live concert. An important record.



### DELIUS: VIOLIN SONATAS

Wilkomirska—Connoisseur Society CS 2069

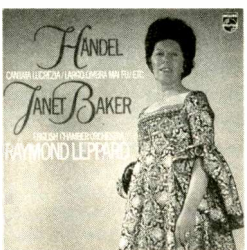
A very interesting record offering three Delius violin sonatas. One can hear the characteristic dreaminess of the English master coupled to a more open soulfulness, if not anguish. Miss Wilkomirska, beautifully accompanied by David Garvey, employs a pointed tone with a generous vibrato.



### JANET BAKER SINGS HANDEL ARIAS, CANTATA

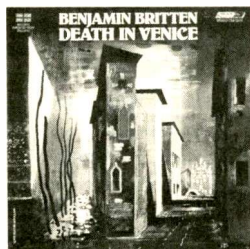
Philips 6500 523

Those legions of Handel lovers who purchase Rampal's Flute Sonatas should join with those who admire Miss Baker's considerable art for this stupendous record. She manages accurate, breathtaking fioritura on a level with few peers and no superiors and yet in "Ombra ma fu" summons a fathomless sorrow. Raymond Leppard conducts superbly.



DECEMBER 21, 1974

### CLASSIC OF THE WEEK



#### BRITTEN

#### DEATH IN VENICE

PEARS, SHIRLEY-QUIRK, BEDFORD

London

### BEST SELLER OF THE WEEK

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London

#### SAM GOODY/N.Y.

BACH: B MINOR MASS—Karajan—DG

EUGENE FODOR VIOLIN RECITAL—RCA

HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA

ORFF: DE TEMPORUM FINE COMOEDIA—Karajan—DG

PAGANINI: VIOLIN CONCERTO NO. 6—Accardo, Dutoit—DG

STRAUSS: FOUR LAST SONGS, ARIAS—Price—RCA

JOAN SUTHERLAND SPECTACULAR—London

TCHAIKOVSKY: VIOLIN CONCERTO NO. 1—Fodor, Leinsdorf—RCA

TCHAIKOVSKY: SLEEPING BEAUTY—Previn—Angel

VERDI: AIDA—Caballe, Cossotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel

#### KING KAROL/N.Y.

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London

DELIBES: SYLVIA—Bonyng—London

HERRMANN: CITIZEN KANE—Gerhardt—RCA

IVES: SYMPHONY NO. 4—Serebrier—RCA

JANACEK: JENUFA—Kniplova, Prague Nat'l Theater, Gregor—Angel

PROKOFIEV: WAR AND PEACE—Vishnevskaya, Arhipova—Columbia/Melodiya

VERDI: AIDA—Caballe, Cossotto, Domingo, Cappuccilli, Ghiaurov, Muti—Angel

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

VERDI: OTELLO—Freni, Vickers, Glossop, Karajan—Angel

WAXMAN: SUNSET BOULEVARD—Gerhardt—RCA

#### RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

JORGE BOLET AT CARNEGIE HALL—RCA

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London

CHOPIN: PIANO MUSIC—Horowitz—Columbia

HANDEL: ARIAS—Baker—Philips

JANACEK: JENUFA—Kniplova, Prague Nat'l Theater, Gregor—Angel

JOPLIN: PIANO RAGS, VOL. III—Rifkin, Nonesuch

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

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

#### FRANKLIN MUSIC/PHILADELPHIA

ALBINONI: ADAGIO—Marriner—Angel

HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA

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

RAMEAU: LES INDES GALANTES—Malgoire—Columbia

ARTUR RUBINSTEIN: TEN GREAT PIANO CONCERTOS—RCA

STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA

TCHAIKOVSKY; PROKOFIEV: PIANO CONCERTOS NOS. 1, 2—Joselson, Ormandy—RCA

VERDI: OTELLO—Freni, Vickers, Karajan—Angel

VERDI: RIGOLETTO—Berger, Pearce, Warren, Cellini—Victrola

VERDI: IL TROVATORE—Milanov, Barbieri, Bjoerling, Warren, Cellini—Victrola

#### RECORD & TAPE COLLECTORS/BALTIMORE

AFTER THE BALL—Morris, Bolcom—Nonesuch

ALBINONI: ADAGIO—Marriner—Angel

BERLIOZ: SYMPHONIE FANTASTIQUE—Davis—Philips

BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London

CORELLI: CONCERTO GROSSI OP. 6—Marriner—Argo

GERSHWIN: COMPLETE ORCHESTRAL MUSIC—Slatkin—Vox

MOZART: DIE ENTFUEHRUNG AUS DEM SERAIL, DER SCHAUSPIELDIREKTOR—Bohmn—DG

MOZART: PIANO CONCERTO NOS. 20, 25—Brendel, Haitink—Philips

PROKOFIEV: WAR AND PEACE—Vishnevskaya, Arhipova—Columbia/Melodiya

VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA

#### DISCOUNT RECORDS/BOULDER

BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia

HANDEL: MESSIAH—Davis—Philips

MAHLER: SYMPHONY NO. 8—Solti—London

MOZART: COMPLETE VIOLIN CONCERTOS—Oistrakh, Oistrakh—Angel

ORFF: CARMINA BURANA—Jochum—DG

RACHMANINOFF: SYMPHONY NO. 2—Svetlanov—Columbia/Melodiya

TCHAIKOVSKY: THE NUTCRACKER—Rozhdestvensky—Columbia/Melodiya

TCHAIKOVSKY: CONCERTO NO. 1—Graffman, Szell—Columbia

TCHAIKOVSKY: SYMPHONY NO. 1—Svetlanov—Angel/Melodiya

TCHAIKOVSKY, SAINT-SAENS: CONCERTO NO. 1, RONDO CAPRICCIOSO—Fodor, Leinsdorf—RCA

## Dialogue (Continued from page 42)

he was, and I look upon him now as one of my closest friends. I see him very often indeed and I'm very fond of him. This is perhaps due to getting wiser or more mature or less competitive.

**RW:** I'm not going to ask you whether you think that Bolivian rhythms are going to dominate the late '70s, but in very broad terms how do you see the mid-term future of the record industry? You started your business life, not your record business, in a slump. Do you think EMI may soon be affected seriously by another such slump?

**Lockwood:** It could be. The record business would suffer terribly if the government were to follow traditional behavior when slumps arise. There's a big change in the situation though from thirty-forty-years ago in that the young have money now. If you keep a policy of near full employment, which I know they will aim to do but I'm sure they won't achieve it, it still means that a young person can earn very good money and have very few responsibilities, such as they still give mum £2. a week. They have no rates to pay, no great expense, until they get married and the whole situation changes. If we follow the pattern of the past, there will be quite a slump in the pop business, but the classical business will keep up much better. I am a little pessimistic about the next two years in the record business. I think we are all going to catch it, but I don't think it will be as serious as it would have been before because governments have different attitudes to life nowadays, which I think will help us. Fortunately it is very difficult to have several different tax rates with VAT, because I'm sure we would have been clobbered in this week's budget if the government could have found a way to do it.

**RW:** I note wistfully that you're a bachelor at the age of seventy. Is a part of the reason for this the peculiar difficulty of reconciling a demanding entertainment industry job with the claims of a family?

**Lockwood:** I think if I'd stayed where I was born and settled down to a sort of ordinary life, I would have got married. I wouldn't have married until I was able to buy a house and do everything, unlike today where people rush into it rather easily. I certainly had the desire in those days to get married, but at the age of nineteen I went to Chile for four and a half years and there were only about thirty English people in the place I was living—so there wasn't a great choice of daughters. Then at the age of twenty-four I spent four years traveling—no permanent home, bags in Paris, bags in Algiers, bags in Germany. I don't think I got back to any base for more than a day every two or three months. I was having a very exciting time. So I really lost the urge and I've never had it since.

I can't say that I've any regrets. There are advantages in not being married as long as you are not lonely. You have your independence, I could have a sleep on Sunday afternoon if I wanted, I could go home tired from the office and not be dragged out to the theatre by some poor woman who's been sitting at home all day and thinks it's time she was taken out. So it hasn't been all minus.

**RW:** The last Prime Minister, Mr. Heath, has recently said that the absence of a wife has hindered him in the sense that there's no back door approach to the throne. Have you felt yourself the less approachable through not being married?

**Lockwood:** No, not at all, but then I'm much more extroverted than Mr. Heath, and I think not being married has probably led me to know many, many more people. At a certain age people are interested in you as a possible suitor for one of the family, so I was invited out an awful lot when I was young. In recent years, of course, I'm invited by all sorts of people to make up numbers where they've got an odd woman. If I'd always had a wife to come along I would have had a closer circle.

**RW:** I think your friends will believe the word retirement of you when we see it. What does relaxation mean to you? Is there anything particularly you want to do, any study, are you going to write your second book?

**Lockwood:** Not unless I find I have time on my hands. I can't foresee at the moment that I'm going to have much spare time. I really like being in the country, walking around, digging holes, and doing some amount of physical work. When the weather's nice I really don't even have time to read the newspapers. I'm out from breakfast until it goes dark. I enjoy that, I was brought up in the country. I've no wish to travel really; I quite enjoy it, but I've been doing it for forty years.

**RW:** You were a director of Hawker Siddeley, Beechams, Laird, Race Course Holdings Trust and several others. Are you resigning?

**Lockwood:** Well, I did resign from all of them, but they've all asked me to stay on. They are all going to go through quite a difficult time

*(Continued on page 52)*

## CONCERT REVIEW

### Well-Packaged Show at Felt Forum

■ NEW YORK—The tight economy has affected the rock concert industry and concert goers, no longer having as much leisure money to spend, have begun to choose more carefully the concerts they attend. Well packaged concerts must be presented in order to consistently attract the rock fans and on November 30, at the Felt Forum, Ron Delsener presented a perfect blend of three rock bands.

Opening act, The James Cotton Band (Buddah), playing to a white audience largely unfamiliar with its music, delivered a tight Delta-Chicago style blues set that featured blues standards "Fever" and "It's Alright" along with other selections from the band's current album "100% Cotton." There was not a lull in the set and James Cotton's pleading vocals and traffic jam harmonica showed the crowd what real blues are about.

The Charlie Daniels Band (Kama Sutra) followed with their brand of straightforward, down

home, southern rock. "Fire On The Mountain," the band's current album, was heavily played and promoted. "Long Haired Country Boy" and "The South's Gonna Do It," two choice cuts from the album, testify to Daniels' feeling that "the only way to hear this band is to hear it live." The guitar, fiddle and vocal work of the mountainous Daniels was the highlight of the set, as he controlled the audience as a caller controls a square dance. (Although Daniels, who has done session work for Bob Dylan and other Columbia artists, was raised in the same neck of the woods and shares the same musical roots with the Allman Brothers, the band's performance drew too much from the Allman-Betts style of music, right down to the two drummers.) The technically proficient set and the band's locomotive beat carried the audience along at a fast pace.

#### Marshall Tucker Band

Classically excellent southern boogie rock is the Marshall Tucker Band's (Capricorn) brand of music. The avid audience warmly welcomed Tucker tunes like "Can't You See" and two from the new album "Where We All Belong," "Ramblin'" and "Take The Highway." The crowd flowed toward and onto the stage when Tucker let out all the stops on "Take The Highway" and once again Allman influences slipped from mouths and instruments.

#### Southern Surprise

Following Tucker's set the audience received a southern surprise when members of the Tucker and Daniels Bands announced they would "play all night." Although "all night" turned out to be only an extra hour, it was a talent-packed sixty-minute jam, the kind that is scarce today on the rock concert stage.

Pablo LaPrelle

### Syreeta To Perform At Image Awards Show

■ HOLLYWOOD, CAL. — Motown recording artist Syreeta has been set to perform at the Beverly Hills—Hollywood NAACP's Eighth Annual Image Awards Dinner and Presentations, announced Bob Jones, chairman of the event.

Image Awards are presented annually to those persons in the motion picture, television and recording industries that have made outstanding strides toward improving the "images" of minorities through entertainment.

The Eighth Annual Image Awards Dinner and Presentations have been scheduled for Jan. 18, at the Hollywood Palladium.

### Belkin-Maduri Prod. Signs Leslie Podkin



Atlantic recording artist Leslie Podkin (center) has been signed by Carl Maduri (left) and Mike Belkin of Belkin-Maduri Productions. Miss Podkin's current single, "He's Only Happy When He's Singing His Song," was recorded at Muscle Shoals, produced by Carl Maduri and Barry Beckett.

### En Colombia

*(Continued from page 46)*

de Coco" de Celio González. La gente gritaba histérica cuando con toda la fuerza de nuestros pulmones dijimos "Y ahora señoras y señores... Danieeeeellll... Santooooos!... Y rematamos diciendo que la emisora que marca la pauta en modernísimo es todo el sistema Radio Visión (antes Radio 15). Tres temas fuertes. "Kung Fu Fighting" de Carl Douglas, "El Indio Lloro" de Génesis y "Tin Man" de América. ¡Y hasta la próxima desde Colombia, el país más hermoso de la América del Sur!



# GOSPEL TIME

By IRENE JOHNSON WARE



■ The **O'Neal Twins**, a dynamic gospel duo who hail from St. Louis, Missouri, celebrated their 25th anniversary on Sunday, November 3, 1974 at 6 p.m. The affair was held at Kiel Auditorium in St. Louis and was quite a success. Featured on the program were the **Staple Singers**, the **James Cleveland Singers**, the **Brooklyn All Stars**, **Rev. Maceo Woods** and **Christian Tabernacle Choir**, the **Inter-Faith Choir** and others. **Roscoe L. McCrary**, **George Logan**, **Columbus Gregory** and **Minister Hosea**

**Gales** were the emcees. The O'Neal Twins record for Shelter Records.

The O'Neal Twins have traveled for many years singing God's praises, and congratulations are in order for a duo that has made great contributions. "I'll Trade a Lifetime" will forever be remembered as one of their most successful recordings.

All companies are asked to send a list of their releases to **Gene Morgan**, manager of Warehouse Records, 73rd Bankcroft-Eastmont Mall, Suite 141, Oakland, California 94605.

**Stan Lewis**, president of Jewel Records, has announced the following gospel releases: "Miracle From the Sky," **Rev. Clay Evans and the Ship**; the **Hopson Family's** "On the Mainline;" "He Didn't Have to Do It," **Warren Donnell Hickman and the San Francisco Inspirational Choir**; "The Dynamic **Ernest Franklin**;" "Yes I Know the Man," **Napoleon Brown and the Southern Sisters**; and "A Gospel Star at His Best," **Rev. Oris Mays**. For deejay copies contact Stan Lewis, Jewel Records, 728 Texas St., Shreveport, La.; (318) 222-0673.

**Bro. Roosevelt White** of KBEC in Waxahackia, Texas is heard every Saturday morning, 8 a.m.—10 a.m. on "The Old Ship of Zion." Send all gospel deejay copies to him.

**Ollie Collins**, gospel recording artist for ABC/Dunhill Records and gospel announcer at KBCA-FM where he is heard 2 a.m.—5 a.m. Tuesday-Saturday, and Sunday 8 a.m.—11 a.m., is now promoting gospel shows in the area. Groups are asked to contact him by writing him at 10525 St. Andrews Place, Los Angeles, California 90047. He also operates Moniques Gospel Records; phone: (213) 750-3834.

**Hoyt Sullivan** of HSE Records and owner of Jimmy's One Stop in Nashville, Tenn., plans to release several new albums in a few weeks, as reported by his daughter **Barbara**.

**Gerri Rogers**, formerly of WAOK radio in Atlanta, is now in sales at Record Shack of Atlanta . . . **Danniebelle** of the **Disciples**, the group who backs **Andrae Crouch**, has an album that can become a great masterpiece with a little help. It's on the Light label. Contact **Billy Ray Hearn** at Word Records, Waco, Texas about deejay copies.

Brother **Prince Dixon** of Los Angeles, formerly of Alabama, is now recording for Joliet Records. He has a new single from a soon to be released lp entitled, "There Is No Excuse." He is accompanied by a quartet from Jackson, Miss. with whom Prince frequently tours. Prince is heard every Sunday morning, over KPFK-FM in Los Angeles from 4-6 a.m. Anyone desiring deejay copies contact **Bruce Bromberg**, P.O. Box 67201, Los Angeles, California 90067; phone: (213) 663-9803.

Gospel Music Workshop of America board meeting will be held in Las Vegas, Nevada, March 18-20, at the Thunderbird Hotel and the Morning Star Baptist Church.

**Freddy J. Angstmann** of International Artist Promotion in Zurich, Switzerland, is interested in getting his favorite group, the **Johnny Thompson Singers** from Philadelphia, Pa. with a recording company. Since 1971 he has booked them to Europe five times for tours and performances at Festivals (Montreux 1972, Budapest, Liublijana, Vizanan and Zurich) and their sixth tour will be from January 20 to April 30, 1975. The group will perform in the following countries: Switzerland, Germany, France, Italy, Holland, Austria, Bulgaria and Hungary.

Johnny Thompson is also the writer of several plays. "Master, I Want To Live" was first, presented in Philadelphia in 1973, and his new play, "The Gospellers," will be presented in Philadelphia January 17-18.

Persons interested in recording this fine young group of talented singers should write to **Freddy J. Angstmann**, International Artist Promotion, P.O. Box 28, ch-8050, Zurich, Switzerland; phone: 01401261.

New releases from Nashboro Records are "Living To Live Again," **Stars of Faith**; "The Best of **Rev. Willingham**;" "All Time Gospel Hits," which features the **Angelic Gospel Singers**, **Alex Bradford**, **Delois Barrett** and the **Barrett Sisters**, the **Voices of Nashville**, the **Supreme Angels**, the **Swanee Quintet**, **Clara Ward** and the **Ward Singers**, **Rev. Isaac**

# FRANCE

By GILLES PETARD



■ The big hit in France is a modernized version of **Guiseppe Verdi's** "Nabucco" by **Waldo de los Rios** (Polydor). Every major record company has already come up with covers. The Latin American composer was in Paris earlier this month, where he guest-starred on **Guy Lux's** TV show "French Can Can," conducting the **Raymond Legrand Orchestra** and a 40-piece choir.

**André Asséo** has been appointed general manager of Polydor. Asséo previously held a managing post at the ORTF, following a long stint as public relations manager with Phonogram . . . Among artists visiting Paris to handle their promo were Motown's **Syreeta** and MGM's **Johnny Bristol** . . . On October 19, **Leonard Cohen** did a four hour show at the Olympia.

Warner Bros. signed a worldwide distribution contract with Editions 23, which includes the whole discographical production of **Francis Lai**, as well as artists **Tiffanie** and **Tom de Lara**. **Bernard de Bosson** (gen. mgr., Warner Bros. and Léo Carrier (Dir. Editions 23) set up the deal . . . **Clementine**, a well-known Parisian disc retailer specializing in U.S. imports, has expanded to distributor for the whole of France. Managers **Alain Blanc** and **Francis Lopato** signed a long-term distribution contract with the German label Ohr, which specializes in progressive music (**Wallenstein**, **Schulze**, **Tangerine Dream**).

Pathé-Marconi coming up with two noise makers: a new album by **Julien Clerc** (scheduled for a three-weeks stint at the Olympia) and a single by **Gilbert Bécaud**, "L'hirondelle" . . . The **Ike & Tina Turner Show** played the Palais des Sports in November . . . Kudos for the Asylum lp "No Other" by **Gene Clark** and producer **Thomas Jefferson Kaye**.

## GMA Meets in Gotham



Officials of BMI, ASCAP and SESAC co-hosted lunch for the quarterly meeting of the Gospel Music Association board of directors, held in New York recently. Pictured from left: **Russ Sanjek**, BMI VP, public relations; **Stanley Adams**, ASCAP president; **Marvin Norcross**, president of the Gospel Music Association, and **Salvatore Candilora**, executive vice president, SESAC.

**Douglas** and the **N.Y.C.C. Choir**, the **Gospel Keynotes**, **Rev. Cleophus Robinson**, the **Gospel Classics**, and **Rev. Morgan Babb**. For deejay copies contact **Shannon Williams** at Nashboro Records, 1011 Woodland, Nashville, Tenn.; phone: (615) 227-5081.

The Annual Convocation of the Church of God In Christ Inc., held in Memphis, November 4-14, was a total success. There were delegates there from every state in the Union, plus some from other countries. **Mattie Moss Clark**, director of the **Mass Choir**, consisting of several hundred voices, did a fantastic job. The Church of God In Christ Inc. is more than three million strong. **J. O. Patterson** is the presiding Bishop.

The Presiding Bishop's Annual Benefit Dinner in support of the Charles Harrison Mason Foundation was held on Saturday, November 9, downtown headquarters (Gold Room), Memphis, Tenn. Mrs. **Julia Mason Atkins** was the coordinator of the benefit dinner.

## Stewart Scores At Royce Hall

■ LOS ANGELES — An enthusiastic audience welcomed RCA recording artist John Stewart to UCLA's fully packed Royce Hall (7). Accompanied by a tight three piece band, Stewart alternated between acoustic and electric guitar, except for a blazing instrumental medley played on the banjo. His pianist, John Douglas, arranged many of the tunes, and Arnie Moore was an obvious crowd pleaser as he and Stewart joked back and forth. They ably performed many of Stewart's popular songs, going back to "California Bloodlines" and "Willard"—several selections that are featured on his "Phoenix Concerts" lp.

Stewart, a truly American songwriter, is equally at home singing tales of horses and hookers as he is at relating adventures in the exotic towns south of the border. Obviously at home with the audience, he developed an immediate rapport through his songs, storytelling and a magnificent early '60s Dylan impression which brought the house down. One of the stronger new tunes in his set is an infectious piece entitled "Survivors." After more than an hour's performance, the audience brought him back for a well deserved encore. For his final number, he was joined by his son, Jeremy on his well known "Never Going Back."

Capitol's Lori Lieberman recently reviewed in **RW** opened the show accompanied by an excellent five piece band. Ms. Lieberman's set included many tunes from her Capitol albums and was highlighted by a light, jazzy arrangement of Dylan's "Don't Think Twice."

Nancy Levine

## Old Blue and Edwards



While in New York for appearances at the Bottom Line and My Father's Place, Atco Records recording artist Jonathan Edwards visited Record World to personally present **RW** associate editor Howard Levitt with a copy of his recently released "Lucky Day" album. Pictured, from left: Edwards' friend and musical cohort Lynn Hall, Edwards, Atlantic/Atco publicity lady Barbara Carr and Ren Grevatt account executive Ida Langsam. Seated are Levitt and Edwards' mascot, Jim (the latter with head turned to Carr's boot).

## First Soundtrack LP Readied by Steady

■ NEW YORK — Steady Records is entering the film soundtrack field with its first entry scheduled for release early in 1975. Its first film track lp is "Tubby The Tuba," an Avco-Embassy release earmarked as the first in a series of animated children's properties.

Appearing on the track are the voices of Dick Van Dyke, David Wayne, Jane Powell, Pearl Bailey, Jack Gilford, Hermione Gingold, Cyril Richard and Paul Tripp.

Filmed in New York by the N.Y. Institute of Technology, the project was produced by Steve Carlin and Barry Yellen of Carlin-Yellen Equities. Animation was done by Sam Singer, veteran creative director who helped develop "Fantasia," "Bambi," "Snow White" and "Dumbo" while with the Disney organization.

Tentative plans have been set for Easter '75 showcasing of the film at New York's Radio City Music Hall.

## Strawbs Set for Tour

■ NEW YORK — Strawbs, A&M Records British recording group, is set for a major North American tour. Booked by American Talent International of New York City, the tour kicks off in Canada at the Art Center, Ottawa, January 31, and goes through the United States, finishing March 9.

Strawbs' new album, titled "Ghosts," is their first in 12 months, and is set for December 27 release.

## Peter Dean's Versatility

■ NEW YORK — Peter Dean's a charmer, and he came up to visit **Record World** with a gleam in his eyes and an armload of tales to tell stemming from his illustrious and versatile background and current activities as a Buddah recording artist.

Some may have heard of him via his nickname, "Snakehips" (it's a dance that he perfected, in case you're curious), while others may recognize the name because he's Carly Simon's uncle, and Dean feels that he has helped inspire her musically. "We're a very close family, and when Carly was younger we used to hang around together," he explained. "She would listen to me and my brother, Dutch, sing and I would teach her some chords on the ukelele." As a matter of fact, Carly sings two duets with her uncle on his latest Buddah release, "Four or Five Times."

Dean started out as a professional baseball player in the Adirondack league but needed some-

## Chips Off the Old Block



Shown spreading some Christmas cheer up at the Record World west coast office are Theodore and Alvin, two of the Chipmonks who, with Santa Claus, dropped by to munch on some nuts and to spread the word about United Artists Records' special re-release of a two-record "Chipmonks" album just in time for the holiday season. "The Chipmonk Song" will also be released as a single. Saying hi to the 'Munks are (from left) **RW**'s Karen Fleeman, Spence Berland and Eliot Sekuler.

## West Signs Mann

■ LOS ANGELES — George Clements, president of West Records, has announced the signing of Steve Mann to the West label. Mann's first album, entitled "Parting's Just A Little Death," is scheduled for release in mid-January.

Clements has also announced two distribution ties for West Records—RR Distributors in Los Angeles, and Music Town Distributors in Nashville. Music Town Distributors will handle distribution of the entire midwest and Southern states. West Records is handled by ABC Record & Tape Sales in the Seattle area.

## CLUB REVIEW

### Dana a Treat At Reno Sweeney

■ NEW YORK — RCA recording artist Dana Gillespie proved to be entertaining on both a musical and character level at a recent (3) Reno Sweeney appearance. She was backed by five skillful musicians (most notably Michael Kamen on keyboards), and the British rocker powerfully brought her personality across to the audience by taking a strong sexual stance during in-between-songs banter and onstage delivery.

Songs rendered were predominantly from her recently-released "Ain't Gonna Play No Second Fiddle" album, most of which were adorned with her own street-brand of eroticism. A powerful love ballad, "Really Love the Man" (which was described as having been "written in a moment of romantic slop-ism" [sic]), was well rendered and received as was the ensuing selection, a tune from the 1920's entitled "Going Crazy With the Blues." These songs, as well as the entire evening's performance, were surrounded with the burlesqueish aura that Ms. Gillespie chose to convey.

The title track of the aforementioned album was performed in a southern rockin' style which was quite becoming, and Ms. Gillespie closed the evening's performance by first going into a softer selection that varied in metallic momentum, "Never Knew," and then onto the heaviest rock and roller of her repertoire, "Get My Rocks Off," thereby leaving the audience feeling the high energy level that she had climactically structured.

Roberta Skopp

Roberta Skopp

## Lightfoot Honored

■ BURBANK — Gordon Lightfoot's recent weekend of New York concerts at Lincoln Center's Avery Fisher Hall served as the occasion for the bestowal of a series of honors.

Lightfoot was presented with the Lincoln Center Bronze Medallion in recognition of the artist's contribution to the center's 10 year old Great Performers concert series. Lightfoot is only the second non-classical artist to be awarded the medallion; Ella Fitzgerald was the other pop performer so honored. The presentation was made by William Lockwood, producer of the Great Performers series for Lincoln Center.

ASCAP presented Lightfoot with two special award plaques in recognition of the success of his two recent hit songs on Reprise Records, "Sundown" and "Carefree Highway."

## ABC Sets Albums By Walsh, Rufus

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced that the label is readying new albums by Rufus, featuring Chaka Khan, and by Joe Walsh for shipment before Christmas. Rufus' new album, "Rufusized," was produced by Bob Monaco, who also produced the group's previous two ABC albums, and will be available in a quadrasonic version as well as in stereo. John Stronach and Walsh himself produced "So What," except for one cut produced by Bill Szymczyk.

## Atlantic Ups Delehant

(Continued from page 4)

Atlantic artists with the proper material and studio.

Delehant was brought into Atlantic's a&r department by Atlantic vice chairman Jerry Wexler in 1968. He was later made assistant to Jerry Greenberg and then director of east coast a&r, the title which he held prior to his current advancement.



Jim Delehant

## Harris Promo Tour

(Continued from page 8)

"Pat Collins Show" and the "AM America" program in addition to conducting several interviews during his visit.

Prior to recording "The Prophet," Harris was featured on an album of his own writings, "I, In the Membership of My Days," and the narrative lp based on "Jonathan Livingston Seagull." His first ventures into recording began in association with the music of Jimmy Webb, a first result of which was the hit "MacArthur Park" from the album "A Tramp Shining."

With music composed, arranged and conducted by Arif Mardin, who also produced the album, Harris speaks the words of Kahlil Gibran on all the classic themes embodied in "The Prophet," including "The Coming of the Ship," love, marriage, children, giving, eating and drinking, clothes, work, crime and punishment, teaching and self-knowledge, friendship, pleasure, religion, death and "The Farewell."

Atlantic Records' vice chairman Jerry Wexler served as executive producer on the album project, together with Ed Mathews.



Eight years in the making, a musical interpretation of "The Prophet" was released recently by Atlantic Records, featuring British actor Richard Harris (center) speaking the words of Kahlil Gibran. Pictured with Harris are Tony Mandich (left), west coast artist relations director, Atlantic Records, and Bob Greenberg, west coast general manager, Atlantic Records.

## War Tours Far East

■ LOS ANGELES — War, United Artists seven-member group, has scheduled a two week concert tour in the Pacific and Far East according to Joel Brandes, executive vice president of Far Out Management.

## The Coast (Continued from page 8)

TV: Paul Anka did his first straight dramatic roll on television when he appeared as a homicidal pimp on CBS' "Kojak" series. Telly Savalas reportedly wants Anka to produce his next album . . . Frank Zappa has just completed editing his first television special, "A Token of His Extreme." In addition to 90 minutes worth of Zappa-music, the show features clay puppet animations by filmmaker Bruce Bickford. The clay puppets include one of Zappa playing a writhing guitar. The \$100 thousand spectacular will be syndicated in the U.S. beginning early next year.

## CONCERT REVIEW

## Genesis Brings Music to Life

■ NEW YORK — Genesis (Atlantic) brought life to their music recently (6, 7) at the Academy of Music. The five-man English band opened their presentation with a complete rendering of their new double album "The Lamb Lies Down on Broadway." Genesis cast a spell with this ambitious 100 minute arrangement that captivated the audience. Genesis on stage is a totally interlocked sight and sound experience. The band was brilliantly bathed in a truly beautiful, fully synchronized display of lighting. The background was a three-screen slide show, providing a pictorial essay relevant to the story. The musical highlight of the piece was a stunning instrumental, "The Waiting Room," complete with flashcan crescendo. Among the other noteworthy selections were "The Grand Parade of Lifeless Packaging" and "It."

### Gabriel Narration

Peter Gabriel, strong voiced lead singer and actor extraordinaire, narrated the bizarre experiences of Rael, the main character in the story. Seated lead guitarist Steve Hackett refrained from extended solos and instead issued short eloquent musical statements. Throughout the night they formed an important ingredient in the overall melodic package. Tony Banks handling various keyboards provided a constant undercurrent of sound, occasionally surfacing as a chorus or simply taking the lead. The band was so tight and well-molded that leads changed quickly and effortlessly; it was difficult to ascertain who was creating which sound. Bass player Mick Rutherford using a double-necked guitar supplied generous doses of lead and rhythm guitar as well. Phil Collins was content to drive and accent the music with a creative display of his percussion powers. A chilling version of "The Musical Box" brought the house to its feet. An encore of that crowd pleaser, "Watcher of the Skies," was provided.

The diverse music Genesis

creates is a cohesive blending of the tastes and talents of its members. Genesis' overwhelming stage presence includes highly innovative costumes, special effects and props, but their use never detracts from the music. They only complement and enhance each other, as Genesis vividly brought their music to life. In Gabriel's own words: "It's a visual and musical concept expressed at the same time."

Matthew Mark

## Sir Names Rose

(Continued from page 4)

Prior to joining Sir Productions, Ms. Rose was executive assistant to Howard Stein of Howard Stein Enterprises.



Jane Rose

## CTI Promotes Two

(Continued from page 4)

ords and the company's distributor, Motown Records. Willis will report directly to Creed Taylor.

Peter Paul, until now talent director for Creed Taylor, Inc., will, in addition, serve as liaison between the artists and the labels. Aside from negotiating formal contracts for all the new artists signed to the labels, he will be in charge of setting up concerts, special "packages," and tours such as the eleven-day engagement last August during which several CTI and Kudu artists played major cities in the United States, Japan and Hawaii.

Whenever necessary, Paul will also be responsible for setting up "live" recording dates, such as the Carnegie Hall reunion featuring Stan Getz, Gerry Mulligan and Chet Baker. The event was recorded by Creed Taylor with the album due for release within a few weeks.

## Dialogue (Continued from page 48)

in the next two years and I think they might like me to help.

**RW:** Your birthday cabaret included clog, sword and broom dances by students. Can you describe the important strand of your life that started with, I think, the Royal Ballet School?

**Lockwood:** I got involved in the Ballet School quite by accident. Lord Thorneycroft was suddenly made a Minister, and at a minute's notice he pushed me in to take over his Endowment Fund Committee. Two or three years later, when Lord Soulbury retired, I was made Chairman of the Royal Ballet School. I was in South America at the time and came back to find that I had been appointed without being asked. I think I've had more pleasure out of the Royal Ballet School than anything else. They really are wonderful, disciplined children—there's no refusing. I've seen seventeen-year olds having to rehearse eight or nine times and looking as if they were going to faint; yet they never turned around to say they've had enough, as happens so often today. They come from all sections of society and all nationalities. All mentally and physically fit.

Then I became Chairman of the Royal Ballet itself and had a close association with Covent Garden. All my life I've delegated everything I could possibly get rid of, and as a result I've always been promoted. Somebody says "We're looking for someone—what about Joe Lockwood" and I get pushed to the top.

**RW:** A friend of mine always finishes his television interviews by asking a question I'd like to ask you: how would you like people to remember you?

**Lockwood:** I don't really expect to be remembered after a few years. I shall be remembered, perhaps, as the third Chairman of EMI, but I shall be remembered in the milling industry because I've written books. I was a milling expert well known internationally and my books have been translated into Russian and lots of other languages. Even in fifty years time someone will wonder who this fellow was because students read his books. I don't expect to be remembered particularly in the record business. I haven't made any great mark. I might be remembered among a whole batch of industrialists of the past generation, but I don't think it's very likely. I don't particularly mind, and I don't know that I deserve to be looked on kindly by these people in EMI who will be left in years to come. Looking back, perhaps I should have been more ruthless. But I certainly ought to have been kinder to the people who worked successfully for EMI, and that's perhaps one thing I regret—that I perhaps have been too busy with problems, and haven't shown the appreciation that I ought to have to the people who were good. ☺

## Country Radio (Continued from page 16)

or ain't." So goes the newest promotion on KTTS in Springfield, Mo. Immediate response has been excellent. The best definition, without using names, wins stereo music center pieces from the station. The station just added a fifth man to the 24 hour news team. According to UPI this makes it the second largest news team (radio) in the state.

Even with the downturn in business reported by many industries, reports reaching here indicate that the slump has not yet generally hit broadcasting. The feeling seems to be that it will become a factor sometime after the first of the year. Collections, at this point, seem to be a bigger problem than the lack of business.

**Ricci Ware**, a fixture around the San Antonio markets for a number of years now doing mornings at KBUC . . . **John Wailin** leaves WUBE in Cincinnati . . . From noon 'til nine p.m. there were no commercials on KLAC (Los Angeles) on December 8. That's the day the Radio-thon benefiting the John Edwards Memorial Foundation (dedicated to serious study, public recognition and preservation of country western music) based at UCLA. All the station's personalities helped emcee the nine hour affair from the Palomino night club. Goal was \$25,000 net, and about a dozen name acts appeared.

KBOX and KYAL of Dallas will lend a helping hand at the "Tex Ritter Roundup and Reunion" held on Dec. 21 in Dallas . . . **June Hunt**, daughter of the Texas Hunt family—the billionaire folk—just signed with Memphis' Truth label. Wonder if she'll be singing on the Lifeline radio program?

Oops! It seems **Dale Eichor** is not going to KERE in Denver as we reported in last week's column, but is staying at KWMT in Fort Dodge, Iowa.

Please forward all Country Radio information direct to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

## Rita and Ringo



20th Century recording artist Rita Jean Bodine rang in the release of her second album, "Bodine, Rita Jean," with an engagement at the Starwood in L.A. and a private party at the Speakeasy, where she is pictured with Ringo Starr.

## Labelle Tours Europe

■ NEW YORK — Rock/soul female trio Labelle has departed for a two week tour of major European countries.

Fresh from a tour of major U.S. cities following their sell-out engagement at N.Y.'s Metropolitan Opera House, Labelle (Nona Hendryx, Sarah Dash and Patti Labelle) are scheduled to engage in an intense press, radio and television campaign in Holland, England, Paris and Belgium. An extensive "Discotheque Promotion" will also be undertaken throughout Europe with the three girls.

## GRC Sets Jan. Release

■ ATLANTA — Michael Thevis, president of GRC Records, has announced the January release schedule for the company's three labels. Included are "Pachuco," by two Mexican brothers; Artist-writer Eddie Reeves' debut album on GRC; the Counts' "Funk Pump;" and Moe Bandy's follow-up to "I Just Started Hatin' Cheatin' Songs Today."

## Goodman Ampex VP

■ REDWOOD CITY, CAL. — Dr. Sam Goodman, vice president and controller for the Nestle Company, Inc. from 1963 to 1973, has been appointed vice president and chief financial officer for Ampex Corporation, Redwood City, California.

## AM Action (Continued from page 16)

around the country have picked this latest as an lp cut, and now available as a single are switching to regular rotation. The record is #1 at KDWB and WDRQ this week and is added at KILT, WCOL, KQV, WLPL, WBBQ, KKDJ, WAYS and last week added to WIXY. Great potential here.

## Musexpo '75 To Get Special Vegas Rates

■ NEW YORK — Roddy S. Shashoua, president of International Music Industries, Ltd., parent company of International Musexpo '75, which will take place September 21-24, 1975 at the Las Vegas Convention Center, Nevada, has announced that all participants will benefit from special rates at Las Vegas hotels including Caesar's Palace, the new MGM Grand Hotel, the Las Vegas Hilton, The Riviera, and The Landmark, among others, during the run of the show.

## Merilee Kaufman Named Ilson VP

■ NEW YORK — Merilee Kaufman has been promoted to vice president of Bernie Ilson, Inc., a public relations agency, it was announced by Bernie Ilson, president of the firm. Ms. Kaufman has been with the agency for two years as an account executive.

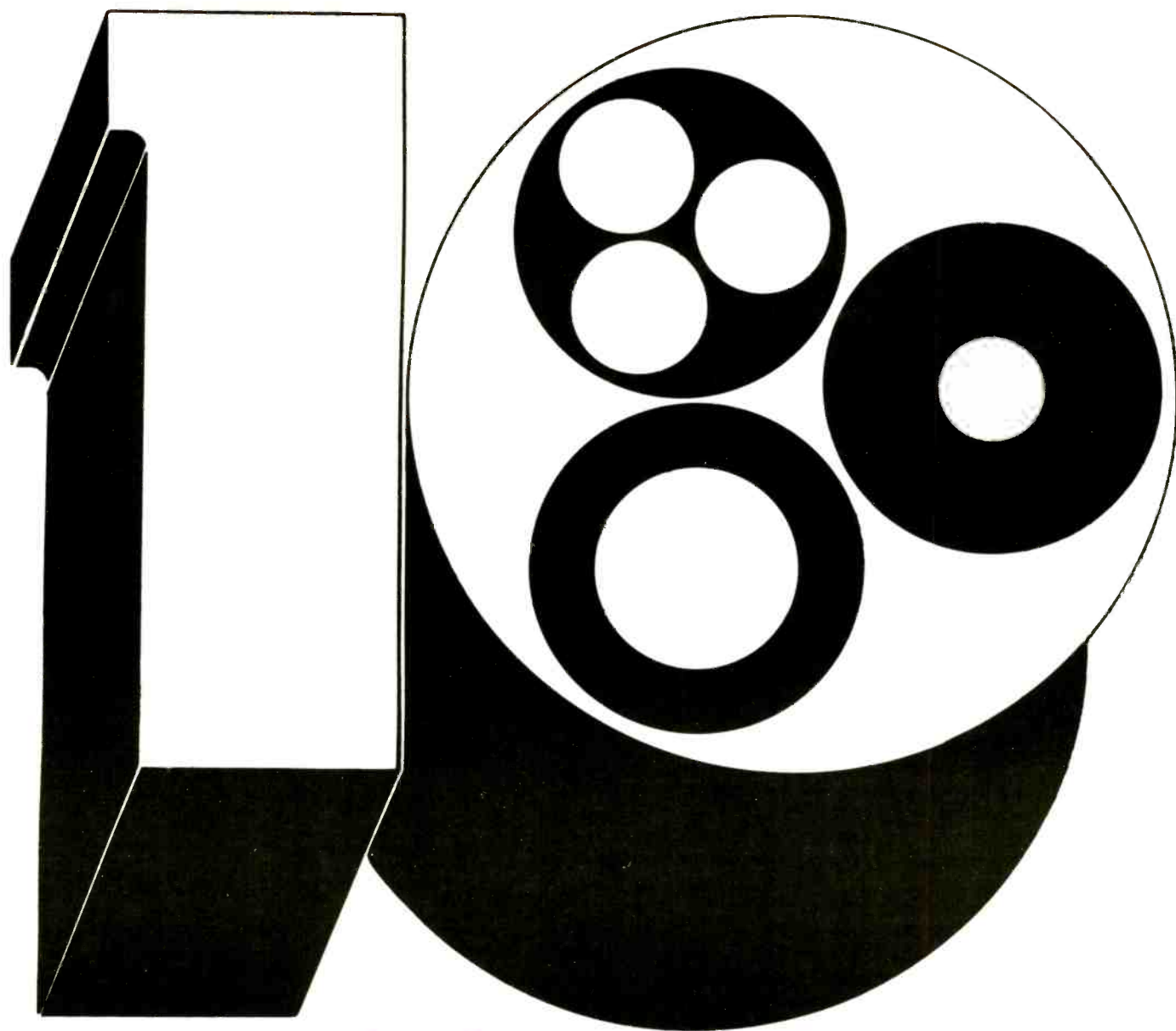
## Corlett to Dark Horse

(Continued from page 4)  
with Capitol Records, as Mr. Harrison's production and record activities are now being administered by Dark Horse, rather than Apple. She is currently working on the marketing/promotional campaign for Harrison's new album, "Dark Horse."

Ms. Corlett will be located at the Los Angeles offices of Dark Horse at A&M Records, 1416 North La Brea Avenue, Hollywood, California.



Elaine Corlett



# KEY FEATURES

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

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

(To Be Continued)

## Brougham Pacts IRDA

■ NASHVILLE — Allen Cash, president of Brougham Records, has announced the completion of a major distribution pact with International Record Distributing Associates.

IRDA will be distributing future Brougham releases, and is currently handling the first "Lullaby," b/w "Talk to Me," by Easy Street. The record was co-produced by Ken Riesz and Cash.

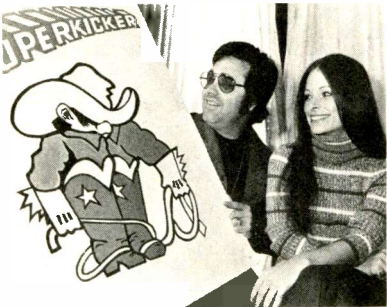
## ABC Signs Eaton

■ NASHVILLE — Connie Eaton has signed a long-term recording pact with ABC/Dunhill Records, Inc., announced executive producer Ron Chancy. Ms. Eaton has already completed her debut single for the label with Chancy producing.

"Lonely Men, Lonely Women," written by Bill Dees, was due for shipment Dec. 3 in both the country and pop fields. Ms. Eaton recorded the recent chart-making hits "Angel of the Morning" and "Too Many Dollars, Not Enough Sense" on the Chart label.

Tom McEntee, promotion manager for ABC/Dunhill and originator of the campaign featuring "Superkicker," announced that the logo will be used to signify the advertising and promotion campaign for the country product.

Ms. Eaton's personal manager, Tandy Rice of Top Billing, is scheduling a series of personal appearances in conjunction with the ABC/Dunhill release.



Ron Chancy (left), producer for ABC Records, shows the "Superkicker" slogan to newly-signed artist Connie Eaton.

## Bryan To Distribute Toro, Ace of Hearts

■ NEW YORK — Bryan Records and Music Companies has signed an agreement to distribute Toro Records of Dallas and Ace of Hearts Records of Nashville, announced Jack Wiedenmann, executive vice president of Bryan Records.

Ace of Hearts Records was recently acquired by Toro Records in negotiations between E. W. Wilson, chairman of Toro, and Earl Richards, director of Ace of Hearts.

### Rosters

Among the recording artists on the Ace of Hearts label are Bobby Lewis, Earl Richards, Bobby Mack, Wild Bill Emerson, Sharon Vaughn and Jim Owens. Toro Records artists are Phil Baugh, Jerry Hayes, Rick Hooper, Cherie Greear and Jake Jacobs.

Bryan Records' roster of country artists includes George "Goober" Lindsay, Mavis Yerby, Billy Larkin and Joey Brock.

Bryan Records is an affiliate of Bryanston Films, whose president is Louis Peraino, and is located at 630 Ninth Avenue in New York City.

## 20th Taps Christian

■ NASHVILLE—Herbert N. Eisenman, president, 20th Century Music Corporation, has announced the addition of Chris Christian to the firm as professional manager in charge of the new Nashville office located at 1511 Sigler Street in Music City. Christian will report directly to 20th's director of professional activities Larry Marks on the west coast.

### Background

Christian entered the music field in 1969 performing with a folk group, Chris, Chris & Lee. Recently, until joining 20th, Christian was associated with Jerry Reed Enterprises as a writer-musician.

# NASHVILLE REPORT

By RED O'DONNELL



■ Publisher Jim Pelton's fur-minded wife Irene said she wanted a "Silver Fox" for Christmas. So Jim has arranged for Santa to bring her a Charlie Rich album.

Kitty Wells' newest Capricorn lp includes songs written by Bob Dylan and Otis Redding. Watch yourself, Kitty, or you'll lose your status as the queen of country music! . . . Fans are adding to Dolly Parton's butterfly collection with such momentos as monogram towels, dishes and costume

jewelry . . . "Before I Met You," a single recorded (for RCA) by German songstar Freddie Quinn, is going to be released simultaneously in the U.S. and Europe. A Cedarwood Music classic.

Conny Van Dyke is accident prone. Latest mishap is a fall in a Beverly Hills, Calif. garage that caused painful back injuries.

Cliffie Stone's Granite label has its biggest single yet in Tex Williams' "Bum, Bum, Bum." Nope, it isn't a follow up to "Tramp, Tramp, Tramp." With a name such as Granite, Cliffie should be going for the hard rock? . . . When Molly Bee decided on her name why didn't she just go ahead and call herself Honey Bee? . . . Reader wants to know what ever hapened to Skeeter Davis. She's still on the RCA recording roster. Phone calls to her home go unanswered . . . Skeeter has a birthday upcoming later this month, so I wish her a happy, happy and a Merry Christmas.

Loretta Long, who is Susan on the Sesame Street TVer, completed a disc session here under direction of Harvey Fuqua, who produces such fine acts as the Nite Liters, Last Stop, Sweet, Rain, Love, Peace and Happiness and New Birth, was the producer. Fuqua, former leader of Harvey and the Moonglows, plans to move to Nashville next month. "I believe," he said, "Nashville is ready for some serious rhythm and blues production."

The locally produced "Hee Haw" series — which features country artists galore—now aired in 217 markets, was viewed in 13 million homes according to the latest survey.

Tanya Tucker's newest Columbia release is "The South Shall Rise Again," written by Bobby Braddock. Tanya now is with MCA but no definite date or producer for her first session on the label—or where the session is to be scheduled—has been announced. I thought Walter Haynes was going to call the shots, but understand he prefers to work with new artists.

Birthcaying: Jim Glaser, Nat Stuckey, Wilf Carter, Bill Carlisle, Jimmy Dickens, Skeeter Willis & Freddie Hart.

Jerry Reed visits NBC-TV's Tonight Show Christmas night, and Mel Tillis is a skedded guest Dec. 27. Burt Reynolds is host that week.

Chet (Mr. Guitar) Atkins owns an Irish Setter named Ginger, and not long ago the premier picker trained the dog to bring the morning and afternoon newspapers to the front doorstep of his home from the driveway, lawn or wherever the carrier tossed it.

Ginger soon became ambitious and expanded her territory. She now roams the neighborhood and returns with papers left for other subscribers.

The result is that Chet, before he leaves for and after he returns home from his office at RCA Records, gathers up the excess of papers, gets on his bicycle—and delivers them to their rightful owners.

(Continued on page 56)

## COUNTRY PICKS OF THE WEEK

**SINGLE** TANYA TUCKER, "I BELIEVE THE SOUTH IS GONNA RISE AGAIN" (Tree, BMI). Tanya cuts into hit territory again, with her unmistakable voice taking on the message that the South's gonna rise in a new and different way. You don't have to be below the Mason-Dixon line to love it. Ya'll come—it's a hit! Columbia 3-10069.

**SLEEPER** MARY KAY JAMES, "THE CROSSROAD" (Jack, BMI). Young thrush sings that her man's at the crossroads of love, with super-Alan Reynolds production. No question of direction here—it's going up the charts and out over the airwaves as listeners dial for more. Avco CAV-605.

**ALBUM** FERLIN HUSKY, "CHAMPAGNE LADIES AND BLUE RIBBON BABIES." Ferlin cuts some of his old classics such as "Wings of A Dove," "I Feel Better All Over" and "Gone," as well as some new ones like the title cut and "How Is Your Love Life," for a husky album of hit quality. Go get 'em, Ferlin. ABC ABCD-849.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KBUC, San Antonio	WEPP, Pittsburgh	WMC, Memphis
KCKC, San Bernardino	WENO, Nashville	WMNI, Columbus
KDJW, Amarillo	WHK, Cleveland	WNCR, Cleveland
KFDI, Wichita	WHO, Des Moines	WPNX, Columbus
KKYX, San Antonio	WHOO, Orlando	WTVR, Richmond
KTTS, Springfield	WHOK-FM, Lancaster	WUBE, Cincinnati
KVET, Austin	WINN, Louisville	WUNI, Mobile
KVOO, Tulsa	WIRE, Indianapolis	WVOJ, Jacksonville
WAME, Charlotte	WITL, Lansing	WWL, New Orleans
WBAM, Montgomery	WIVK, Knoxville	WWOK, Miami
WBAP, Ft. Worth	WKDA, Nashville	WWVA, Wheeling
WCMS, Norfolk		

Tom T. Hall has come up with a great tribute to the child that lives in all of us, and both sides are playing heavily! "Sneaky Snake" is charming the folks who listen to WWOK, WPNX, WMNI and KDJW; "I Care" is the choice in Pittsburgh, Wichita, Knoxville, Charlotte, Lansing, Nashville (WENO) and Ft. Worth; both sides are booming at WIRE and WPNX.

The heady brew of champagne is making frequent chart appearances these days: Ferlin Husky's "Champagne Ladies and Blue Ribbon Babies" is strong at WWOK, KKYX, KVOO and WHOK-FM, while Tim Holiday's "Champagne Lady" (a totally different song) is a hot charter at KVET.

Eddy Arnold's "Butterfly" fluttering to pick status in Norfolk and Richmond; good in Miami and San Antonio.

Strong reports coming in on Sunday Sharpe's "Mr. Songwriter" from Orlando. Jacksonville, Richmond, Columbus and San Antonio.

Interest is sparked on Little David Wilkins' "Whoever Turned You On" at WUBE and KKYX; an lp cut, "You Can't Stop Me From Loving You," getting heavy request action at WKDA.

Top 40 influence showing up with the Guess Who's "Can't Live With You" charting in Mobile; the Eagles' "Best of My Love" is a mover at WKDA.

Pulled from an lp of some months ago, Tennessee Ernie Ford's "Come On Down" coming on strong in Columbus, Ft. Worth and Amarillo

Vicki Bird's "Louisiana Swamp Rat" growing in the southwest and Louisville.

Sami Jo is coming up with a solid split; "Little Daughter" is the one at WUBE and WKDA; "I'll Believe Anything You Say" getting the nod at WCMS and WPNX.

Reviving the Marvin Rainwater standard "Gonna Find Me A Bluebird," Bud Logan is chalking up picks in Orlando and Tulsa.

Jim Glaser has a national chart item in "Forgettin' About You;" reported strong this week in Louisville, Cincinnati, Amarillo and San Antonio (KBUC).

Regional Rumbles: Chip Taylor's "Me As I Am" added at KCKC; Larry Ballard's "Young Blood and Sweet Country Music" is #48 in Montgomery, added in Ft. Worth; Anne Christine's "How Important Can It Be" moving well at WUBE; Paul Richey's "Strong Comeback" good at KTTS and WKDA; Josie Brown's "I Can Feel Love" picked at WENO.

Mel Tillis & Sherry Bryce's "You Are The One" looks especially good at WENO, WKDA, WCMS and WUBE.

Most requested in Louisville is Billy Larkin's "Leave It Up To Me," also strong at WPNX, added in Cleveland.

## MGM Readies Radio Interviews For Hank Williams Campaign

■ NASHVILLE — MGM Records, in connection with their full-scale campaign on Hank Williams, Sr. and Jr., has announced that their interview sessions have been completed and are currently being edited for radio.

A series of interviews conducted by Hank Williams, Jr. and Mike Hanes (WKDA-Radio music director) with such country music notables as Minnie Pearl, Ernest Tubb, Lefty Frizzell, George Morgan, Bill Monroe, Little Jimmy Dickens, Faron Young and Roy Acuff, were done to reflect some of their personal memories of Hank Williams.

They will be edited and sent out on special promotional al-

bums to over 1200 radio stations across the country. The editing, according to Dick Glasser, MGM's director of Nashville operations, "will be done in such a way that the stations can either put together their own 'Specials,' or can program 'Mini-5-minute Specials' to fit within their normal daily programming."

This is one phase of a multifaceted program launched by MGM recently in conjunction with the release of the current record album, "Hank Williams/Hank Williams, Jr., Insights Into Hank Williams In Story And Song," which includes promotion posters, in-store displays, contests, and radio-time buys.

## E/A Inks Cash, Cargill

■ NASHVILLE — Mike Suttle, general manager of Elektra/Asylum Records, country division, has announced the signing of Tommy Cash and Henson Cargill to the Elektra label.

Cash will be produced by Pete Drake for Mike Curb Productions. His first single is scheduled for release in January.

Cargill will be produced by Fred Carter, and his single is also scheduled for January release.

## Fargo Sets Guest Stint On Rickles TV Special

■ LOS ANGELES—Donna Fargo, ABC/Dot recording artist, has been set to guest star on the Don Rickles CBS-TV special, announced Paul Keyes, the show's producer.

Miss Fargo will perform "U.S. of A," which has been selected as part of the program for the bicentennial celebration.

The show, taped December 8-9 at CBS Television City in Los Angeles, stars John Wayne, Helen Reddy and Bob Newhart.

## Wheeler to Papa Joe



Onie Wheeler recently signed a recording contract with Papa Joe Records, according to Walter Smith, label president. The first Papa Joe release, "Be Kind To the Children," shipped recently and was co-produced by Larry Kingston and Frank Dycus. Pictured, from left: Dycus, Smith and Kingston. Seated is Wheeler.

## APCO Inks Phillips

■ NASHVILLE — Stu Phillips has signed a long term contract for management and recording with the Alexander Production Company (APCO Productions), according to T. G. Alexander, president of APCO.

Alexander also announced that Ray Warren has been appointed general manager of the music complex. Warren comes to APCO with two decades of country music background and experience, having come into the business in 1953 as a country radio station deejay. He then came to Nashville, where for the past five years he has been active in publishing, promotion and writing.

The production company has established its offices in Suite 106 in the 720 Seventeenth Avenue, South Building in Nashville. APCO will embrace artist management, production, publishing, the record label and other facets of the industry, offering total service.

### Walker to Produce

A contract has been signed with Bill Walker, who will produce Stu Phillips exclusively for the label. APCO will be distributed by Joe Gibson's Nationwide Distributing Company; Maggie Cavender of Maggie Cavender Enterprises will handle the publicity and public relations account for the company.

According to Warren, a Canadian and European tour for Stu Phillips has been arranged for 1975. The Stu Phillips Music Place, a Show Biz-produced weekly TVer, syndicated in many major markets, is taped in Louisville. Phillips is booked by Buddy Lee Agency of Nashville.

Warren added that Phillips' first record release will be ready for January shipment.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BILL NASH**—GRC GR 2044

**MAMA I CAN'T COME HOME** (Meditation, BMI)

A picker who tells his mama that he ain't getting much of anywhere, but he made up his mind in a definite manner that he's not going back home. A home at the top!

**HANK LOCKLIN**—MGM M14777

**THE SWEETEST MISTAKE** (Sawgrass, BMI)

Even mistakes can be wonderful enough to be worth the effort—and that's exactly the situation Hank is in as he sings to a lady. A sweet hit!

**JOSIE BROWN**—RCA PB-10144

**I CAN FEEL LOVE** (Cedarwood, BMI)

**HE JUST LOVED YOU OUT OF ME** (Golden Horn, ASCAP)

Josie can feel love falling all around, and programmers will feel a hit falling on their turntables. Interesting number should pull in requests.

**ONIE WHEELER**—Papa Joe PJ 720

**BE KIND TO THE CHILDREN** (Papa Joe's, ASCAP)

**THE TRAIN TO LOUISVILLE** (Owepar, BMI)

Onie sings to his ex to treat the children well though ma and pa have split. Sounds like he's a-shuckin' a hit!

**SAMI JO**—MGM M14773

**I'LL BELIEVE ANYTHING YOU SAY** (Lowery, BMI)

**LOVELY DAUGHTER** (Law-Ja, BMI)

You can even tell her a lie, cause Sami will believe anything you say. You can believe it when she says it's a hit!

**CARL SMITH**—Hickory H337

**THE WAY I LOSE MY MIND** (Acuff-Rose, BMI)

**HAPPY BIRTHDAY, MY DARLIN'** (Acuff-Rose, BMI)

The best way to lose your mind is to love a woman you've lost—and the tall, tall gentleman sings the heartache in hit fashion.

**JOHN DENVER**—RCA PB-10148

**SWEET SURRENDER** (Walt Disney, ASCAP)

As crisp as a Colorado country breeze, Mr. Denver's voice can crack icicles. From the movie "The Bears And I," should be a hit for nature and for Denver.

**WILMA BURGESS**—Shannon S821

**SWEET LOVIN' BABY** (Coach & Four, BMI)

Wilma packs a lot of punch in this number as she tells her main man, in a bluesy way, that he's got her number. It'll be collecting numbers on charts.

**KENNY PRICE**—RCA PB-10141

**EASY LOOK** (Tree, BMI)

Looks like an easy hit for the round mound of sound as he croons a strong ballad. Easy on the ears.

**LARRY STEEL**—Air Stream AS 006

**FUNNY HOW TIME SLIPS AWAY** (Tree, BMI)

Old Willie Nelson classic gets the hit treatment from soulful country singer. It'll light the request lines.

**ANN J. MORTON**—Chart CH5227

**SOMEBODY BIGGER THAN ME** (Sue-Mirl, ASCAP)

Country-gospel good time sound from a gal who looks above when times get a little rough. Could be a biggie.

**SHERRI POND**—Music City Workshop WRS 7406-45

**CHOCOLATE SOLDIER** (Fig Tree, SESAC)

Programmers will eat this one up. Everyone with a little boy will love this; it'll march onto turntables everywhere.

**TERRI RINALDI**—Blue Seagull

**A WOMAN IN LOVE** (Blue Seagull, ASCAP)

Former Miss Alabama sings as pretty as she looks as she tells the world it's good to be a woman in love. One spin and you'll be in love with this woman.

## Barbi Benton's 'Personal Touch' Aids Playboy's Promotional Efforts

■ NASHVILLE — Barbi Benton wants to be a country singer; she has released an album and single and developed a club act in the pursuit of that ambition. She has also taken an active part in the promotional campaign aimed at establishing her as a country artist.

It is this active promotion effort that separates Barbi from many other young hopefuls — in fact her willingness to work hard may come as a bit of a surprise when one realizes who she is.

She had the benefit of being a regular on "Hee Haw," the largest syndicated country music show on television, a role she obtained when a producer saw her walking down the street in Hollywood and invited her to audition. She also had the advantage of being Hugh Hefner's girlfriend and appearing on the pages of one of the most widely read magazines today — Playboy — as well as a good income from doing commercials.

Still, it takes a lot of hard work to establish yourself as a country music artist, but Barbi took on this arduous task and dived in, spending much of her own personal money as well as time.

On promotional ads, she agreed to split the cost with Playboy Records and, occasionally, with "Hee Haw." She did an extensive tour promoting "Hee

Haw" and visits radio stations and other media in every city she appears. "I feel that record sales help my personal appearances and club act and Playboy feels that my appearances help sell records," said Barbi, "so it's only logical that if we're helping each other, we should work together."

Barbi has not only placed ads in trade magazines, but in consumer magazines such as Playboy as well. "People know my name, and they know my face, but they don't know them together," she said, explaining that each ad has her picture and name together to link the image. Additionally, she has rented space on two billboards on Sunset Blvd. in Los Angeles for further advertising.

Barbi Benton spoke of her career in a recent visit to **Record World's** Nashville offices. The attractive brunette stated, "I'm very lucky to have an income and savings which allows me the freedom to help in the purchase of ads and to have the link with Playboy. But I really want to have a fine singing act."

With this, the congenial Miss Benton flashed a big smile, then arose and after a friendly goodbye, hurried off to another appointment with a radio station—working hard to make every minute count in promoting her new Playboy album.

Don Cusic

## Nashville Report (Continued from page 54)

One neighbor on Chet's route is delighted with the setup.

"It adds a lot to the neighborhood," he says, "to see a carrier of such talent and wealth delivering our papers."

Mercury artist **Johnny Rodriguez** found a name for his farm: "Poor Boy's Dream," selected from among members of his fan club.

The young Mexican songstar's Christmas gift to himself is a new bus, overall cost of which amounts to approximately \$105 thousand—\$70,000 for the bus, \$35,000 for decorating the interior.

**Glen Campbell** has been named Entertainer of the Year by the Country Music Association of Great Britain . . . **Jeff Kruger's** Ember Concerts of London has **Charley Pride** skedded for January-February swing through the British Isle.

By the way, Pride's eldest son, 17-year-old **Kraig Pride**, a star running back on Dallas Jesuit High, is being pitched scholarship offers by several college football coaches. Kraig is 6 ft. 2 inches tall and weighs 195 pounds. He's rated as one of the "quality backs" in Big D high school football competition by Texas newspapermen and coaches.

The question around here is: Does **Porter Wagoner** plan to give his former singer **Dolly Parton** a sparkling Christmas gift? . . . ASCAP's resident clown **Charlie Monk** writes: "Well, with Christmas on the way, I'll try again. Every year, I hang a pair of pantyhose on the mantle, and hope . . . So far, I've gotten candy, gum and a broken Charley Pride record from Santa. (Check with **Joe Namath** and determine if you are hanging the correct brand of pantyhose, Charlie?)"

Occasionally in these reports I confuse **Stan Beaver** with **Clyde Beaver**—and vice versa. I think it unusual that there are two artists by the name of Beaver on the local scene—and they are not related.

If **Bob Austin** and **Sid Parnes**—up there in **Record World**, N.Y.—want to remember their magazine staffer Don Cusic on Dec. 25 I suggest they present him with a "k" for his last name. I sure hope Don doesn't think my suggestion Cusickening.





# THE COUNTRY SINGLES CHART

DEC. 21	DEC. 14	WKS. ON CHART
2	2	11
3	3	10
4	1	12
5	5	10
10	10	9
9	9	9
7	7	12
8	8	11
9	13	8
10	11	7

11	12	9	23	34	4
12	14	7	24	29	6
13	15	8	25	27	6
14	17	8	26	31	5
15	18	6	27	30	6
16	19	7	28	35	7
17	24	6	29	36	5
18	21	7	30	16	16
19	20	8	31	23	14
20	22	7	32	37	5
21	4	12			
22	6	14			

33	41	5
34	39	
35	47	3
36	25	14
37	48	4
38	45	5
39	43	5
40	40	9
41	42	6
42	44	7
43	51	4
44	56	3
45	52	3
46	49	4
47	54	3
48	55	4
49	53	4
50	57	4
51	50	7
52	67	2
53	60	3
54	63	2

55	58	3
56	26	13
57	38	8
58	72	2
59	66	2
60	61	5
61	64	3
62	62	5
63	65	4
64	69	2
65	68	5
66	73	2
67	70	3
68	—	1
69	—	1
70	75	2
71	—	1
72	—	1
73	—	1
74	—	1
75	—	1

# UA COUNTRY IS SINGLES COUNTRY



**CRYSTAL GAYLE**  
**"WRONG ROAD AGAIN"**  
 UA-XW555-X

**JEAN SHEPARD**  
**"POOR SWEET BABY"**  
 UA-XW552-X

**SUNDAY SHARPE**  
**"MR. SONGWRITER"**  
 UA-XW571-X

*"We're proud of our gals at UA Country!"*  
**UA**

A dazzling, modern  
vocal selection by  
Asleep at the Wheel.



**"Choo Choo  
Ch'Boogie."**  
8-50045

Putting the western  
back in country &  
western music.  
On Epic Records



# THE COUNTRY ALBUM CHART

DECEMBER 21, 1974

DEC. 21	DEC. 14		WKS. ON CHART
1	1	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	12
<b>2</b>	4	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	10
3	3	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	21
4	2	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0712	13
<b>5</b>	8	ANNE MURRAY COUNTRY—Capitol ST 11324	16
<b>6</b>	11	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	8
7	6	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	10
<b>8</b>	13	MISS DONNA FARGO—ABC/Dot DOSD-2002	6
9	9	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	29
10	5	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	28
11	7	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	13
12	12	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	11
<b>13</b>	21	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	5
14	15	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	25
15	16	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	9
<b>16</b>	19	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	7
17	17	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	12
<b>18</b>	20	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	5
<b>19</b>	25	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11345	4
<b>20</b>	27	MEL TILLIS' GREATEST HITS—MGM M3G-4970	5
<b>21</b>	30	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	4
<b>22</b>	31	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	4
23	23	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	21
24	24	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	6
25	28	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	6
26	14	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	16
27	32	LIVING PROOF HANK WILLIAMS, JR.—MGM M3G-4971	9
28	25	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 120	29
29	29	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	8
30	10	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	13
31	32	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	7
32	33	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	7
33	18	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	17
<b>34</b>	52	WHAT A MAN, MY MAN IS LYNN ANDERSON—Columbia KC 33293	2
35	34	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	17
36	39	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	5
<b>37</b>	42	NOW BRENDA LEE—MCA 433	4
38	37	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	22
<b>39</b>	—	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	1
<b>40</b>	46	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM1-1016	3
41	35	PORTER AND DOLLY—RCA APL1-0646	17
<b>42</b>	47	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	3
<b>43</b>	54	GREATEST HITS, VOL. I BILLY CRASH CRADDOCK—ABC ABCD-850	2
<b>44</b>	—	THE SILVER FOX CHARLIE RICH—Epic PE 33250	1
<b>45</b>	64	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	2
46	41	IT'LL COME BACK RED SOVINE—Chart CH5-2056	7
47	44	10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—UA LA 311-H2	2
48	45	SINGING SUSAN RAYE—Capitol ST 11333	9
49	43	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	6
<b>50</b>	—	REUNION GLEN CAMPBELL—Capitol SW 11336	1
51	55	PEACEFUL EASY FEELING ROY DRUSKY—Capitol ST 11339	3
<b>52</b>	58	COUNTRY HEART 'N SOUL FREDDIE HART—Capitol ST 11353	2
53	36	GRAND TOUR GEORGE JONES—Epic KE 33083	17
<b>54</b>	62	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	2
55	49	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	40
56	50	SAMMI'S GREATEST HITS SAMMI SMITH—Mega MLPS-604	6
57	57	PURE LOVE RONNIE MILSAP—RCA APL1-0500	34
58	38	COUNTRY BUMPKIN CAL SMITH—MCA 424	29
59	61	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	27
60	63	BEST OF CHARLIE RICH—Epic KE 31933	31
61	51	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	27
62	60	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	10
63	48	PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	8
64	56	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005	16
65	53	LIFE MACHINE HOYT AXTON—A&M SP 3604	8
66	40	A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	11
67	59	RAIN RAINBOW LARRY GATLIN—Monument K 23069	11
68	66	LITTLE DAVID WILKINS—MCA 445	10
69	65	RAY STEVENS' GREATEST HITS—Barnaby BR 5004	12
70	67	IT COULD HAVE BEEN ME SAMI JO—MGM S3G-703	8
71	68	STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia KC 33058	12
72	70	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	49
73	72	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA LA216-J2	29
74	73	COUNTRY HAM JERRY CLOWER—MCA 417	23
75	71	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	9

# THINK JANUARY!

'January Jones'  
(that is)

ABC 12052

# JOHNNY CARVER

EXCLUSIVELY ON ABC/DUNHILL RECORDS

**SUPERKICKER**



## Millie Jackson. "Caught Up" In Gold.

The Gold rush is on. And now, from her gold album  
(that's selling like a single) comes the single  
"If Loving You Is Wrong, I Don't Want To Be Right" b/w "The Rap."  
SPR 155

Everyone's caught up in Millie.  
The single: SPR 155 • The album: SPR 6703



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31 RECORD WORLD 22 BILLBOARD 37 CASHBOX

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RECORDS