

**Classical Awards**

# RECORD WORLD

\$1.75

## Who In The World:

### Joe Walsh

## HITS OF THE WEEK

### SINGLES

**RINGO STARR, "SNOOKEROO"** (prod. by Richard Perry) (Big Pig/Leeds, ASCAP). In the wake of the two-sided response to McCartney's current single, expect similar reaction to both this Elton John-Bernie Taupin tune and Hoyt Axton's "No No Song" on Ringo's latest. It's working class hero saga time, with an "Ob-la-di Ob-la-da" -type flip. Apple 1880.

**CHARLIE RICH, "MY ELUSIVE DREAMS"** (prod. by Billy Sherrill) (Tree, BMI). The '67 country duet giant for David Houston & Tammy Wynette, one of Sherrill's best tunes, is now Rich with Silver Fox finesse. The strong single shot from his current album is the song's supreme moment of simultaneously tangible country and pop glory. Epic 8-50064.

**B. J. THOMAS, "(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG"** (prod. by Chips Moman) (Press/Tree, BMI). Returning to his early hit producer, B. J. comes back with the quintessential sing-a-long. Just the correct touch of melancholy to become another "Raindrops" for him. Right song! ABC ABP 12054.

**DONNY OSMOND, "I HAVE A DREAM"** (prod. by Mike Curb & Don Costa/Mike Curb Prod.) (First Central/The Kids, BMI). Sporting a matured voice on his first solo single in quite a while, Donny tackles some solid message material from the pen of Solomon Burke. Aiming at a more adult audience, but still being seen in younger dreams! MGM 14781.

### SLEEPERS

**PAULA WEBB, "PLEASE MR. PRESIDENT"** (prod. by Tom DeAngelo, Randall Carlisle & Bernie Mendelson) (Bridgeport/Verity, BMI). From the folks who gave you "The Americans," their spoken word winner for '75. Ten year-old who doesn't understand words like "recession" tells it like it is to a world that's all ears! 20th Century/Westbound WT-5001.

**GENE McDANIELS, "LADY FAIR"** (prod. by Gene McDaniels) (Skyforest, BMI). Man who had a Liberty hit string ('61-'63) and has been working with Roberta Flack of late (penning "Feel Like Makin' Love") is hotter than ever. Easy-going self-produced debut for Lou Adler's label should go far in re-establishing his front-line talents. Ode 66107 (A&M).

**MELANIE, "YOU'RE NOT A BAD GHOST, JUST AN OLD SONG"** (prod. by Peter Schekeryk) (Neighborhood, ASCAP). As bubbly as "Brand New Key" but with more mature subject matter, she tells of her "oldies weekend" plans for a certain past someone special. Present reason for her first smash hit of the year. Neighborhood 10000 (Arista).

**OZARK MOUNTAIN DAREDEVILS, "JACKIE BLUE"** (prod. by Glyn Johns & David Anderle) (Lost Cabin, BMI). "If You Wanna Get to Heaven" contingent has some high and mighty stuff with which to climb chart peaks again. Gently rockin' "It'll Shine When It Shines" cut is about a lady in waiting who's got more going for her than she'll own up to. A&M 1654.

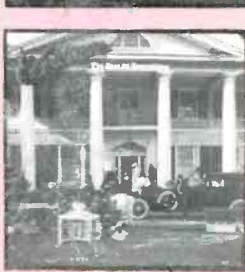
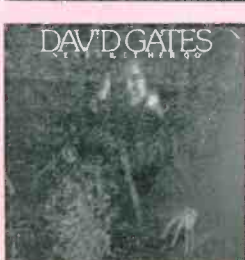
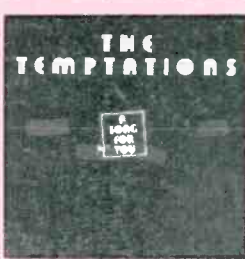
### ALBUMS

**BOB DYLAN, "BLOOD ON THE TRACKS."** Emerging with perhaps his finest set in years, Dylan blends previously successful styles for his label return. Spare but apt musical arrangements accentuate the striking lyrical intensity in "Tangled Up in Blue," "You're Gonna Make Me Lonesome When You Go," "Shelter from the Storm" and "Buckets of Rain." Columbia PC 33235 (6.98).

**TEMPTATIONS, "A SONG FOR YOU."** Further strengthening their solid reputation as a cookin' congregation the Temptations pulsate the grooves in a fashionable disco-direction on this outing. "Shakey Ground" chugs a chart-topping beat; Leon Russell's title track is poignantly rendered; and "Memories" is musically majestic. Songs for all! Gordy G6-969S1 (Motown) (6.98).

**DAVID GATES, "NEVER LET HER GO."** Delicately balancing melodic and lyrical loveliness, Gates never ceases in his uncanny ability to tug at your heart-strings. Switching from selections for the hopelessly romantic to more commercially-oriented compositions, this is surely the Bread-winning set as "Part-Time Love," "Greener Days" and the title track note. Elektra 7E-1028 (6.98).

**EL CHICANO, "THE BEST OF EVERYTHING."** Full-flavored, Latin-oriented septet emits a conglomeration of Tower of Power and Chicago signals on this, their most fulfilling album to date. Palpitating percussion is the base upon which steamers the likes of "You Can Have the Best of Everything" and "One More Night" are built. One danger: Highly explosive! MCA MCA-437 (6.98).



# PHOEBE SNOW

"As a singer songwriter and overall stylist she emerges as a new force."

PHILADELPHIA SUNDAY BULLETIN

"This may well be the most uncompromisingly personal, individualistic musical statement by a new artist to get on the Hot 100 in recent times."

BILLBOARD MAGAZINE

"Phoebe Snow has made it. On a musical level she shows the potential of becoming a great jazz singer. Among professional songwriters she immediately ranks with the finest."

ROLLING STONE MAGAZINE

"She has an uncanny ability to range at points of giving added lyrical

to vocal  
sis thus  
supero  
ized

## Air Play

WIP	KISN	KTOP
WCOL	WHYY	WRFC
WTUE-FM	WRFC	WFOI
KSTP	WKLO	WORG
WDGY	KQWB	WVOK
WKIX	WJON	WVAY
WMPS	WLOF	WVSL
WTIX	WORD	WVCI
KEEL	KAAY	WVCV
KFJZ	WLAC	KLON
WKY	WMC-FM	
KIL	WFLI	
KYA	KXOL	
KJOY	KNLS-FM	
KNDE	KOMA	
KJPB	KUPD	
KIMN	KRUX	

and many more

## Shelter Records and Phoebe Snow

Would like to cordially invite you to a private audio screening of selected tracks from Ms. Snow's first album titled "Phoebe Snow". It will only take a few minutes of your time but it will make your day!

One can clearly infer that her talents recognized her potential and wanted to assist at her recording nativity. Phoebe's intriguing voice maintains a gusty quality without ever getting coarse."

THE HARTFORD COURANT

"Phoebe Snow has a great voice. It's sweet without being cloying, big without being leaden, sinuous without being shiny. It's a voice that stands out above the din of standard FM programming and attracts attention to itself from the store."

CREAM

## MEMO

Poetry Man,  
her new single is  
snow-balling  
up the charts.



New Artist of the Year  
Phoebe Snow

"It's not very often that a songwriter's words look sensible written out like this, but Phoebe's lyrics conquer the test time and again, and it's about time. She is such a natural that you hear notes rave building up-in the back of your head."

CHICAGO READER

"Twenty-two year old Phoebe Snow, born in New York, raised in Teaneck, discovered at an amateur night at the Bitter End, has rendered the sleeper album in 1974. You shouldn't be without it."

GOOD TIMES MAGAZINE

New Artist of the Year"

ROLLING STONE MUSIC AWARDS

"Top FM picks this year."

RECORD WORLD ACTION REPORT

"Top Pop albums Female Artists."

BILLBOARD TALENT IN ACTION  
YEAR END

"Singer-songwriter" has become such a common description, but Ms. Snow is most uncommon. As they say in the trade, she is gonna be a monster."

MILWAUKEE BUGLE AMERICAN



## TOP FM PICKS OF '74

DURT & SPARK—Joni Mitchell —

Asylum

CO—Swan S

BILLINGNEP

Stevie N

PHOEBE SNOW

SM

PHOEBE SNOW

# RECORD WORLD

## Polydor Inc. Acquires 'Tommy' Soundtrack

■ NEW YORK—Bill Farr, president of Polydor Incorporated; Mike Von Winterfeldt, VP of Polydor International; Arnie Geller, director of marketing, Polydor Records; and Gloria Sondheim, manager, Polydor International met with members of the trade press Monday (20) to formally announce Polydor's worldwide acquisition of album and tape rights to the original movie soundtrack from the forthcoming film of The Who's rock opera, "Tommy." Among those appearing in the film and on the soundtrack are Roger Daltrey, Elton John, Eric Clapton, Tina Turner, Oliver Reed, Jack Nicholson, Ann-Margret and Keith Moon, Pete

(Continued on page 40)

## Thomas Establishes E.A.R. Label in U. S.

■ NEW YORK — Euro-American Records, a new label with offices in New York and Memphis, has been established by Nigel Thomas, president of the firm. Thomas is commencing the operation of E.A.R. Records following his successful opening of Goodear Records in Great Britain.

E.A.R. Records, an independently-distributed label, will premiere its product on January 26. The release includes singles by Viola Wills and Carol Grimes, and the debut album by Canadian singer-songwriters Druick & Lorange.

Heading the New York office will be Mick Jones, vice president in charge of a&r, who comes from a long and successful career as a performer and producer. For five years, he produced albums by French rock star Johnny Hallyday, and then linked up with Gary Wright to re-form Spooky Tooth in 1972, staying with them for their last three albums. Following a meeting with Thomas, Jones

(Continued on page 14)

## Norman Weiss Named Management III Pres.

■ NEW YORK — Norman Weiss has been appointed president of Jerry Weintraub's Management III Ltd., it was announced by Weintraub.

(Continued on page 37)

## Popovich Promoted To VP, Epic A&R

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the appointment of Steve Popovich to the position of vice president, a&r, Epic Records.



Steve Popovich

In his new capacity, Popovich will be responsible for the overall direction and supervision of the Epic a&r departments and Epic artist roster on both east and west coasts. In addition to the constant evaluation of new material and the signing of new artists to the Epic label, his duties will also include the main-

(Continued on page 45)

## Ohio Players Lead Pack Of Self-Contained Soul

By ROBERT ADELS

■ NEW YORK — Holding down three separate number one slots this week while being bulleted top 5 on The Singles Chart, Ohio Players (Mercury) have achieved a profile unprecedented for any self-contained black group. Following the trail first blazed by Sly & the Family Stone, War and Earth Wind & Fire, the Phonogram septet becomes the first vocal instrumental performer-writer contingent to hold simultaneous number one slots on The R&B Album Chart and The R&B Singles Chart as well as The Album Chart while their product's title track ("Fire") is a bulleted 4 on The Record World Singles Chart. In addition, the group is a completely self-produced entity.

(War's UA album "The World Is a Ghetto" captured simultaneous r&b and pop album number one positions on February 17, 1973 after the title single had already peaked; no other self-contained black group had achieved a total pop/r&b profile as strong until this week.)

Ohio Players and War are in

## CBS Records Group's '74 Makes History; Intl. Division Displays Global Growth

■ NEW YORK—CBS Records International started 1974 with the most successful quarter in the Division's history, and finished with its best sales year in history. High sales volumes in England, Holland, Brazil, Mexico, Australia, Canada and Japan spearheaded the success of the company.

### U.S. Acts

Among the American artists who enjoyed wide popularity abroad are: Neil Diamond, Paul Simon, Garfunkel, Albert Hammond, Leonard Cohen, Charlie Rich and Santana. Diamond, whose "Jonathan Livingston Seagull" soundtrack was an international best-seller, recently boosted sales of his new lp, "Serenade," with a promotional tour of Europe. Albert Hammond furthered his worldwide popularity with tours of Japan, South Africa and the European continent, where he had phenomenal

(Continued on page 45)

■ NEW YORK—Goddard Lieberson, president, CBS/Records Group, has announced that 1974 was the most successful year in the group's history. Lieberson cited the efforts of Irwin Segelstein, president, CBS Records, and Walter Yetnikoff, president, CBS International Division, for their contributions to this achievement. All areas of recorded music played a role in the company's sales and growth in 1974.

Both new and established artists contributed to the continued success of the Columbia, Epic and CBS Records Custom Labels, domestically and internationally. The company enjoyed sales growth in virtually every field of music, including country, rock, popular, rhythm and blues, jazz and classical. One measure of CBS Records' accomplishment is the grand total of 30 gold records which were achieved in 1974.

For Columbia Records, there were 16 gold records during 1974, received by the following artists (listed alphabetically): Chicago ("Chicago VII" and "Just You 'N Me" single), Mac Davis ("Stop And Smell The Roses"), Neil Diamond ("Serenade"), Earth, Wind & Fire ("Open Our Eyes"), David

(Continued on page 45)

## Supreme Court Action Rejects Piracy Plea

■ NEW YORK—By refusing to review the E. B. Marks vs. Colorado Magnetics case previously tried in U. S. Appellate Court, the highest judicial body in the country has laid to rest any fears that the compulsory licensing provision of the Copyright Act could be used to legally defend tape piracy. The U. S. Supreme Court (20) upheld the ruling of the lower court and thus has given music publishers the final victory over "honest" pirates who have claimed to be willing to pay publishing royalties under the assumption that this would allow them to bypass penalties of copyright laws protecting recorded materials.

(Continued on page 63)

Scoring with hit single product is only part of the crossover success story of these acts: the

(Continued on page 28)

This week, Record World expands The Country Singles Chart to 100 listings. See page 74.

## UA Appoints Licata Vice President, Sales

■ LOS ANGELES — Al Teller, president of United Artists Records of America, has announced the appointment of Sal Licata to the post of vice president, sales.

Licata was most recently president of Blue Thumb Records; he was with Blue Thumb for four years, beginning as national sales and general manager, and then progressing to vice president and general manager to president.

In his new position, Licata will be responsible for the total sales effort of United Artists and Blue Note product and will report directly to Teller. He will supervise the activities of UA's regional sales directors as well as maintaining a close liaison with Phonodisc, the distributor of UA and Blue Note.

(Continued on page 8)

## Appeals Court Rules In MGM Vs. Rosses

■ NEW YORK — In the latest chapter of the longstanding suit-countersuit battle between Jerry and Arthur Ross, former Colossus Records principals, and MGM, the U. S. Circuit Court of Appeals here has reversed the Federal Court ruling of last year which had favored the Rosses.

In response to the most recent legal decision favoring MGM, Jerry Ross told **Record World** that his attorneys are "filing a motion of re-argument" with the court.

The details of the suit go back to MGM's 1970 purchase of 80 percent of the Rosses' Colossus Records for over 8,000 shares of MGM stock and \$500,000 in financing. MGM later fired the first legal torpedo when they sued the firm's original principals in an effort to void the

(Continued on page 40)

## Columbia's Crown Prinze



Freddie Prinze, co-star of TV's "Chico and the Man," has added another dimension to his performing talents by singing a Columbia Records recording contract. The comedy album will go into production next month. Pictured at the signing are: Irwin Segelstein, president of CBS Records, Prinze, Bruce Lundvall, vp and general manager Columbia Records, Don Ellis, vp a&r west coast for Columbia and Ron DeBlasio, Prinze's manager.

## Wissert, Gold to Col Coast A&R

■ LOS ANGELES — Bruce Lundvall, vice president and general manager of Columbia Records, and Don Ellis, vice president of a&r west coast for Columbia, have announced the restructuring and expansion of Columbia Records' west coast a&r operations. The change comes in the form of the addition of Jack Gold and Joe Wissert.

### Background

Gold, a veteran producer of over fifty chart records, rejoins the Columbia staff as director, popular music west coast a&r. In



Jack Gold

## Crewe, Forlenza Assume Key Tom Cat Posts

■ LOS ANGELES — Tom Catalano, president of Tom Cat Records—the new cooperative venture with RCA Records — has announced the appointment of Dan Crewe as executive vice president and Sal Forlenza as vice president, marketing, for the new company.

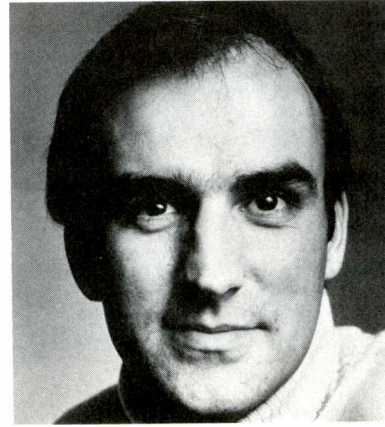
### Catalano Comments

"It gives me great pleasure and satisfaction to welcome Dan Crewe and Sal Forlenza to Tom Cat Records," said Catalano. "My association with these men over the past fifteen years has shown

(Continued on page 23)

the past he has worked with artists including Johnny Mathis, Andy Williams, and Percy Faith. He is currently at work on lp projects for the label with Ray Conniff and Vikki Carr.

Joe Wissert joins as director, contemporary music, west coast a&r. His current affiliation with Columbia includes the production honors of both Earth, Wind & Fire gold lps, Helen Reddy's "Angie Baby," as well as her current lp, "Free & Easy," Gordon Lightfoot's "If You Could Read My Mind" and many others.



Joe Wissert

## RIAA Raises Gold Standard

■ NEW YORK — The Recording Industry Association of America has raised the Gold Record Award certification requirements for long-playing record albums and their counterparts on pre-recorded tapes. RIAA's board took the action in recognition of price increases instituted by many companies over the past year and in order not to dilute the value of the awards.

Effective with releases issued on or after January 1, 1975, the criteria for certifying an album/tape award will be a minimum sale by the record company of 500,000 units. A multi-record or multi-tape package will be considered as one unit. Heretofore, the requirement was \$1 million in manufacturer's sales based at 33-1/3 percent of the list price.

Record albums and tapes released prior to January 1, 1975, will continue to be eligible for certification under the former basis. The criteria for certifying singles remain as before, a minimum of one million units.

## Love Leaves A&M

■ NEW YORK — Jerry Love, who for the past six years was head of east coast artists relations and promotion for A&M Records, has resigned his position.

Before joining A&M, Love was general manager of Kama Sutra. He can be reached at (212) 421-6380 or (212) 423-1689.



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# “POSTMAN” HAS DELIVERED!



Congratulations  
**CARPENTERS**  
on your #1 single,

# “PLEASE MR. POSTMAN”

(AM 16-6)

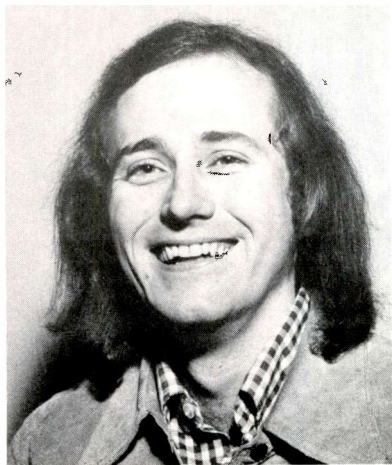


## MCA Names Scott LP Promo Manager

■ LOS ANGELES — Vince Cosgrave, MCA Records' vice president of promotion, has announced the appointment of Jon Scott to the position of national album promotion manager for MCA Records, Inc.

### Moving to Los Angeles

Scott has been working as local promotion manager for MCA in Memphis since 1973. For several months, Scott also worked from Atlanta as special projects manager for MCA in the southeast. He will be moving to Los Angeles to assume his new position early in February. Before working for MCA, Jon spent six years as music director of WMC-FM in Memphis.



Jon Scott

## ABC/Dot Announces 'Roy Clark Month'

■ LOS ANGELES — Roy Clark will host, or make special guest star appearances, on nine major network and syndicated television shows as part of ABC/Dot Records "Roy Clark Month." A total of 16 airings makes this the most concentrated video exposure Clark has taken time out to obtain in his over 20 years as an entertainer.

### Concert Dates

In addition to his television appearances, Clark will also do several select concert dates during the month: February 1 at the Felt Forum, Madison Square Garden, where a special ABC reception is also planned in his honor; February 2 at the Civic Center, Ottawa, Canada; February 14, when he will be a special guest with the El Paso, Texas, Symphony, and February 28-March 2, when he appears at Harrah's Lake Tahoe in Nevada.

Also, on February 12, Clark will have a "star" dedicated in his honor on Hollywood Boulevard's Walkway of the Stars.

In conjunction with "Roy Clark Month," ABC/Dot has released a new album by Clark titled "A Pair of Fives." The all-banjo lp features sideman Buck Trent and was a year in the making.

## MIDEM Galas Start Strong

■ CANNES, FR. — Two galas helped carry the MIDEM convention's entertainment wing up on a strong take-off. The Sunday gala (19) featured Brazilian music with the talents of Vaden Palo, guitarist, Gilberto Gil and Jorge Ben, among others. A Tuesday gala highlighted music from Great Britain and was organized by Dick James, with British disc jockey Alan Freeman serving as emcee. The show included performances by the Kiki Dee Band (introduced by Elton John), Carl Douglas, the Tremeloes, Showaddywaddy and Vera Lynn. Details of a third gala held Thursday will be reported next week.

## MCA Holds Promo Meet

■ LOS ANGELES—Under the title "A Gathering Of Eagles," MCA Records promotion men from throughout the United States met in Los Angeles January 16-19. Their schedule included celebration of MCA's outstanding year in 1974 as well as discussions of projects and plans for 1975.

### Greetings

The promotion staff was greeted by Mike Maitland, president of MCA Records, Inc., Lou Cook, vice president of administration, Rick Frio, vice president of marketing, Johnny Musso, vice president of a&r, and Sam Passamano, vice president of sales. Topics covered included maintaining and furthering the strength of MCA's current artists as well as broadening promotion plans to include and feature the new acts MCA has signed for 1975.

### 'Gathering of Eagles'

The "Gathering Of Eagles" was organized by MCA's national promotion staff including Vince Cosgrave, vice president of promotion, Pete Gidion, national singles promotion manager, Dennis Morgan, national album promotion (now with Rocket Records) and Shelley Hoppers national promotion coordinator.

## He's Number One!



Rocket Records recording artist Neil Sedaka was thronged by well-wishers following his recent Troubadour engagement in Los Angeles. In the two photos above, Sedaka is surrounded by (right photo) RW's Spence and Carol Berland and (left photo) MCA's a&r VP Johnny Musso (on left) and marketing VP Rick Frio.

## RCA Inks Gryphon Productions

■ NEW YORK—RCA Records has announced an agreement with Gryphon Productions, whose principals are Michel Legrand, Norman Schwartz, Nat Shapiro and Harold Wheeler, whereby product produced by this team of musicians and music professionals will be distributed and marketed by RCA.

A newly-formed company, Gryphon will direct its energies toward contemporary pop where they will develop new young artists as well as work with more established stars, explore original cast opportunities and create concept album projects. Also, Gryphon will search for tomorrow's stars in jazz.

The first two Gryphon-produced albums being released on RCA Records—"Michel Legrand Recorded Live At Jimmy's" and "Susan Barlow," a new singer-composer — are included in RCA Records' January product release, recently unveiled at the company's "Magic '75" sales and promotion conference in New Orleans.

Michel Legrand is an internationally known composer, conductor, pianist, arranger and singer whose initial success was the prize-winning "The Umbrellas of Cherbourg." He has won two Oscars, a Grammy and an Emmy. He has recorded with, and arranged for Miles Davis, Stan Getz, Dizzy Gillespie and Sarah Vaughan. Some of the artists he has conducted and arranged for are Barbra Streisand, Andy Williams, Johnny Mathis, Jack Jones, Petula Clark, Lena Horne and Peggy Lee.

Norman Schwartz, a veteran of 20 years in the music industry, is the former president and founder of Skye Records. He has also produced albums for Verve, Impulse, Twentieth Century Fox and Buddah; produced several motion picture soundtracks; served as executive consultant on music and finances for a number of major film companies; acted as an executive advisor and consultant on a&r, creative services and special projects to Impulse, Verve and

Buddah Records. He has produced such artists as Lena Horne, Stan Getz, Grady Tate, Cal Tjader, Gabor Szabo and Gary MacFarland, and served as manager and business advisor to show business, sports and music personalities.

Nat Shapiro, former director of international a&r, creative services and music publishing operations for Columbia Records, is a 25 year veteran of the music business who has produced and co-produced albums by Nina Simone, Barbra Streisand, Mahalia Jackson and Michel Legrand, among others. Responsible for assembling the creative elements of both "Hair" and "Jacques Brel is Alive and Living in Paris" on and off-Broadway, Shapiro is the author of several well known books on jazz and popular music. He has also been promotional director of Mercury Records, a press agent, editor, music publisher and has most recently functioned in the music industry as a personal manager.

Harold Wheeler has produced, arranged, conducted and played piano for Aretha Franklin, Gladys Knight, Lena Horne, Nina Simone, Melvin Van Peebles, Pet Clark and Freda Payne, among others, and has numerous Broadway conducting and arranging credits. Like Legrand, Wheeler will shortly be making his RCA Records debut with an album titled "Black Cream."

## Entwistle Makes U. S. Solo Bow

■ NEW YORK — John Entwistle, bassist and songwriter for The Who, will make his first solo tour of the U.S. in late February with his group Ox.

Sir Productions' Peter Rudge, manager of both The Who and Ox, said the tour will include the following major U.S. markets (with specific dates forthcoming): San Francisco, Cal.; Long Beach, Cal.; Chicago, Ill.; Boston, Mass.; Philadelphia, Pa.; and New York, N.Y.

The Entwistle band has previously toured Europe under the name Rigor Mortis, but the lineup has altered with the name changed to Ox. The group itself consists of Graham Deakin, drums; Mike Deacon, keyboards; Robert A. Johnson, guitar and Entwistle on bass.

Ox's tour will coincide with the release of the group's MCA album, "Mad Dog." This is Entwistle's fourth album apart from The Who.

## Mann Leaves GRC

■ Eddie Mann has resigned his post as head of publicity for GRC Records.

ARISTA PROUDLY PRESENTS

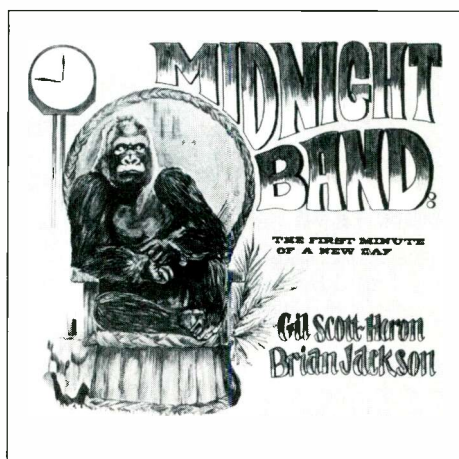
# GIL SCOTT-HERON

## "THE FIRST MINUTE OF A NEW DAY"



A great new GIL SCOTT-HERON album with Brian Jackson and the Midnight Band entitled "The First Minute of a New Day."

Both musically and lyrically, Gil Scott-Heron has given notice that today's audience will accept no substitute for the truth. *Playboy Magazine* has said "Humanity itself is the subject and his artistry is capable of touching anyone who listens. . . .



The musical world can make room for a new colossus." *Rolling Stone* has commented: "The eloquent literacy of his melodic songs

speak with extraordinary insight, anger and tenderness of the human condition."

And from *Different Drummer*: "If you've never been exposed to Scott-Heron's hypnotism, now is the time for you to check him out."

### GET INTO THE EXCITEMENT OF GIL SCOTT-HERON

ON ARISTA RECORDS THE NEW RECORD COMPANY



# Atlantic Reveals Details On Alice Cooper Disc

■ NEW YORK—In the special arrangement made between Atlantic/Atco Records vice chairman Jerry Wexler, and Shep Gordon, president of Alive Enterprises and personal manager of Alice Cooper, Atlantic/Atco Records has scheduled a rush release, special sales and marketing campaign, and heavy promotion for Alice Cooper's first solo soundtrack album, "Welcome to My Nightmare," to be distributed by Atlantic Records in U.S. and Canada.

## TV and Tour

Concurrently, the album is the soundtrack for the forthcoming television special, tentatively titled, "Welcome to My Nightmare: The Making of an Album," to be aired in mid-spring. The TV special coincides with a major 60-city nationwide tour beginning April 1st through mid-July.

Gordon stated: "Welcome to My Nightmare' is to be a one-off soundtrack deal and Warner/Re-

prise Records still holds the rights for further Alice Cooper group recording."

## Cooper-Ezrin Reunion

The soundtrack lp contains 11 original tunes and marks a reunion between Cooper and producer Bob Ezrin, who has worked with Cooper on previous projects. The two have been collaborating on the work for over a year.

The stage show is a multi-media recreation of the lp bringing to life the songs; mirrors, elaborate props and wildly designed scenery are all part of the experience and David Winters and Joe Gannon are responsible for the stage concept and production.

## Musicians

There will be a new group of musicians traveling on this Cooper solo tour. These include: Dick Wagner, Steve Hunter, Prakash John, Whitey Glan and Jozep Chirovsky.



To celebrate the signing with Ahmet Ertegun, chairman of Atlantic/Atco Records, Alice Cooper showed up at the Atlantic offices with thousands of cans of beer, that being one of the staples of Cooper's diet. Pictured with the beer above are, from left: Anni Ivil, international director of public relations for Atlantic/Atco Records; Ahmet Ertegun; Jerry Greenburg, president of Atlantic/Atco Records; Alice Cooper; Dave Glew, senior vice president of Atlantic/Atco Records; and Shep Gordon, president of Alive Enterprises and personal manager of Alice Cooper.

## Arista Rushes 'Bump'

■ NEW YORK — Arista Records has announced that it had obtained distribution rights for "The Bump," by Dooley Silverpoon. The record was produced by Sonny Cassella and will bear the Cotton label which is owned by Cassella.

## Sold Out

The record, which has been receiving response at discos and r&b stations throughout the city, was in such demand that it immediately sold out the entire initial shipment of 10,000 copies and then the second shipment of 15,000 copies.

Arista is rush-releasing the record immediately.

## RCA's Quadruple Gold

■ NEW YORK—Three albums and a single were certified gold by the RIAA for RCA Records in the first 10 days of 1975.

Charley Pride came in for two gold albums—his 10th and 11th — with "Country Charley Pride" and "Did You Think To Pray."

Elvis Presley added another album, "Elvis-A Legendary Performer Vol. 1," which brings his grand total of certified million-dollar album sellers to 21.

## Denver Gold

And John Denver had a single, "Back Home Again," certified, making it his third gold single in 12 months.

## WB Music Pacts Alice Cooper

■ LOS ANGELES — Ed Silvers, president of Warner Bros. Music Publishing has announced the signing of a long term, worldwide, sub-publishing agreement with Alice Cooper. The deal was negotiated by Silvers with Shep Gordon, president of Alive Enterprises and personal manager for Alice Cooper.

Warner Bros. Music is now preparing a companion folio to be distributed simultaneously with the release of Cooper's debut solo soundtrack album from the TV special "Welcome To My Nightmare" which will air in the Spring of '75. Cooper participated in the writing of all the compositions for the album, produced by Bob Ezrin. A sixty-city concert and promotion tour will launch the release and will kick off in Chicago April 1.

"I've always had a great deal of admiration for Ed Silvers," noted Cooper. "We've had a long friendship and I'm glad we can finally work on a project together."

## Polydor Intl. Pacts with State

■ CANNES, FR. — Mike Hales, head of Polydor International's pop music division, has announced a long-term worldwide (exclusive of the U.S. and Canada) licensing agreement with State Records. State was formed by former Polydor London president John Fruin with Wayne Vickerton, Ronnie Beck and Tony Waddington. Arrangements for the U.S. and Canada have not as yet been made. The initial release is scheduled for early February, and features the Rubettes.

## Pete and the Princess



Pete Bennett is pictured escorting Princess Grace of Monaco Saturday (18) at festivities marking the designation of Waterloo, New Jersey as an official U.S. Bicentennial site. Princess Grace presented a plaque in commemoration of the 1100 Irish Workers who participated in the construction of the historic Morris Canal, which flows through Waterloo. The reception, hosted by New Jersey Governor Brendan Byrne, was sponsored by the Irish American Cultural Institute of which the Princess is international chairperson. An awards banquet was held that night at the Hotel Pierre in New York.

## Sal Licata

(Continued from page 4)

Licata, a veteran record industry executive, was previously with Tower Records for five years where he was assistant national sales manager in charge of Tower's east coast office; he was initially Tower's east coast regional sales and promotion manager. Prior to that, he did independent promotion in Cleveland, was with Big Top Records in New York and, at the very beginning of his career, did local promotion for Cosnat Distributing in Cleveland.



Sal Licata

In making this appointment, Teller said, "Sal Licata is a total record executive with proven expertise in all facets of the business. I am delighted that he has joined UA in this most important position."

## UA Names Butler R&B Promo Head

■ LOS ANGELES — Al Teller, president of United Artists Records of America, has announced the appointment of Jay Butler to the post of national director of r&b promotion.

(Continued on page 28)



"The Riddle Of The Sphinx." A new LP by Bloodstone.  
"The Riddle Of The Sphinx." A different side of Bloodstone.  
An exciting combination of rock, symphonic interludes  
and a touch of narration. A musical interpretation of the  
mysteries of the Sphinx.

Includes their just released single, "My Little Lady." #1061

**A new LP.**

# **"BLOODSTONE The Riddle Of The Sphinx."**



**The riddle is solved.**

PS 654

On London Records.

And Ampex Tapes.

Produced by Mike Vernon for The Crystal Juke Box

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Herb Belkin on Motown's Creative Services

By ELIOT SEKULER

■ Since joining Motown as vice president of creative operations five months ago, Herb Belkin has been instrumental in the realignment of that division's functions and in the expansion of Motown's marketing programs. Belkin, who previously held a similar post at Atlantic Records, is also given a great deal of credit in the successful negotiation of Motown's recent distribution arrangement with Manticore Records. In the following Record World dialogue, Belkin discusses Motown's marketing strategies and his own views of what a creative services division can and should accomplish. In addition, he mentions Motown's latest distribution agreement, recently finalized with Great Britain's Gull Records.



Herb Belkin

**Record World:** There have been numerous appointments at Motown in the last few months. How has the role of creative services been expanded here?

**Herb Belkin:** What we've done has been to coordinate all the areas we felt were tied together in a creative sense. The aspect of record promotion at the marketing level requires a degree of creativity; it isn't radio promotion and it's not going out and hustling sales. It relies on a kind of sensitivity and communication that really generates what we hope to be creative ideas and insightful approaches in calling attention to product. We've incorporated into creative the graphics department, the advertising department, merchandising, press and publicity, artist relations and development (which is a very difficult area to define; it could be anything from working with an artist in terms of developing his stage act to mere financial support).

We've begun to broaden the base that Motown represents in the music industry. From the area of black music, we've moved into country, into contemporary and into jazz. In doing that, we decided to recruit some people who were knowledgeable in those other areas. That's how all this came to be.

**RW:** With the musical diversification that's going on at Motown, how will marketing strategies differ?

**Belkin:** There is a basic difference in the nature of the outlets. The "mom and pop" stores, for example, are locations where large amounts of black product are traditionally sold. You use a different approach because there is a difference between mass merchandising records through rack and chains and selling them in the smaller outlets that do move a lot of product. There has to be some modification in the conceptualization and implementation of merchandise plans.

**RW:** How do you go about reaching marketing decisions?

**Belkin:** We hold a weekly session with those whom we believe possess the creative kinds of minds in this area. There, we try to formalize and develop concepts for campaigns, hopefully long before the product is scheduled to be released. We collectively consider ideas, and as in any other area, we proceed with those that appear to be viable. The same is true in advertising—a logical campaign is devised and implemented in steps. "If this happens, we'll go ahead; if it doesn't happen, we'll try another approach." You develop a step-by-step campaign, with alternatives, in terms of the expenditure of dollars.

**RW:** Does Motown plan to use television more extensively as an advertising medium?

**Belkin:** Yes, but to me, television is something that isn't used primarily for breaking new artists—it's more for increasing sales of an established artist. If market research means anything, we find that impulse buying is based on familiarity and in order to build that kind of familiarity with a new artist, an enormous amount of TV time would have to be bought. For example, few people know of G. C. Cameron at this moment, but on the other hand, everybody knows Stevie

Wonder. You'd have to keep hearing and seeing a lot of G. C. Cameron on TV in order to get people into a store and pick up the album. But you can take an album by someone like Stevie Wonder and increase sales substantially by doing TV advertising.

**RW:** What kinds of approaches are you using on your new artists?

**Belkin:** First of all, new artists need exposure. If you have a new artist who's performing, you have a start; the energy that comes from someone just being out in the marketplace and generating excitement can give you the foothold necessary to build a successful campaign. That's one method. Some initial excitement has been created and you build on that. If you don't have that, you start at the very bottom, education: "What is this thing that someone is asking me to listen to or buy and why should I do it?" With G. C. Cameron, for example, there was no tour in conjunction with the release of the album, so we have to rely on airplay. We sent out a merchandising aid (a silk-screened mirror) to radio stations, trades, etc. You're looking for an edge to help garner airplay.

Another November album, "Caston and Majors," is probably one of the most difficult because it's hard to categorize. Leonard Caston is an accomplished producer/writer who has been associated with some historical Motown productions. But this album is nothing like that; it's a universal type of record and if you can lock it into the marketplace it ought to be a major success. One of the things we did with the Caston and Majors album was to send a novelty display piece to the radio stations—a sand puzzle-type toy. There's some kind of correlation there between the merchandising tool and the product itself, and the radio people may make the association when they receive the album. We've also tried to shoot for as much in-store play as we possibly can; not just a cut, but fairly consistent play, because you can't sufficiently get into this album by hearing just one cut. An intense effort is necessary to make people aware that this is something special.

**RW:** Most of the methods you've outlined so far deal with exposing the product to the people in the industry. When do you re-direct your campaign to the public itself?

**Belkin:** When you feel that you've created viability and earned acceptance in the market for which you were shooting, then you go on to the next market.

**"Motown's approach... has been to work with a small artist roster on a very particularized basis."**

**RW:** In the past, Motown has very successfully utilized a "total involvement" concept in developing its artists. Partially through its system of in-house management, the careers of artists like Diana Ross and the Jackson 5 have expanded beyond the recording field. How involved will the company become with new artists being signed to the label?

**Belkin:** That's one of the things that contributes to the "magic" of Motown. Although we will not be managing the careers of the new artists signed, what we do look for is strong management which is compatible not only with the manpower here but with the concept and philosophy of what we're trying to do. In other words, we're going to take the philosophy that made Motown the company that it is and seek artists who have the same inclinations and desires, and management that is professional, competent and also of the same school of thought. That's the approach we're taking and that's one reason why we're not taking on a lot of artists. With the few artists that we have acquired, we'll be very careful about the relationships between them, their management and our company.

**RW:** Are there any special marketing plans for your CTI artists?

**Belkin:** Yes, we have major plans for 1975 and CTI. Jazz, in its own way, has come back into its own as a form of commercial music, and we have a solid jazz line with CTI. There have been a lot of aggressive attempts, both artistically and from a merchandising viewpoint, at creating wider public acceptance of jazz as contemporary music. We're going to be taking our shots in terms of educating the public that this is something more than what has, in the past, been narrowly stereo-

(Continued on page 37)

**GLORIA GAYNOR**  
**"NEVER CAN SAY GOODBYE"**  
**THE #1 DISCO SINGLE HAS BECOME**  
**THE FASTEST BREAKING ALBUM**  
**IN THE COUNTRY**

The Queen of the Disco has been #1 for months with her smash "Never Can Say Goodbye."

The album has just started shipping and the initial orders have already tripled!

Gaynor just keeps on gaining and gaining.



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## Fritts Finds Fame Through 'Funk'

By DON CUSIC

■ NASHVILLE — Long before it was common to describe people as "funky," Mrs. Fritts' son was commonly known as "Funky" Donnie Fritts. If that doesn't give you a key to his character, then take note of his other descriptive nickname: "The Elegant Alabama Leaning Man."

For the past several years, Donnie Fritts has been playing piano for Kris Kristofferson and writing songs; songs such as "We Had It All" and "You're Gonna Love Yourself In The Morning." Before that, he wrote songs such as "Tears A Go Go," "Choo Choo Train" and "Breakfast in Bed" and hung around the studios in his home town of Muscle Shoals, Alabama.

Fritts has been strongly involved in rhythm and blues his whole life and absorbed the influences of the strong r&b scene in Muscle Shoals that included the likes of Percy Sledge, Otis Redding, Arthur Alexander, David Briggs, Dan Penn, Quinn Ivy and Spooner Oldman before his move to Nashville. The move to Nashville was made in typical Fritts fashion, impulsive, half-bluffing, mock seriousness and then doing it from half-resignation because there was nowhere else to go in Muscle Shoals.



Donnie Fritts

Fritts had an offer from a publisher in Muscle Shoals that he felt underpaid his talent, and he told him that he could do better in Nashville. The fact that Fritts didn't know anyone in Nashville fazed him only slightly, but then again, Fritts lives in a slight faze. Actually, he knew one person in Nashville, Bob Beckham (with Raleigh Music at the time), and he gave "The Elegant Alabama Leaning Man" a better deal than the publisher in Muscle Shoals. Fritts is still with Beckham, now at Combine Music.

(Continued on page 26)

## new york central

By IRA MAYER

■ Mike Quatro has been spending six-day weeks at the Record Plant, after unloading a twelve foot u-haul filled to the brim with collection of keyboards of all sorts of electronic persuasions. Recently signed to UA, (and, yes, brother of **Suzi**) Mike is happy to be recording again (he had two albums on Evolution several years ago) and is constantly on the lookout for new keyboard instruments.

Currently going down in the studio are the tracks for his 16-minute "symphony," "In Collaboration With the Gods," which he modestly describes as "rock grandeur." But then when **Rick Wakeman** has told you he's taken some of your Moog lines for his "Six Wives of Henry VIII," and has been quoted as calling you his favorite keyboardist, you probably are entitled to a hint of hyperbole.

What's Quatro been doing since those Evolution albums? "Playing live shows wherever I thought it would have some meaning—my stage show is like a cross between **Alice Cooper**, **Jethro Tull** and **Genesis**—composing my symphony, and watching Journey to the Centre of the Earth climb the charts." With **Stu Love** producing, there's an end-of-February target date for release of the albums. And the Record Plant's Studio B will undoubtedly feel empty.

GRANDEUR CONTINUED DEPT.: Last time around, **Sly Stone** managed to pack Madison Square Garden for a family affair known as his wedding. The marriage has had its ups and downs but that didn't deter him (or the **Family Stone**) from a week-long stand at Radio City Music Hall. Opening night (16) was less than an auspicious beginning, feeling at times as though Sly was about to live up to his "no show" reputation. **Kool and the Gang** played their set mixing hits with some jazz horn solos, and were well received. It was more than an hour later (Kool's set was 45 minutes late) that Sly came out, playing shortened versions of his hits and ignoring most of his latest material.

FUN CITY: If rock and roll is fun, the **Turtles/Hello People** bill at the Bottom Line was what it's all about. Both groups have been reviewed in these pages recently but deserve kudos for their efforts at the BL before the likes of **Alice Cooper**, **Leslie West**, **Bill Graham**, **Leonard Cohen**, **Todd Rundgren** and **Elizabeth Ashley**.

# "SHINING STAR" THE NEW EARTH, WIND & FIRE SINGLE

3-10090



Produced by Maurice White  
Co-produced by Charles Stepney

\*Also available on tape

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## Meeting and Greeting Rufus



When ABC Records artists Rufus, featuring Chaka Khan, opened at Los Angeles' Total Experience Club recently, Jerold Rubinstein, the company's newly-appointed chairman, was among those who dropped by to see the group. Pictured are (top row, from left) Bobby Watson and Rufus' manager Bob Ellis; (middle row) Tony Maiden, Andre Fischer and Kevin Murphy, and (bottom row) Chaka Khan and Rubinstein.

## Warner's Euro Show Underway

■ BURBANK — The Warner Bros. Music Show, a nine-city, twenty-concert tour of Europe to introduce and promote the Doobie Brothers, Graham Central Station, Tower of Power, Little Feat, Montrose and Bonaroo, commenced January 15 with two sold-out concerts in Manchester and four sold-out concerts in London, playing to a total English audience of over ten thousand.

The tour was assembled by Warner Bros. Records to further enhance its European marketing strength via Warners' international offices and licenses, and to introduce and promote the six American recording groups through extensive radio, television and press exposure. Logistics of the tour include the transportation through Europe of over twelve-and-a-half tons of sound and lighting equipment and musical instruments, 12,000 pounds of luggage and over 100 musicians and American Warners personnel. All appearances are further enhanced by efforts of promoters in each country.

### Opening Shows

The opening shows in Manchester on January 15 and 16 at the Free Trade Hall included a surprise visit by Elton John, who

joined the Doobie Brothers in their final set. The four London performances at The Rainbow Theatre, sold out weeks in advance, were all headlined by the Doobie Brothers, who over the past two years have become a major concert attraction in England.

Prior to the London concerts, the American Embassy hosted a three-hour reception for Warner Bros. Records and the artists appearing in the Music Show.


The Warner Bros. Music Show continues through Europe with Performance in Frankfurt on January 20, 21, Munich on January 22 and 30, Brussels on January 31 and 26, Dusseldorf on January 27 and 28, Amsterdam on January 29 and 30, Brussels on January 31 and February 1 and Paris on February 3 and 4.

## Troggs Are Back

■ CANNES, FR. — Larry Page of Penny Farthing Records of London has announced a U.S. deal for the Troggs. The U.S. distributor will be ATV Records, the U.S. operator for Pye Records of London. The Troggs' first release will be a new version of the Beach Boys' hit, "Good Vibrations."

# THAT'S HEADING EVEN HIGHER THAN THE SKY.



"Shining Star." From Earth, Wind & Fire's soon-to-be-released album, "That's the Way of the World." Three golden albums and a forthcoming soon. On Columbia Records 

# American Music Awards Announces Nominations

■ LOS ANGELES—The final nominees for "The American Music Awards," the ABC-TV special airing Tuesday, February 18, have been announced by executive producer of the telecast, Dick Clark.

Leading all nominees and crossing over from the country to pop rock field is Charlie Rich, with a combined total of six nominations in five categories. Following closely are Gladys Knight & the Pips with five nominations and Olivia Newton-John with four.

Balloting for "The American Music Awards" was from a cross-section of over 40,000 randomly selected homes throughout the United States. The categories include pop/rock, country, and soul, with voting for favorite male vocalist, favorite female vocalist, favorite duo, group or chorus, favorite single, and favorite album included in each category.

Hosting the special, which will air live at 8:30-10:00 p.m. (EST) are Roy Clark, Helen Reddy, and Sly Stone.

Following is a complete list of final nominees for the second annual "American Music Awards" in alphabetical order:

## NARAS Discussion Examines Women

■ NEW YORK—NARAS is hosting a discussion on the changing role of women in the music industry on January 29 at the Columbia Recording Studios, 207 East 30 Street, New York at 7 p.m.

The panel consists of Roberta Skopp, **Record World** album reviewer and assistant editor; Ruth Bowen, owner, Queen Booking; Barbara Harris, director of artist relations, Atlantic Records; Susan Holleb, technician, Sound Ideas Studio; Estelle Levitt, songwriter; Victoria Lucas, owner, public relations firm; Carol MacDonald, lead singer, Isis; M. Scott Mampe, vice president, classical division, Phonogram; and Pat Cox, director, music department of Rogers & Cowan, as moderator.

Recordings by female artists nominated for the 17th Annual Grammy Awards will be played during the cocktail hour from 6-7 p.m.

**Favorite Male Vocalist:** POP/ROCK: John Denver, Elton John, Charlie Rich; COUNTRY: Roy Clark, Charley Pride, Charlie Rich; SOUL: James Brown, Barry White, Stevie Wonder.

**Favorite Female Vocalist:** POP/ROCK: Olivia Newton-John, Helen Reddy, Barbra Streisand; COUNTRY: Loretta Lynn, Olivia Newton-John, Marie Osmond; SOUL: Roberta Flack, Aretha Franklin, Diana Ross.

**Favorite Duo, Group or Chorus:** POP/ROCK: Bachman-Turner Overdrive, Gladys Knight & The Pips, Paul McCartney & Wings; COUNTRY: Conway Twitty & Loretta Lynn, George Jones & Tammy Wynette, Statler Brothers; SOUL: Gladys Knight & The Pips, Stylistics, The O'Jays.

**Favorite Single:** POP/ROCK: "I Honestly Love You"—Olivia Newton-John, "Seasons In The Sun"—Terry Jacks, "The Way We Were"—Barbra Streisand; COUNTRY: "If We Make It Through December"—Merle Haggard, "Mississippi Cotton Pickin' Delta Town"—Charley Pride, "The Most Beautiful Girl (In The World)"—Charlie Rich; SOUL:

"Best Thing That Ever Happened To Me"—Gladys Knight & The Pips, "Feel Like Making Love"—Roberta Flack, "Midnight Train To Georgia"—Gladys Knight & The Pips.

**Favorite Album:** POP/ROCK: "Behind Closed Doors"—Charlie Rich, "Goodbye Brick Yellow Road"—Elton John, "Greatest Hits"—John Denver; COUNTRY: "Behind Closed Doors"—Charlie Rich, "Let Me Be There"—Olivia Newton-John, "Very Special Love Songs"—Charlie Rich; SOUL: "Imagination"—Gladys Knight & The Pips, "Inner-Visions"—Stevie Wonder, "Let's Get It On"—Marvin Gaye.

As in last year's awards, there will also be a Distinguished Merit Award, to be presented to a recognized leader in the music industry.

Producer of "The American Music Awards" is Bill Lee, with John Moffitt directing the special for Dick Clark Teleshows, Inc.

## E.A.R. Label Bows *(Continued from page 3)*

was made responsible for the overall musical operation of E.A.R. Records, and plans to produce and perform as well as administer the New York office. Working with Jones in New York are Marie-Claire Nivelle, assistant promotion director, Tony Wade-Gerrall, sales and marketing director, and Donna Sheets, in charge of E.A.R. Records' publishing division.

### Goodear Studio

Acquisition of the Goodear Studio in May, 1974 enabled Thomas to set up a Nashville office as a base of operations for E.A.R. The success of the Nashville operation prompted the acquisition by E.A.R. Records of a studio/office complex in Memphis, due for completion in about two weeks. E.A.R. Records' promotion department is to be located in Memphis, headed by Barry Ginsberg, national promotion director. Ginsberg had previously operated his own promotion firm, and had worked for Island and Motown Records. He has engaged a staff of independent promotion people throughout the United States.

The Goodear and E.A.R. studio developments in Nashville and Memphis represent a positive move to the South in terms of production for E.A.R. Records.

Thomas and Jones will be joined by independents Don Nix and Norbert Putnam to cover production of E.A.R. Record artists.

Rounding out the executive staff of E.A.R. is Hy Weiss, who comes to the label as consultant from several years with Stax records.

Nigel Thomas has had an extensive managerial and production background, working with an artist roster that featured Joe Cocker and Leon Russell. Thomas personally conducted the selection of E.A.R.'s entire staff.

### Roster

Ear Records has already signed artists representing diverse musical idioms, including rock, MOR, pop, soul and country. The E.A.R. Records artist roster includes the following forthcoming releases: Mike Harrison; Chris Stainton; Area Code 615; newcomers Glen Turner and Tar; and ex-Spooky Tooth singer Mike Patto, who will assist in promotion for the label as well as continuing his recording career. Personal appearances have been set to follow release of the product.

E.A.R. Records is based in New York at 1619 Broadway, telephone, 212-582-2931. Gibson, Stromberg, Jaffe & Associates have been retained to coordinate publicity for all facets of E.A.R.

## GRT Campaign



GRT's Jack Woodman visited RW's west coast offices recently to show off GRT's new point of purchase catalogue display, a four-color kit containing GRT catalogues for eight categories of music tapes. Pictured from left are Woodman, RW's Eliot Sekuler and David Neil, vice president of Display Corporation of America.

## MCA Canada Reports Biggest Year in '74

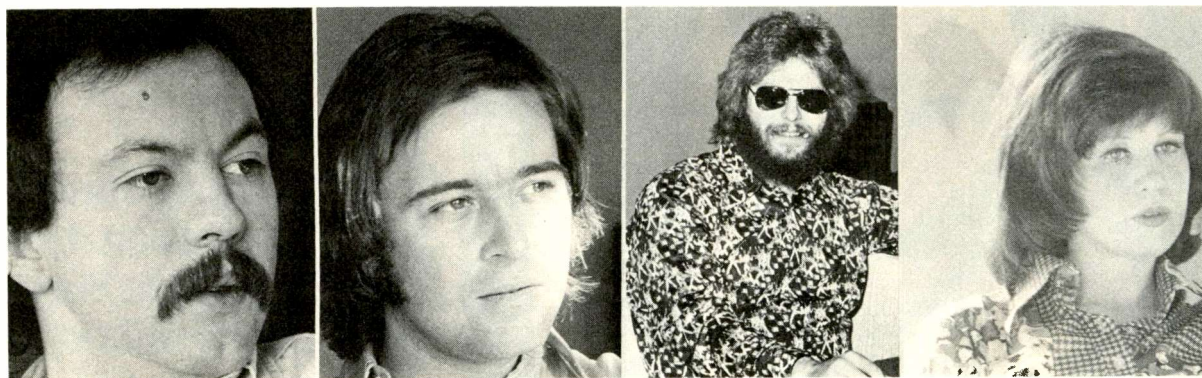
■ LOS ANGELES—MCA Records in Canada has concluded its most successful year to date according to Richard Bibby, vice president and general manager. Canadian sales of MCA product have increased well over 100 percent in two years and in 1974, MCA Canada awarded no fewer than nine gold albums, four platinum albums and four gold singles.

### Gold Awards

Leading the list of gold album (sales of 50,000 units) award winners is Elton John, whose "Caribou," "11-17-70" and "Greatest Hits" all went gold in 1974. In addition, Olivia Newton-John's albums "Let Me Be There" and "If You Love Me (Let Me Know)" also attained gold status. Neil Diamond's "Rainbow" and "12 Greatest Hits," Cher's "Half Breed" and the soundtrack lp "The Sting" complete the list of gold albums for MCA Canada in 1974.

Platinum albums (sales of 100,000 units) include "The Sting" soundtrack, Neil Diamond's two-lp set "Hot August Night," and Elton John's "Caribou" and "Greatest Hits."

Singles which were awarded gold status in Canada this past year were Olivia Newton-John's "I Honestly Love You," Marvin Hamlisch's "The Entertainer," Cher's "Dark Lady" and Elton John's "Goodbye Yellow Brick Road."



From left: Nigel Thomas, Mick Jones, Barry Ginsberg, Donna Sheets.

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- January 23 Hosts ABC "In Concert" taping from Nashville's Opryland.
- January 24 -"The Roy Clark Show" episode of The Odd Couple.
- January 31 -Merv Griffin Show airs from Caesar's Palace.
- February 1 In concert at the Felt Forum, Madison Square Garden, New York.

- February 5 -In concert at Civic Center, Ottawa, Canada.
- February 3-6-Tapes co-hosting of the Mike Douglas show, Philadelphia.
- February 10 -Host of Tonight Show, NBC.
- February 12 Dedication of Star In Hollywood Blvd. walk way of the Stars, in the television category.
- February 14 -Special guest of the El Paso Symphony, El Paso, Texas.

- February 18 Co-host, The American Music Awards, ABC.
- February 21 -Taping The Mac Davis Show, NBC.
- February 28-
- March 2 -Harrah's Lake Tahoe, Nevada.
- March 6 -Mac Davis show airing, NBC.
- March 6-19 -Harrah's, Reno, Nevada.



# THE COAST

By KAREN FLEEMAN



■ **AIR PIRACY:** Elvis Presley is reportedly thinking of purchasing the Boeing 707 jet that was repossessed from fugitive financier Robert Vesco in Panama. The plane is equipped with a dance floor and a sauna. Vesco could not be reached for comment . . . As Elvis' new "Promised Land" lp was released by RCA, he was making a promise to his home-state of Mississippi. Elvis pledged to do a benefit for victims of the tornado that ripped through McComb, Mississippi last week. All funds

raised will go into a trust fund to aid the tornado victims. According to Col. Tom Parker, "Even Elvis will purchase his own ticket . . ."

ON THE EUROPEAN FRONT: On his 1975 European tour, David Bowie will be using five separate stages. And, much like a three-ring circus, something will be happening on all five stages all the time, with Bowie moving frequently from stage to stage during the show. Meanwhile, his latest planned project is a movie starring an ex-Andy Warhol school actress, Tally Brown. Bowie reportedly will direct the 300 pound Ms. Brown in a feature film this Spring. The film project may force Bowie to postpone the concert tour of Europe, but things change quickly for him, and it's too soon to be sure exactly what he'll be doing in the Spring . . . Speaking of European tours, the Warner Bros. Music Show apparently got off to a good start, as Rod Stewart, Mick Jagger, Keith Richard, Anita Pallenberg and Ian McLagan all attended Little Feat and Graham Central Station's kick-off concert at the Rainbow Theatre in London . . . On the Polish Front, we have Bobby Vinton, who was asked to do a benefit concert in Warsaw by a community concern group who want to save a castle . . . Meanwhile, back home, Troubador-goers were given a special treat when they arrived to see Etta James on her opening night, as Gregg Allman was the surprise guest star. Apparently, Mr. A decided to do the gig a few hours before the club opened. Etta James' back-up band supported him in two complete sets . . . Eric Burdon took time off his extensive national tour to be a guest lecturer at the New School For Social Research in Manhattan, where he lectured for two hours on rock.

ON THE ROCK OPERA—Elton John is reportedly hot to compose, produce and star in a rock opera version of Shakespeare's "Hamlet." Elton, of course, would play Hamlet, but who would play opposite him as Ophelia? Elton has supposedly all but convinced David Bowie to take the role. Ken Russell, film and stage producer of "Tommy," is reportedly helping Elton develop the project . . . Other rock musicals this week include one on the life of actor Rudolph Valentino. The role of Valentino will be played by James Darren, who gave us "Goodbye Cruel World" in the early sixties. Steve Binder will produce and direct the movie for EWA Productions . . . Chip Rachlin, responsible agent at ICM for the Beach Boys and America among others, has relocated in L.A.

THE PRINCE OF SOUL—Al Green will be crowned "The Prince of Soul" by the State of Michigan before his concert at Olympia Stadium . . . The Tubes, A&M's San Francisco-based band, are made up in part of some very talented graphic artists. They recently flew to Los Angeles, to give new life to Charlie Chaplin's old studio (and current home of A&M Records), where they painted giant flying records with A&M labels all over the giant soundstage building.

TOURING AND RELEASES—Mick Ronson plans to join Ian Hunter's first solo tour in April unless, perhaps, Mick is offered a job by the Rolling Stones . . . Black Oak Arkansas has confirmed a third concert tour of Britain and the continent with a headline series of dates to run February 14-March 11 . . . Humble Pie bass player Greg Ridley was reported to have been hospitalized recently for pleurisy, but the latest word is that he is now well and will join his compatriots for a U.S. tour in February . . . Cher's single on the Warner/Spector label "A Love Like Yours" will soon be released . . . Rick Derringer's lp "Spring Fever" is due in April, with Johnny Winter on slide guitar. Edgar Winter and Chick Corea both play synthesizer.

## Arista Signs Zoss



Clive Davis, president of Arista Records, has announced the signing of songwriter/performer Joel Zoss to a long-term exclusive recording contract. Zoss, whose songs have been recorded by many other artists, is currently recording in New York with John Seigler and Ralph Shuckett producing. In the photo above, Zoss (center) is shown with Arista's director of contemporary a&r, Bob Feiden (left) and Clive Davis.

## Johnson Joins RCA

■ NEW YORK — Gary Johnson has been named manager, national r&b promotion, RCA Records. The announcement was made by Tony Montgomery, director, promotion, RCA Records.

Johnson came to RCA Records from Atlantic Records which he joined in 1970 in the post of northeast regional r&b promotion director. In 1972 he moved to Dallas as the company's southwest regional r&b promotion director. In 1973 he returned to New York and served as r&b promotion director for the northeast and southeast regions.

## Sparks Members In Tati Film

■ LOS ANGELES—Ron and Russell Mael of Sparks have been invited by filmmaker Jacques Tati to star in a motion picture scheduled for production in France later this year.

Preliminary discussions in Paris were initiated prior to the Maels' arrival in Los Angeles this week, together with manager John Hewlett.

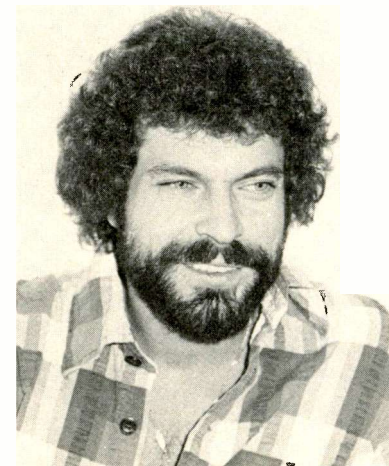
## Frankie & Donny



Frank Sinatra opened at Caesar's Palace recently, and backstage he greeted Don Kirshner, a long-time fan who flew to Las Vegas just for the show.

## Playboy Taps Buttice

■ LOS ANGELES — Jack Hakim, national promotion director of Playboy Records, has announced the appointment of Gary Buttice as national pop promotion coordinator for the label. Buttice, whose background includes the position of east coast regional promotion director for MCA, will be working with Hakim in all areas and phases of pop promotion and will report directly to Hakim.



Gary Buttice

## RCA Acquires Hot Single

■ NEW YORK—Tom Draper, director of rhythm & blues at RCA Records, has announced the acquisition of "Remember The Rain?" a fast-breaking single in Chicago, recorded on Golden Tone Records by a young singing group called the 21st Century. Draper credited RCA's Leroy Phillips (manager, regional r&b promotion) for instituting acquisition of the single.

### Local Action

The single, written and produced by Marv Smith, was originally released in Chicago and in just over two weeks it has sold over 20,000 copies in that city alone.



To begin with . . .

the album has been on the charts for 58 consecutive weeks,  
has been #1 in the three trades on thirteen  
different occasions, has gone from gold to platinum  
to double platinum, contains the gold single of the same name,  
was voted the #1 pop album in Record World's  
year end awards, coupled with the #1 Top Featured Vocalist  
and #1 Vocal Combination awards.

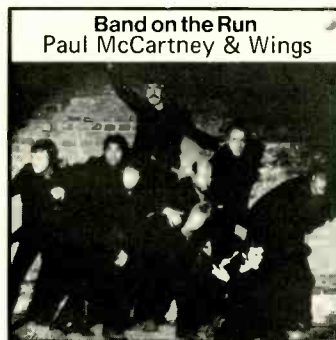
And now, three Grammy nominations . . .

ALBUM OF THE YEAR  
(Artist and Producer)

BEST ENGINEERED RECORDING  
Non-classical

BEST POP VOCAL PERFORMANCE BY A DUO,  
GROUP OR CHORUS

It's been quite a year for a  
BAND ON THE RUN.



**EARTH, WIND & FIRE**—Columbia 3-10090  
**SHINING STAR** (prod. by Maurice White w. Charles Stepney) (Saggitflame, ASCAP)

Already charted with their tandem performance with Ramsey Lewis, visual soul congregation should strike simultaneously with this taste of their next lp.

**J. GEILS BAND**—Atlantic 3251  
**GIVIN' IT ALL UP** (prod. by Bill Szymczyk) (Juke Joint/Walden, ASCAP)

Guys who found their biggest single in a long time with "Must of Got Lost" are about to take more of the same chart honors with this rockin' good offering.

**EDGAR WINTER GROUP**—Epic 8-50060  
**SOMEONE TAKE MY HEART AWAY** (prod. by Rick Derringer) (Hierophant, BMI)

The vocal rockers' career broke wide open with an instrumental, "Frankenstein." Beautiful ballad is another hit curve batted out in true homerun fashion.

**EDDIE KENDRICKS**—  
 Tamla T54257F (Motown)  
**SHOESHINE BOY** (prod. by Frank Wilson & Leonard Caston) (Stone Diamond, BMI)

Mr. "Keep On Truckin'" turns his sights to the street corner, seeing the potential star qualities in hardworking inner city youth. One hit shine comin' up!

**DAVE LOGGINS**—Epic 8-50069  
**SECOND HAND LADY** (prod. by Glen Spreen & Dave Loggins) (Leeds/Antique, ASCAP)

"Please Come to Boston" sojourner returns in a strong position to equal or top his breakout. Second best just wouldn't do, so he delivers the first-rate goods.

**BEN VEREEN**—Buddah 450  
**STOP YOUR HALF-STEPPIN' MA-MA** (prod. by Tony Silvester & Bert DeCoteaux) (Music Montage, BMI)

Man who received national attention for his tremendous role in "Pippin" debuts on disc with an r&b novelty item that's solidly steppin' to a chart destination.

**AL FOSTER BAND**—Roulette 7162  
**THE NIGHT OF THE WOLF** (prod. by Numero Uno) (Adam R. Levy & Father, BMI)

Coming on like a cross between a spaghetti western theme and Love Unlimited Orchestra, this disco-bound European import could howl up the charts.

**HI RHYTHM**—Hi 5N-2279 (London)  
**BLACK ROCK** (prod. by Hi Rhythm) (Jec, BMI)

The most distinctive sound to come out of Willie Mitchell's stable in many, many sides. Memphis' soul standing has got to be furthered with this proud newie.

**ANNE MURRAY**—Capitol 4025  
**UPROAR** (prod. by Brian Ahern/Happy Sack Prod.) (Tessa/Jolly Cheeks, BMI)

Returning to her countrified style for her latest, Anne puts across one of her most uniquely animated performances. Positive chart parvenu of the first order.

**FIFTH DIMENSION**—Arista 0101  
**NO LOVE IN THE ROOM** (prod. by John Florez/Florez-Cooper Prod.) (Tiny Tiger/Balloon, ASCAP)

Recalling their "One Less Bell to Answer" days, but with an undercurrent of contemporary excitement, the quintet excels on this roomy mid-tempo masterpiece.

**LALO SCHIFRIN**—20th Century 2150  
**ESCAPE FROM TOMORROW** (prod. by Gary LeMel) (Fox Fanfare, BMI)

Man famed for his scoring of "Mission Impossible" has a disco smash on his hands. Futuristic funk with a space age elegance about it for very broad appeal.

**BOBBI HUMPHREY**—Blue Note  
 BN-XW592-X (UA)  
**FUN HOUSE** (prod. by Larry Mizell & Chuck Davis; Sky High Prod./George Butler) (Jobete, ASCAP; Stone Diamond, BMI)

With "Satin Doll" her biggest album to date, femme flutist is ripe for a hit single breakthrough. Amusement park production punch means good times for all.

**BOBBY WILSON**—Buddah 449  
**DEEPER AND DEEPER** (prod. by Vernon Bullock/Chain Prod.) (Kama Sutra/Mafundi, BMI)

Not the Freda Payne follow-up to "Band of Gold," but a new synthesis of Barry White and Marvin Gaye styles. Should show up stronger and stronger.

**KISS**—Casablanca 823  
**LET ME GO, ROCK 'N ROLL** (prod. by Kenny Kerner & Richie Wise) (Cafe Americana/Rock Steady, ASCAP)

First single from their steamin' second album "Hotter Than Hell" is heavy metal heaven. Puckered up with all the electricity essential for it to explode.

**FOX**—GTO 1003 (ABC)  
**ONLY YOU CAN** (prod. by Kenny Young) (Chrysalis, ASCAP)

If T-Rex were The Chipmunks, they might sound like this. Heavy breathing hook and a generally incessant rhythm track creates a sly bid for public attention.

**SANTANA**—Columbia 3-10088  
**GIVE AND TAKE** (prod. by Tom Coster, Carlos Santana, Michael Shrieve) (Micache, BMI)

More soulfully oriented than any of their recent product, this one takes the Latin rock contingent to higher black/pop market ground. Givin' it what it takes!

**BRENTON WOOD**—Midget 101  
**RAININ' LOVE (YOU GOTTA FEEL IT)** (prod. by Midget Prod.) (Peanut, ASCAP)

The "Oogum Boogum"/"Gimme Little Sign" man returns on a new label, and with a pop/soul sound to bring him back in style. Pourin' up for a chart reign.

**TOM RUSH**—Columbia 3-10087  
**NO REGRETS** (prod. by Mark Spector) (Open End, BMI)

Long regarded as the pinnacle in the Rush songbook, writer-performer has what it takes to turn folk revival legend into living hit single. Rue who?

**PETER ALLEN**—A&M 1655  
**JUST ASK ME I'VE BEEN THERE** (prod. by Joel Dorn/Masked Announcer) (Music of the Times, ASCAP)

Current king of neo-cabaret who co-wrote "I Honestly Love You" has re-cut his super tune about learning from life with a wall-to-wall arrangement. Here, here!

**THUNDER & LIGHTNING**—  
 Private Stock 010  
**BUMPIN' BUS STOP** (prod. by Morman Keaton, Richard Delyv & Ron Townson) (Caesar's Music Library/Kim Kyle, ASCAP)

Dancin' at the depot? By combining the current Oliver Sain instrumental concept with a long-standing disco step, act belts out a bolt of natural r&b power.

**DENNY BELLINE**—RCA PB-10171  
**ROSEMARY BLUE** (prod. by Pete Spargo) (Don Kirshner, BMI)

Song penned by the man who holds down the top singles chart spot this week—Neil Sedaka—proves a haunting vehicle for new vocal talent. Color it a natural!

**GREG PERRY**—Casablanca 817  
**COME ON DOWN (GET YOUR HEAD OUT OF THE CLOUDS)** (prod. by Greg Perry/J. P. Dirt Prod.) (Cafe Americana/Peabody & Co., ASCAP)

Writer-producer from Holland-Dozier's Invictus stable debuts as a vocalist with the kind of power Jackie Wilson displayed on his biggest. Get down with it his way!

**PRATT-McLAIN**—ABC Dunhill 15024  
**WE'VE LOST THE MAGIC** (prod. by Steve Barri & Michael Omartian) (Legacy, BMI)

Rockin' good romance-gone-awry number brings the talented duo their finest effort yet. Producers are in fine form guiding P-M well towards an AM hit goal.

**KENNY**—UK 5N-49032 (London)  
**THE BUMP** (prod. by Bill Martin & Phil Coulter) (Famous, ASCAP)

The British are no strangers to the disco craze—some say they invented it. So far be it from unusual for the English to etch this body ritual in hit wax.

*Thank you  
Columbia Records  
for our  
second platinum  
album together.*

*You're fantastic!*

*Neil Diamond.*

**A1A**

**JIMMY BUFFETT**—ABC Dunhill DSD-50183 (6.98)  
Riding along A1A, either at the northern regions of Cape Cod or at Florida's southernmost end conjures up visions of relaxed realism and earthy delights—as does Jimmy Buffett's newest and best set yet. The feeling flows from start to finish, seasoned with that special mystique imparted only by the ocean's presence. A very special album.

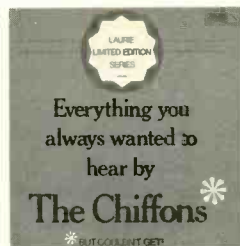
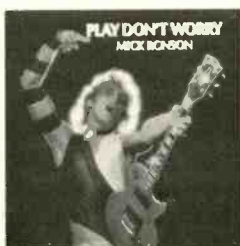


**DON'T CHA LOVE IT**

**MIRACLES**—Tamla T6-33651 (Motown) (6.98)  
Well-established sweet-soul foursome further enhances their specially carved niche with this rhythmically rousin' set. Whether gently balladeering as on "Keep On Keepin' On" and "Brokenhearted Girl—Brokenhearted Boy" or perking the pace with "Sweet Sweet Lovin'" and "Take It All," they're truly miraculous!

**PLAY DON'T WORRY**

**MICK RONSON**—RCA APL1-0681 (6.98)  
Former Bowie-ite and recent Hoople-er sensualizes a second solo set sure to garner attention, airplay and sales. The music might be called "Moving Metal," with the prime cuts being the story-song "Billy Porter," the softer-paced "This Is For You," "Hazy Days" and the energized title track.

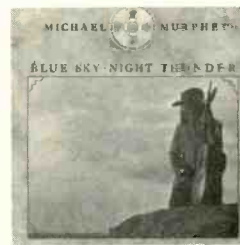


**EVERYTHING YOU ALWAYS WANTED TO HEAR BY THE CHIFFONS BUT COULDN'T GET**

**CHIFFONS**—Laurie LES-4001 (6.98)  
The title says it all! Thrill and reminisce to golden goodies that doo-wopped their way into our hearts. "He's So Fine," "One Fine Day," "Sweet Talkin' Guy" and "I Have A Boyfriend" are the niftiest nuggets.

**GREATEST HITS**

**OHIO PLAYERS**—Westbound WB 1005 (Chess) (6.98)  
Pop crossover assemblage, now occupying the top slotting on The Album Chart, delivers a staggering compilation of previous hits. Recent popularity ensures sales success, especially with this disc's platter parade, which includes "Pain" (Pts. I and II), "Ecstasy," "Funky Worm" and "Climax."



**BLUE SKY—NIGHT THUNDER**

**MICHAEL MURPHEY**—Epic KE 33290 (6.98)  
Bob Johnston-produced disc eases a folk/country feel into the foreground with Murphey's flowing tunes aptly afloat in an earthy ambience. Tracy Nelson and Tom Scott lend their tall talents as "Carolina in the Pines," "Medicine Man," "Secret Mountain Hideout" and "Without My Lady There" highlight.

**CHUCK BERRY**

Chess CH 60032 (6.98)  
One of the original rock & rollers boogies with the gusto that has always been his trademark on this new set. Self-penned compositions including "I'm Just a Name" and "Don't You Lie to Me" shine while standards "I Just Want to Make Love to You" and "Baby What You Want Me To Do" dazzle.



**LOVE'S THE THING**

**BARBARA MASON**—Buddah BDS 5628 (6.98)  
With the r&b and ensuing crossover success of "From His Woman to You," the "Yes, I'm Ready" lady firmly re-establishes her chart reign and furthers it with this set. Combining "rap" techniques with soulful vocalizing, Ms. Mason is at her best on "Shackin' Up," "Your Sweet Love," "What Am I Gonna Do" and the aforementioned track.

**I'LL BE YOUR SUNSHINE**

**VERNON BURCH**—UA UA-LA342-G (6.98)  
Debut release from this do-it-all man (capably handling vocals, composing, guitars and co-production) is reminiscent of Stevie Wonder's "Talking Book" set with easy vocal style and high caliber, varied material. The single, "Changes," should cause quite a stir with its "Report to the Commissioner" association. Burch'll perch on a high chart spot!



**SOUL SURVIVORS**

**TSOP KZ 33186 (Columbia) (5.98)**  
Blue-eyed soul ensemble churns 'n burns out swell sounds capably abetted by sensational Gamble-Huff production. The beat never lets up as attested to by listening to the single, "What It Takes," "Everything's Changing," "Start All Over," "Best Time Was the Last Time" and "Soul to Soul."

**SO MUCH LOVE**

**THREE DEGREES**—Roulette SR-3015 (6.98)  
While currently riding a wave of success following their "When Will I See You Again" hit comes this previously released, top-notch product. Older hits including "Maybe" and "I Do Take You" are included as are gems "Trade Winds," a soul version of "Love the One You're With" and the classic "Ebb Tide."

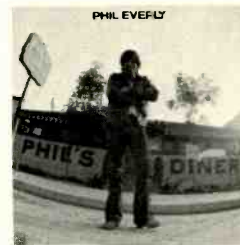


**SERGIO MENDES**

**Elektra 7E-1027 (6.98)**  
Sweet 'n softly sensuous sounds penetrate the grooves as Bonnie Bowden and Sondra Catton blend their vocal prowess yielding collectively colossal appeal. Stevie Wonder-authored gems including "I Believe (When I Fall In Love It Will Be Forever)" and "All in Love Is Fair" highlight along with "If I Ever Lose This Heaven."

**PHIL'S DINER**

**PHIL EVERLY**—Pye 12104 (ATV) (6.98)  
In top musical form, half of the hit-making duo that thrilled the late '50s and early '60s comes forth with a set that appropriately captures his unique vocal prowess. FM as well as top 40 airplay is on the horizon, most likely with "We're Running Out," "Invisible Man," "Sweet Music" and "Feather Bed."



**ENERGY OF LOVE**

**INTRUDERS**—TSOP KZ 33149 (Col) (5.98)  
A variety of producers submit their skills to predominantly Bobby Martin-arranged selections, emerging with that appealingly soft Philadelphia sound. The r&b hit single "A Nice Girl Like You" is included as are other harmonious honeys "What's Easy for Two Is So Hard for One" and an extended version of "Rainy Days and Mondays."

*"You've got soul  
And everybody knows  
That it's all right."  
- Curtis Mayfield*

**Warner Bros. Records Inc.**  
*is proud to announce that it will distribute*  
**Curtom Records**

*Curtom artists include*  
Curtis Mayfield  
The Impressions  
The Natural Four  
Leroy Hutson and  
Jones Girls

*The first two Curtom singles distributed by Warner Bros.:*

**"All Because of You"**  
*Leroy Hutson (CMS 0100)*

**"Heaven Right Here on Earth"**  
*The Natural Four (CMS 0101)*



## Who In The World:

### Joe Walsh—Scoring on His Own

■ LOS ANGELES—Bolstering Joe Walsh's reputation as a well respected guitarist, producer, songwriter and vocalist are the four albums he made as lead guitarist with the James Gang (three of which went gold); the first two albums he made on his own (also gold), "Barnstorm" and "The Smoker You Drink, The Player You Get," and his newest ABC/Dunhill solo album, "So What," which shipped gold and is bulleted at 21 on **Record World's** album chart this week, after being charted for only four weeks.

#### Measles to James Gang

Walsh got his first professional job as a lead guitarist. The group was the Measles, of Kent, Ohio, where Walsh had gone to attend Kent State University. Having dropped out of school, he recalls, "I became the lead guitarist because I had learned the top 20 note-for-note. I never went out of my way to play any fancy leads. It was more important that you knew how to duplicate 'Black Is Black' or 'Friday on My Mind' perfectly."

Walsh remained with the Measles for two years. Then, at just about the same time he left,

lead guitarist Glen Schwartz decided to bow out of the biggest band in nearby Cleveland — the James Gang—and Walsh, Kent's hottest guitarist, was asked to take his place. "It looked like a good thing to me," Walsh says. "They were well-known and I was out of work. So, for better or worse, I joined them."

The move turned out to be decidedly for the better. With Walsh's now more finely-honed vocal and musical strengths, the James Gang rapidly became a nationally-known band, and Walsh himself was responsible for some of their biggest hits — "Funk 49," "Tend My Garden," "The Bomber" and "Walk Away." Eventually, however, Walsh became frustrated with the musical restrictions of a three-piece group, and in late 1971 he left the James Gang.

Following his departure from the James Gang, Walsh moved to Boulder, Colorado. Gradually there, he acquired a new group, Barnstorm — keyboard player Rocke Grace, bass player Kenny Passarelli and drummer Joe Vitale — and out of their work together

*(Continued on page 23)*

## PIP Concludes Best Year Ever

■ WOODBURY—P.I.P. Records, a division of Pickwick International, Inc., has announced that 1974 was the biggest year in its history with its own product and as distributor for growing number of labels. Their outlook for 1975 is for an even bigger year, with new single and album product already vying for chart positions.

Kool & the Gang, on the P.I.P.-distributed De-Lite Records, garnered three gold singles in 1974 ("Funky Stuff," "Jungle Boogie" and "Hollywood Swinging") and a million-selling album, "Wild & Peaceful." Kool & the Gang are currently represented with their album "Light of Worlds," and by their new single, "Rhyme-Tyme People." Also on De-Lite is a single by a new group, Master Plan, titled "Clinton Park."

The Kay Gees, on P.I.P.-distributed Gang Records, saw success in 1974 with "Keep On Bumpin'." Their latest single is "Master Plan," and their debut album has recently been released.

Mega Records' Marilyn Sellars was represented in 1974 by "One Day at a Time," as both album and single. Her latest single is "He's Everywhere." Also on the P.I.P.-distributed Mega label is Patsy Sledd's "See Saw," with Billy Mize's "It's A Feeling Called

Love" and Sammi Smith's "Cover Me," with Mize and Smith albums on the way.

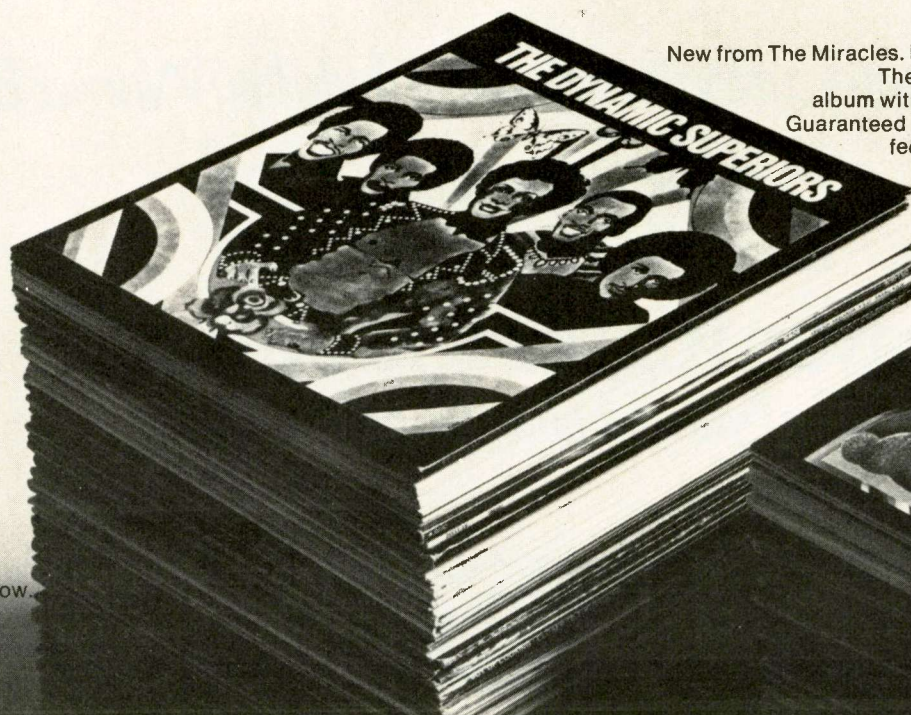
Jazz-wise, P.I.P. scored in 1974 with its Groove Merchant release of "Very Live At Buddy's Place," featuring Buddy Rich. Rich was also featured on "Nirvana" with Zoot Sims and Bucky Pizzarelli. From Groove Merchant in 1975 are "Transition" by Rich and Lionel Hampton and "Main Squeeze" by Jimmy McGriff. In addition, the label has a single, "Flat Foot Floogle"/"Cement Mixer" by Cathy & the Richettes, featuring Rich's daughter as lead singer.

"2002 RFD," by the Douglas Brothers, is a novelty instrumental on the P.I.P.-distributed Another Record Company, from which "Legend On the Stage," by singer/composer Baker Knight, will also emerge.

#### January Release

Albums due for January release on the P.I.P. label are "(The Theme and Other Music From) The Young and The Restless," from the daytime television serial; Richard Burton narrating "The Little Prince;" and "The Hands Of Time (Brian's Song)," a vocal version of the television movie theme performed by Atlantic and Pacific.

# Motown '75: New music from new places.



A new group:  
**The Dynamic Superiors.**  
Their debut album, produced by Nick Ashford and Valerie Simpson. If you wonder what's in a name, the answer is "Everything!"  
Their debut single, *Shoe-Shoe Shine* is already on the charts, and this album is soon to follow.  
M6-822 S1



© 1975 Motown Record Corporation

New from The Miracles. **Don't Cha Love It.**  
The ultimate Miracles album with the smash title single. Guaranteed to get you on your feet and movin'.

If it's energy you want, then take it home and love it.  
T6-336 S1

## WFO Signs Nolan

■ LOS ANGELES—The Wes Farrell Organization has announced the signing of Kenny Nolan to a long-term writing and producing contract. Nolan is the first new writer to be signed by the organization this year.

"We've had our eye on Kenny for a long time and wanted him to be with our organization," said board chairman Wes Farrell. "We are very excited about his future and think he is one of the most talented young writers in the business."

Before signing with WFO on an exclusive basis, Nolan had had 40 of his songs recorded in the past 90 days by other performers. Three of his songs, co-written with Bob Crewe, are currently on the charts: "Get Dancin'" by Disco Tex & the Sex-O-Lettes, "Lady Marmalade" by Labelle and "My Eyes Adored You" by Frankie Valli.

## Brown Joins ABC R&B

■ LOS ANGELES — Otis Smith, vice president of ABC Records, has announced the appointment of John Brown as head of regional promotion, northeast, r&b division, at the company. In his new post, Brown will be in charge of promotional activities in New York and its surrounding territories.

## Joe Walsh

(Continued from page 22)

came "Barnstorm" and "The Smoker You Drink, The Player You Get." But Barnstorm was never intended to be a permanent aggregation, and now, on "So What," Walsh is showcased amidst a whole new collection of friends, including Glenn Frey, Don Henley, Brian Garofalo, John David Souther, Dan Fogelberg and Russ Kunkel.

Ricky Fataar on drums, Brian Garofalo on bass and David Mason on keyboards are the three musicians accompanying Walsh on his current national tour. It is scheduled to take him to 60 cities between now and early May. Afterwards, he will begin another album and probably do some producing as well. Dan Fogelberg's LP, "Souvenirs," which he produced, has been steadily climbing RW's album chart, and so has the single taken from it, "Part of the Plan." Most of all, says Walsh, "I want to deserve whatever respect I have. I don't want to be a hype or a heavy metal nothing. I want to be known for playing good music. Period."

## 'Mandy' Goes Gold

■ NEW YORK—Barry Manilow's single, "Mandy," has been certified gold by the RIAA.

## Tom Cat Appointments (Continued from page 4)

me that both possess the personality and capability that qualifies them to assume the responsibilities of their new posts with Tom Cat Records.

"Dan, whom I have worked with and for over the years, has the talents so necessary for the vital position he now commands. His experience in the areas of finance, contractual negotiation, domestic and international publishing and acquisition make him the ideal executive vice president for Tom Cat Records. As president of Saturday Music, his publishing firm charted thirty-seven records in 1967, including eleven top 10 and twenty-two top 20. Dan was also instrumental in developing the careers of Mitch Ryder and Frankie Valli & the Four Seasons.

"Sal Forlenza is, in my mind, a perfect choice to head the marketing function at Tom Cat," Catalano continued. "He is a very experienced merchandising, advertising and promotion man who has serviced a host of independent record labels in these areas from his own free-lance creative service company. Sal is now a 'specialist' in multi-media marketing approaches, convention programs and displays, the creation and placement of advertising and total marketing concepts. He also knows the artist side of the business from personal experience as a member of the Four Voices, back in the '50s."

Both the Crewe and Forlenza appointments are effective immediately.



Dan Crewe, executive vice president (left) and Sal Forlenza, vice president, marketing (right) are welcomed to their new appointments by Tom Cat Records president Tom Catalano, center.

New from The Temptations. **A Song For You.**  
Titled after their show-stopping rendition  
of the Leon Russell classic.  
And filled with  
an incredible selection  
of new songs as well.

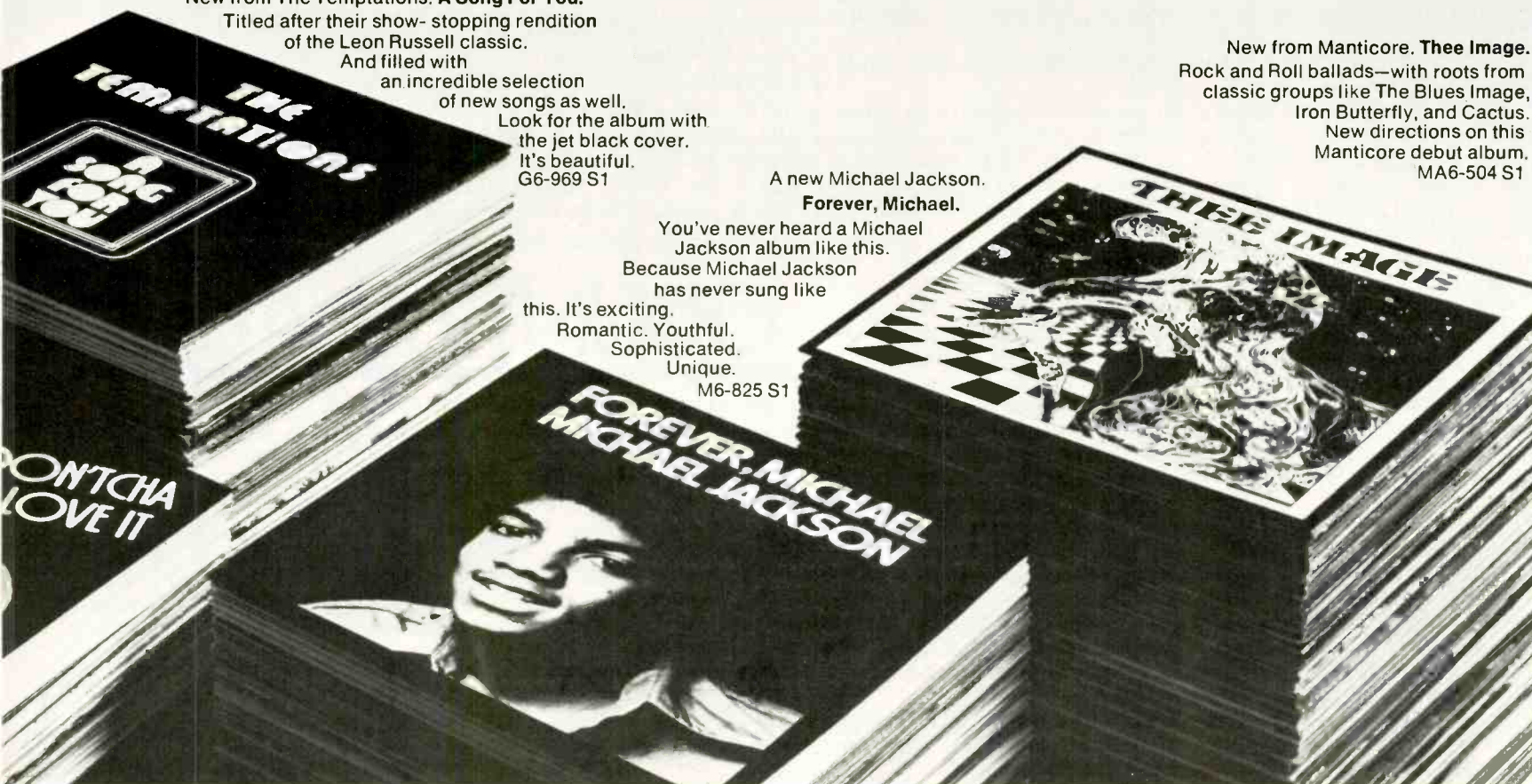
Look for the album with  
the jet black cover.  
It's beautiful.  
G6-969 S1

A new Michael Jackson.  
**Forever, Michael.**

You've never heard a Michael  
Jackson album like this.  
Because Michael Jackson  
has never sung like

this. It's exciting.  
Romantic. Youthful.  
Sophisticated.  
Unique.  
M6-825 S1

New from Manticore. **The Image.**  
Rock and Roll ballads—with roots from  
classic groups like The Blues Image,  
Iron Butterfly, and Cactus.  
New directions on this  
Manticore debut album.  
MA6-504 S1



## Buzz Bennett: What's Happening

By LENNY BEER

■ The following is the conclusion of an exclusive three-part interview with Buzz Bennett.

**Record World:** Let's get back to KDWB and your work there. What sets that station apart from others?

**Buzz Bennett:** Basically, we have a free-form sound with a reasonable commercial load. There are no jingles. We use very professional people who are communicators, who will rap with the people instead of just announcing or whatever you call the standard top 40 DJ sound. Further, there is not set news from 6 a.m. through midnight. We do give out information at anytime about anything. Then, if there's a real problem, we may even stop playing all the music and go solidly into the nature of the problem.

**RW:** Speaking of the music, how is the actual sequence of records chosen for the station and what role do the jocks take in the selection of the music.

**Bennett:** The choice of play sequence for airing is all a pre-programmed process based on color coding mathematics. No jock picks any music or its sequence on any station that we work directly with. After DJ's become professional enough and they reach a certain level, they would rather have someone else do the music for them. The air talent's big thing on the air is not music, it's communication with the people. It's the presentation they give their show and the respect they build with the people that makes or breaks a jock. The people can't think you're dumber than they are or they won't listen to you. The DJ and program director must really marry the city, that is get involved with the city and the things that make its people go. They have as much to do with the station as we do, we have as much to do with the city as they do, we're all playing in the same band.

**RW:** Besides your local research with the people and store calls, what information do you use to compile your survey and check record action.

**Bennett:** Our survey is based on more information than anyone else in the nation. Plus we have our conference calls and we use all of your surveys and statistics. I've researched your magazine and I know that your chart has a strong effect in the industry. The reason is simply that it is aligned with what is really happening in the industry. It is running close to what is happening in radio and in the inside of real sales. You see, I can't require that a trade or any periodical spend enormous amounts of money in research, but I do request that any trade hire someone who knows what they're doing, and who is bright enough to see problems and get help when it's needed.

**RW:** On the subject of problems, what are the current major problems you are dealing with?

**Bennett:** The hardest problem is for an up and coming radio station to reach the retail stores for acceptance. It took five or six months for the stores in the Minneapolis area to catch on to the fact that KDWB was moving a significant number of records. Many of the accounts in our market and around the country have unmanned record departments who received their product from another city. So, we had to go and scout out the sales person in other cities for the information we needed on record sales and for establishing ourselves.

Another major problem for the radio stations is that retail sales on singles are down significantly so that album sales have to be considered when we judge the overall value of a single to our station. The best example is the Elton John "Caribou" story. The two singles off that album never surveyed higher than number nine for us, yet their airplay was bringing in an incredible number of album sales. The records were doing our station as much good as a number one Elton John record, without selling number one in the market.

■ Doubleday Broadcasting has asked for a clarification of the following points relating to this series of articles on Buzz Bennett:

1. While Bennett and Doubleday have had a successful relationship, Bennett's association with Doubleday will terminate in April or May. He will continue to consult KDWB until he leaves Doubleday, but he is not the programmer for the other stations in the chain.

2. Bennett will not be involved in advice on acquisitions and personnel beyond his tenure with the station.

3. Doubleday Broadcasting has not purchased WLW in Cincinnati.

4. Bennett served as a consultant in Phoenix two years ago, but he does not consult the other stations in the chain.

## AM ACTION

■ **Labelle** (Epic). Continues steadily building in numbers and markets. New this week are KFRC, WHBQ, CKLW and KJR. Following through with sales in those markets and also areas with r&b action (which is nothing short of fantastic). Some great number jumps are 23-16 WFIL, 13-8 WRKO, 28-24 KHJ, 17-9 WNOE, 28-25 WIXY, 40-26 WCOL, HB-29 WQXI.

**Frankie Valli** (Private Stock). Rounding up more major markets, the stations continue pouring in on this one. Brand new are KFRC, WHBQ, CKLW, WNOE, WDGY (27) and WSAI. Breaking top five at WIXY (7-4), HB-22 WFIL, 29-25 KHJ, 27-25 WRKO, extra-38 KILT, 29-27 KDWB, extra-29 KJR, HB-30 WQXI, 29-20 WABC, 2-1 WCOL (still remains #2 phones). Good sell-through in most key markets.



Bachman-Turner Overdrive

**Bachman-Turner Overdrive** (Mercury). Again one of the most added discs this past week with new support on WFIL, WNOE, KILT and WTIK. Movement is as follows: 32-21 WIXY, NM-29 WRKO, NM-25 KFRC, 29-28 WHBQ, 30-27 CKLW, 12-11 WDGY, HB-20 KIMN, extra-39 WLS, 30-29 KJR, 25-20 WIBG, 29-26 WQXI, 38-32 WFOM.

**B.T. Express** (Roadshow). Mentioned in last week's crossover section of this column, this huge r&b record solidifies itself as a follow-up pop smash also. Going on the record this week is powerhouse station WABC (17), it gets a number of 36 on WIXY and is top ten at WDGY. Also added 99X (12), WPIX moves 23-17 at WGRQ. Pop accounts showing strong sales. This one's an express to the top.



Olivia Newton-John

**Styx** (Wooden Nickel). Maintains positive action in airplay and sales in most key markets. Erroneously mentioned last week as breaking in Pittsburgh, it actually had its first beginnings in Chicago on WLS where it now moves 4-3. Other action as follows: New additions: KHJ, CKLW and WQXI. Maintains the number 1 spot on WDGY for the second week. Other highlights: 21-17 WIXY, 5-3 WOXY, HB-25 WFIL, NM-28 WRKO, NM-27 KFRC, 30-27 WHBQ, HB-25 WNOE, extra-32 KILT, 10-8 KDWB, 29-27 KIMN, 28-25 KJR.

(Continued on page 40)

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ Oh the problems of changing format . . . you send a guy off to school to learn all about a segment of the audience he's to play to . . . you get the format laid out . . . you get your staff all set, get the promos cut, spend that money for advertisements in the papers, get the TV spots done . . . and then about four days before you put the new sound on your all night man, fresh from school, decides that the format is too constrictive and he bows out. That's what happened to **Lee Sherwood** at WMAQ in Chicago. **Larry Johnson** decided he didn't want to play . . . the new country station bowed with **Fred Sanders** on the clear channel all night show.

The lineup at KTOW, Tulsa is **Jerry Bishop** new GM . . . airmen are **Jerry Venable**, **David Engels**, **Lee Nichols**, **Ron Evans**, **Fran Couch** . . . The station programs old radio serials from noon 'til one . . . "Proud Country" stations are setting a review board of recording artists

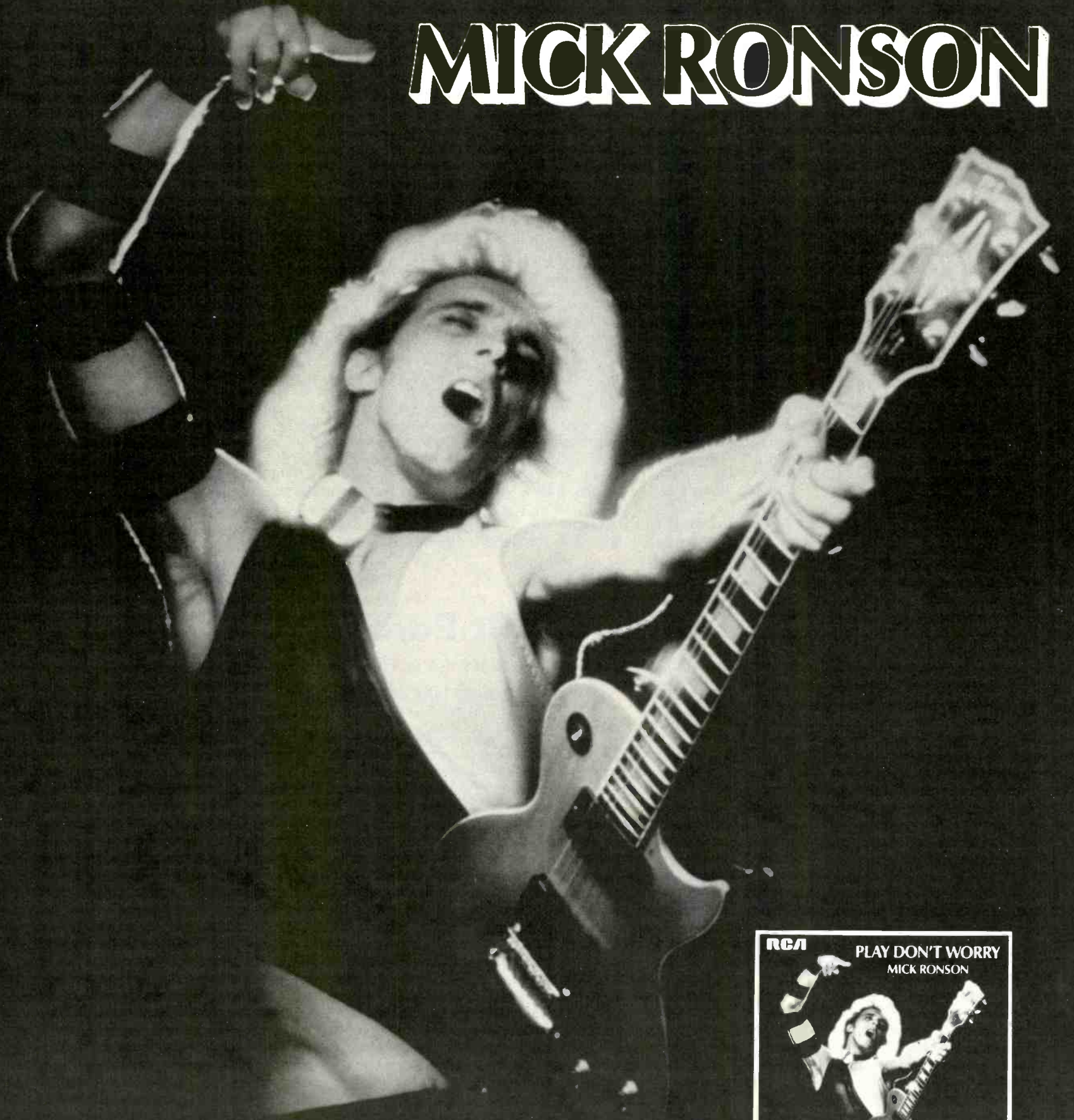
(Continued on page 71)



# PLAY DON'T WORRY

A new album from

# MICK RONSON



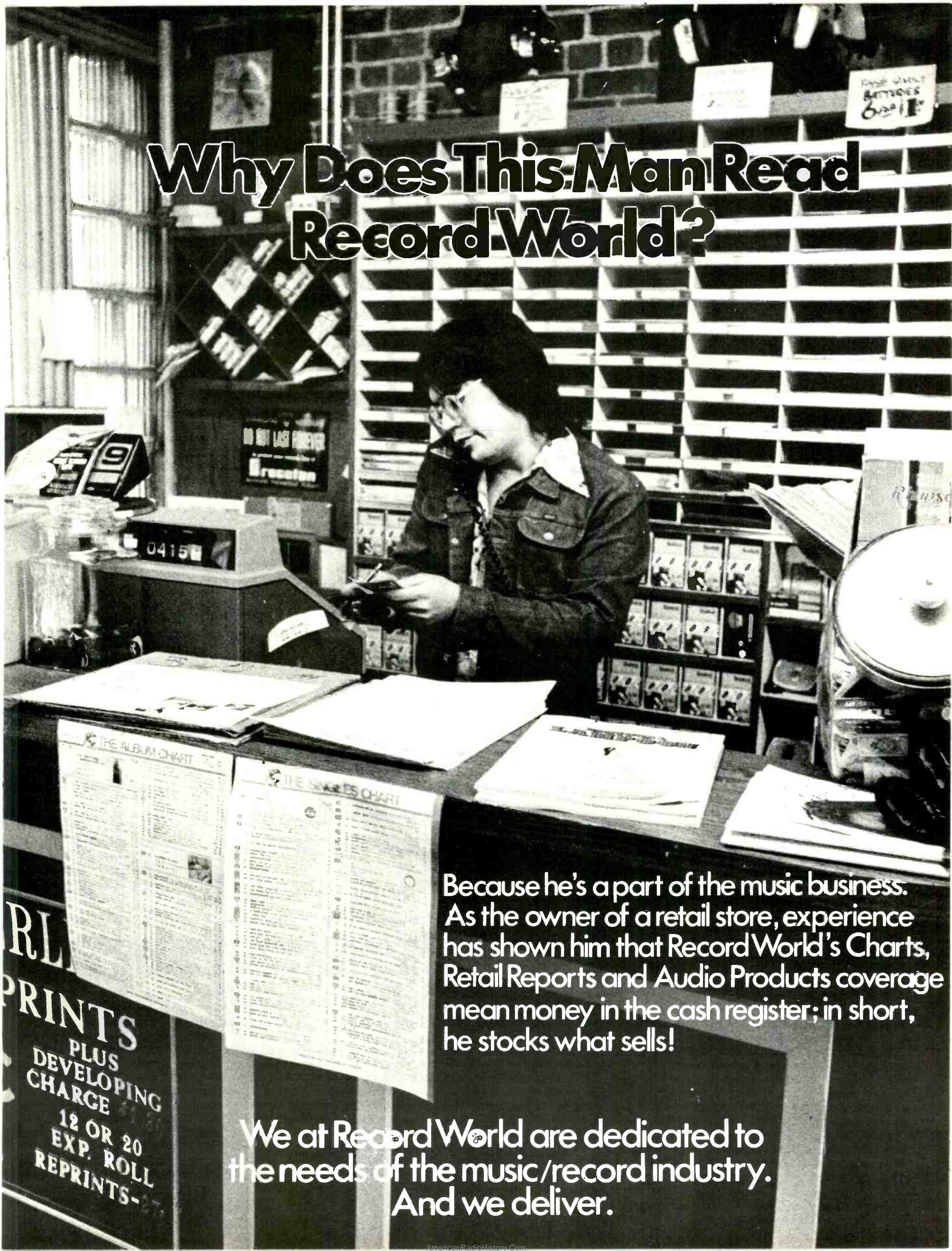
CPL1/CPS1/CPK1-0681

**RCA** Records and Tapes





# Why Does This Man Read Record World?



Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Come On Down (Get Your Head Out Of The Clouds)" — Greg Perry (Casablanca). Dramatic intro gives this side body with clever lyrics. Perry the producer has long been making the grade but now he's trying his hand as an artist.

**DEDE'S DITTIES TO WATCH:** "Black Rock" — Hi Rhythm (Hi-UPT); "I Feel Love Coming On" — Jay & The Techniques (Event-UPT); "Love Is Everywhere" — City Limits (TSOP-UPT).

**DISCO POTENTIALS:** "Bumpin' Bus Stop" — Thunder & Lightning (Private Stock); "Searchin' Pt. 1" — The Imaginations (20th Century).

The 8th Annual NAACP Image Awards are over with not too many surprises in the line of award winners. Held January 18th at the Hollywood Palladium, there were many celebrities on hand to contribute their talents. The winners are as follows in the music category: Album Of The Year, "Can't Get Enough" — Barry White (20th Century); Female Vocal Group, Love Unlimited (20th Century); Male Vocal Group, The O'Jays (P.I.R.); Combination Vocal Group, Gladys Knight & The Pips (Buddah); Female Vocalist, Minnie Riperton (Epic); Male Vocalist, Barry White (20th Century); Song Of The Year, "Feel Like Makin' Love" — Roberta Flack & "Then Came You" — Dionne Warwick & The Spinners; Producer Of The Year, Barry White (20th Century); Gospel Vocal Group, Mighty Clouds Of Joy (ABC); Jazz Artist, Quincy Jones (A&M). No need to express how exciting the production was with many winners there to accept their trophies. Next year there are hopes for a bigger and better turnout—and the Hollywood branch of the NAACP will have to get a larger room. The turnout was fantastic. Look forward to next year!

As of February 3rd, Ronnie Mosely will become east coast regional a&r director for Polydor Records. Mosely was general manager at Sussex Records based out of New York.

Vernon Caytron of radio station WDKX-FM (Rochester, New York) has resigned as music director of that station. Caytron will relocate to St. Louis to maintain the slot of 12-4 p.m. at station KATZ-AM.

There will be a testimonial dinner for J.D. Black February 2 at Little Rock's downtown Holiday Inn. Speakers will include, Joe Cobb of radio station WVON-AM (Chicago), Henry Harrison of WKXI-AM

(Continued on page 30)

## Self-Contained Soul

(Continued from page 3)

majority of their initial thrust is album-oriented, pop and soul. Witness the current successes of: Rufus (whose "Rufusized" is a bulleted 11, certified gold in advance of any single release); B. T. Express (which has become the fastest-breaking lp group in their label's history with their initial effort at 30 this week); Labelle (whose "Nightbirds" album is a bulleted 45, selling strong along with their "Lady Marmalade" bulleted 41 single); Blackbyrds (whose "Flying Start" set is a bulleted 60 with a single just shipped); Tower of Power (whose "Urban Renewal" is a bulleted 62 two weeks after release) and Kool & the Gang (whose "Light of Worlds" album is 129 with the single "Rhyme Tyme People" just beginning to cross pop).

### New Breed

Black groups, like black superstars Barry White and Stevie Wonder, are clearly making names for themselves which go beyond their abilities to vocalize across to the pop market. The new breed of black band is proving that success in instrumental arranging, producing, and composing is an essential part of their hit formula.

## 'Wiz' Kids



Shown above at a party at the Tower Suite following the Broadway opening of "The Wiz," a new musical version of "The Wizard of Oz" featuring an all-black cast, are, from left: Charlie Smalls, who wrote the music and lyrics for the show; Don Oriolo of Twentieth Century Music; and first-nighter Stevie Wonder.

## UA Names Butler

(Continued from page 8)

In making the announcement, Teller noted that "Jay has long been regarded as one of the most talented individuals in black radio. I am extremely delighted that he is now bringing his expertise to United Artists Records."



Jay Butler

Prior to his appointment at United Artists, Butler was program director at WJLB in Detroit. He had previously been a radio personality at WCHB in Detroit, WVOL in Nashville, where he was also music director and did play-by-play and color for the Tennessee State national football broadcasts, and at WJAK in Jackson, Tennessee.

### Background

Butler, a native of Jackson, attended Lane College and has been involved in radio since he was fifteen years old, when he was a full-time radio personality in Jackson. Active in community affairs, Butler is honorary chairman of Detroit's Streetservices program.

## Jackson 5 Set New York Dates

■ LOS ANGELES — The Jackson Five (Motown) have announced plans for a headline appearance at New York's Radio City Music Hall for one week, February 6-12.

### Sisters

This appearance will also mark the first time that their two younger sisters, Janet and LaToya, will be performing on stage with the group outside of Las Vegas.

## R&B PICKS OF THE WEEK

**SINGLES** EARTH, WIND AND FIRE, "SHINING STAR" (Saggitflame, BMI). Exploding out of the elements of nature, EW&F have encompassed all the necessary sounds to garner them a position on both the r&b and pop charts. Produced by Maurice White, pulsating rhythms highlight the vocal patterns. The self-contained group is always excellent for a toe-tapping, hand clapping whirl with the dancers. Columbia 3-10090.

**SLEEPERS** FREDERICK KNIGHT, "I BETCHA DIDN'T KNOW THAT" (Two Knight/East Memphis/Moonsong, BMI). Heavy backbeat and a soft delivery make this one quite interesting to watch for initial reaction. Knight has not had a winning sound in several years. Written by the artist along with Sam Dees, lyrics should linger for quite some time. Compelling track makes for strong potential chart action. Truth TRA-3216. (Stax)

**ALBUM** THE TEMPTATIONS, "A SONG FOR YOU." This year the T's can look to a couple of million sellers coupled with a platinum lp. Production know-how plays a very big part, with ex-Holland-Dozier-Hollander Jeffrey Bowen capturing all the qualities of the Temptations. There are many uptempo tunes that are perfect for disco play. Slowing down the pace on side two are "Firefly," "Memories" and "A Song For You." Philosophize with "The Prophet," dance to "Shakey Ground" and "Glasshouse." Gordy G6-96951.



**BREAKING OUT**

---

**WORK!**

**WORK!**

**WORK!**

**BW & THE NEXT EDITION**

DK 4540

**BRUNSWICK**

**DAKAR**



FEBRUARY 1, 1975

1. FIRE  
OHIO PLAYERS—Mercury SRM 1-1013
2. EXPLORES YOUR MIND  
AL GREEN—Hi SHL 32087 (London)
3. FULFILLINGNESS' FIRST FINALE  
STEVIE WONDER—Tamla T6-33251
4. NEW AND IMPROVED  
SPINNERS—Atlantic D 18118
5. DO IT 'TIL YOU'RE SATISFIED  
B.T. EXPRESS—Scepter SPS 5117
6. RUFUSIZED  
RUFUS Featuring CHAKA KHAN—ABC ABCD 837
7. AVERAGE WHITE BAND  
Atlantic SD 7809
8. NIGHTBIRDS  
LABELLE—Epic KE 33075
9. WITH EVERYTHING I FEEL IN ME  
ARETHA FRANKLIN—Atlantic SD 18116
10. FLYING START  
BLACKBYRDS—Fantasy F 9472
11. THE MAGIC OF THE BLUE  
BLUE MAGIC—Atco SD 36-103
12. SUN GODDESS  
RAMSEY LEWIS—Columbia KC 33194
13. THREE DEGREES  
Phila Intl. KZ 32408 (Col)
14. SOUTHERN COMFORT  
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
15. CAN'T GET ENOUGH  
BARRY WHITE—20th Century T-444
16. PERFECT ANGEL  
MINNIE RIPERTON—Epic KE 32561
17. REALITY  
JAMES BROWN—Polydor PD 6039
18. SATIN DOLL  
BOBBI HUMPHREY—Blue Note LA344-G (UA)
19. KUNG FU FIGHTING  
CARL DOUGLAS—20th Century T-464
20. TOTAL ECLIPSE  
BILLY COBHAM—Atlantic SD 18121
21. WHITE GOLD  
LOVE UNLIMITED ORCHESTRA—20th Century T-458
22. WOMAN TO WOMAN  
SHIRLEY BROWN—Truth TRS 4206 (Stax)
23. URBAN RENEWAL  
TOWER OF POWER—Warner Bros. BS 2834
24. TOGETHER FOR THE FIRST TIME  
BOBBY BLAND & B.B. KING—ABC Dunhill DSY 50190
25. LIVE IT UP  
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
26. PIECES OF DREAMS  
STANLEY TURRENTINE—Fantasy F 9465
27. LIGHT OF WORLDS  
KOOL AND THE GANG—Delite DEP 20144 (PIP)
28. INSPIRATION INFORMATION  
SHUGGIE OTIS—Epic KE 33059
29. KEEP ON BUMPIN' & MASTERPLAN  
KAY GEES—Gang 101 (PIP)
30. INNERVISIONS  
STEVIE WONDER—Tamla T326L (Motown)
31. I'LL BE YOUR EVERYTHING  
PERCY SLEDGE—Capricorn CP 0147 (WB)
32. BREAKIN' BREAD  
FRED WESLEY & THE NEW J.B.'S—People PE 6604 (Polydor)
33. A SONG FOR YOU  
TEMPTATIONS—Gordy GA-969S1 (Motown)
34. FOR YOU  
EDDIE KENDRICKS—Tamla T6-33551
35. HOT CITY  
GENE PAGE—Atlantic SD 18111
36. BAD BENSON  
GEORGE BENSON—CTI 6048 (Motown)
37. THE FIRST MINUTE OF A NEW DAY  
GIL SCOTT-HERON & BRIAN JACKSON—Arista A 4030
38. FOREVER MICHAEL  
MICHAEL JACKSON—Motown ML 82551
39. I FEEL A SONG  
GLADYS KNIGHT & THE PIPS—Buddah BDS 5612
40. RAGS TO RUFUS  
RUFUS—ABC ABCX 809

By MICHAEL CUSCUNA



Without dealing with specifics, 1974 was, all in all, a very good year for the music. The independents have been growing steadily. Blue Note has had commercial successes, but now promises to delve into the treasures that remain unheard in its vaults. Fantasy is continuing its new albums and reissues on all of its labels.

The music is running on two fronts. On the commercial side, things have never been better. The quality of jazz is high, and sales on such albums have gone into the 200,000 and 300,000 range, far beyond even the most optimistic observer's hopes.

The growth and expansion of independent labels like Muse, Freedom and Delmark allows music to be recorded that might otherwise not have a home in the hustling corporate corners of the business.

On a recent trip to Boston, I caught saxophonist-flutist John Payne's quartet at a pleasant club called Pooh's Pub. It is likely that the name John Payne is unfamiliar to most jazz listeners. He is a marvelous reedman and an unusually versatile and tasty improviser. His first major work came in the mid-sixties when he recorded with Van Morrison on the classic "Astral Weeks" album that also included Richard Davis and Connie Kay. Since then, he has been featured on Bonnie Raitt's "Give It Up," bluesman Johnny Shines' excellent Biograph album and many other vocalists' albums.

His solos and accompaniment on those three albums alone reveal his creativity, taste and command of many idioms of music. But he has not had the chance to really stretch out on record until now. "John Payne's First Album" on Bromfield Records (36 Bromfield Street, Boston, Mass. 02108) features the saxophonist with his working quartet, which has been quite active in the Boston area.

One side, recorded live, features an incredible modern jam as well as fine versions of Joe Zawinul's "In A Silent Way" and Miles Davis' "Blue In Green." The other side offers a fantastic version of "Autumn Leaves" with Payne on flute, backed only by bass and drums. "Behind Her Eyes" is a strong original on which Payne plays soprano sax. All in all, a first rate debut album. It can be had by mail order for \$6.

Michal Urbaniak is currently recording a new album for Columbia with guitarist Larry Coryell sitting in as a guest artist . . . Anthony Braxton will have one of his chamber orchestra pieces performed in a contemporary classical series at New York's Lincoln Center . . . Saxophonist Kalaparusha (Maurice McIntyre) is planning his third album for Delmark, to be recorded in New York. Kalaparusha, who recently moved from Chicago to Woodstock, will also be giving a late January concert at Studio Rivbea in Manhattan . . . White Elephant has reorganized, this time as a superb quartet with vibist Mike Manieri, pianist Warren Bernhardt, bassist Tony Levin and drummer Steve Gadd. I heard a recent performance in Woodstock that was just outstanding . . . Willis Jackson, who recently came out with an lp on Muse, moves to Atlantic and a more r&b direction.

## RW Welcomes Witherspoon



Jimmy Witherspoon, Capitol/Far Out recording artist, drops in at Record World with his initial Capitol release "Love Is A Five Letter Word" (a Far Out production). Pictured from left are: Far Out's Bruce Garfield, RW's Elliot Sekuler, Witherspoon, RW's Karen Fleeman, RW's Spence Berland.

FEBRUARY 1, 1975

1. SATIN DOLL  
BOBBI HUMPHREY—Blue Note LA344-G (UA)
2. SOUTHERN COMFORT  
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
3. PIECES OF DREAMS  
STANLEY TURRENTINE—Fantasy F 9465
4. FEEL  
GEORGE DUKE—BASF MC 25355
5. SUN GODDESS  
RAMSEY LEWIS—Columbia KC 33194
6. TOTAL ECLIPSE  
BILLY COBHAM—Atlantic SD 18121
7. BAD BENSON  
GEORGE BENSON—CTI 6045 (Motown)
8. FLYING START  
BLACKBYRDS—Fantasy F 9472
9. LIVE OBLIVION, VOL. 1  
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL1-0645
10. ANOTHER BEGINNING  
LES McCANN—Atlantic SD 1666
11. ONE  
BOB JAMES—CTI 6043 (Motown)
12. TIM WEISBERG 4  
A&M SP 3658
13. BODY HEAT  
QUINCY JONES—A&M SP 3617
14. INTERSTELLAR SPACE  
JOHN COLTRANE—Impulse ASD 9277 (ABC)
15. STANLEY CLARKE  
Nemperor NE 431 (Atlantic)
16. IS IT IN  
EDDIE HARRIS—Atlantic SD 1659
17. GET UP WITH IT  
MILES DAVIS—Columbia KG 33236
18. WHERE HAVE I KNOWN YOU BEFORE  
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6509
19. THE BADDEST TURRENTINE  
STANLEY TURRENTINE—CTI 6048 (Motown)
20. THE FIRST MINUTE OF A NEW DAY  
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
21. FRESH FEATHERS  
JOHN KLEMMER—ABC ABCD 836
22. HOT CITY  
GENE PAGE—Atlantic SD 18111
23. STORIES TO TELL  
FLORA PURIM—Milestone M 9058 (Fantasy)
24. HIS GREATEST YEARS, VOL. 3  
JOHN COLTRANE—Impulse ASH 9278-2 (ABC)
25. JAMAL PLAYS JAMAL  
AHMAD JAMAL—20th Century T-459
26. IN CONCERT VOL. 2  
VARIOUS ARTISTS—CTI 6049 (Motown)
27. FIRST LIGHT  
FAMILY OF MANN—Atlantic SD 1658
28. URBAN RENEWAL  
TOWER OF POWER—Warner Bros. BS 2834
29. PRICED TO SELL  
FUNK INC.—Prestige P10087
30. WINTER IN AMERICA  
GIL SCOTT-HERON—Strata East 19742
31. THRUST  
HERBIE HANCOCK—Columbia PG 32965
32. THE BADDEST HUBBARD  
FREDDIE HUBBARD—CTI 6047 (Motown)
33. DON'T YOU WORRY 'BOUT A THING  
HANK CRAWFORD—Kudu 10 (Motown)
34. LIKE CHILDREN  
JERRY GOODMAN & JAN HAMMER—Nemperor NE 430 (Atlantic)
35. CHAPTER THREE: VIVA EMILIANO  
ZAPATA  
GATO BARBIERI—Impulse ASD 9297 (ABC)
36. FACING YOU  
KEITH JARRETT—ECM 1017 (Polydor)
37. BLACKBYRDS  
Fantasy F 9444
38. MYSTERIOUS TRAVELLER  
WEATHER REPORT—Columbia KC 32494
39. LOVE IN ALL OF US  
PHAROAH SANDERS—Impulse ASD 9280 (ABC)
40. ECHOES OF A FRIEND  
MCCOY TYNER—Milestone M 9055





# SHOE SHINE BOY

T54257



The  
newest addition  
to the  
**EDDIE  
KENDRICKS**  
fine line  
of  
hit singles.

from his latest hit  
Motown album,

*“For You.”*



# ELVIS

## A NEW ALBUM

**RCA**

# ELVIS

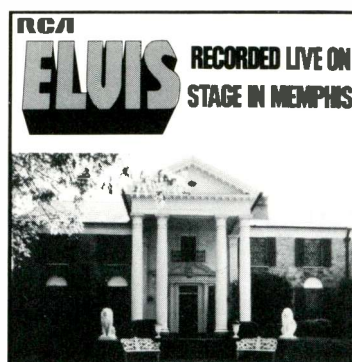
## PROMISED LAND



APL1/APS1/APK1-0873



CPM1/CPS1/CPK1-0818



CPL1/CPS1/CPK1-0606

**RCA** Records and Tapes



# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	FEB. 1	JAN. 25	WKS. ON CHART
<b>1</b> 3 LAUGHTER IN THE RAIN NEIL SEDAKA Rocket 40313 (MCA)			15
<b>2</b> 5 BOOGIE ON REGGAE WOMAN STEVIE WONDER/Tamla T54254F (Motown)			12
<b>3</b> 2 MANDY BARRY MANILOW/Bell 45613 (Arista)			11
<b>4</b> 6 FIRE OHIO PLAYERS/Mercury 73643			8
<b>5</b> 1 PLEASE MR. POSTMAN CARPENTERS/A&M 1646			11
<b>6</b> 8 YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990			10
<b>7</b> 9 BEST OF MY LOVE EAGLES/Asylum 45218			10
<b>8</b> 14 PICK UP THE PIECES AVERAGE WHITE BAND/ Atlantic 3229			10
<b>9</b> 10 NEVER CAN SAY GOODBYE GLORIA GAYNOR/ MGM 14748			11
<b>10</b> 12 SOME KIND OF WONDERFUL GRAND FUNK/Capitol 4002			8
<b>11</b> 4 YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century TC 2133			14
<b>12</b> 7 JUNIOR'S FARM/SALLY G PAUL McCARTNEY & WINGS/ Apple 1875			13
<b>13</b> 16 MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765			10
<b>14</b> 15 DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)			10
<b>15</b> 17 GET DANCIN' DISCO TEX & THE SEX-O-LETTES/ Chelsea 3004			10
<b>16</b> 13 LUCY IN THE SKY WITH DIAMONDS ELTON JOHN/ MCA 40344			10
<b>17</b> 11 ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA WITH ODIA COATES/United Artists XW568-X			14
<b>18</b> 26 BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062			7
<b>19</b> 18 ONLY YOU RINGO STARR/Apple 1876			12
<b>20</b> 25 LONELY PEOPLE AMERICA/Warner Bros. 8048			6
<b>21</b> 21 ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070			10
<b>22</b> 19 KUNG FU FIGHTING CARL DOUGLAS/20th Century TC 2140			17
<b>23</b> 27 SWEET SURRENDER JOHN DENVER/RCA PB 10148			6
<b>24</b> 30 LADY STYX/Wooden Nickel WB 10102 (RCA)			9
<b>25</b> 20 BUNGLE IN THE JUNGLE JETHRO TULL/ Chrysalis 2101 (WB)			9
<b>26</b> 32 MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003			12
<b>27</b> 29 LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO & DAWN/Bell 45620 (Arista)			8
<b>28</b> 28 CHANGES DAVID BOWIE/RCA 74-0605			10
<b>29</b> 31 CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW573-X			9
<b>30</b> 22 I CAN HELP BILLY SWAN/Monument ZS8-8621 (Col)			16
<b>31</b> 34 I BELONG TO YOU LOVE UNLIMITED/20th Century TC 2141			9
<b>32</b> 24 WHEN A CHILD IS BORN MICHAEL HOLM/Mercury 73642			7
<b>33</b> 33 READY CAT STEVENS/A&M 1645			9
<b>34</b> 40 #9 DREAM JOHN LENNON/Apple 1878			6
<b>35</b> 35 WHEN WILL I SEE YOU AGAIN THREE DEGREES/Phila. Intl. ZS8-3550 (Col)			19
<b>36</b> 46 BIG YELLOW TAXI JONI MITCHELL/Asylum 45211			6
<b>37</b> 23 ANGIE BABY HELEN REDDY/Capitol 3972			16
<b>38</b> 39 YOUR BULLDOG DRINKS CHAMPAGNE JIM STAFFORD/ MGM 14775			6
<b>39</b> 37 RIDE 'EM COWBOY PAUL DAVIS/Bank 712			17
<b>40</b> 61 ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury 73656			2
<b>41</b> 53 LADY MARMALADE LABELLE/Epic 8-50048			4
<b>42</b> 55 NIGHTINGALE CAROLE KING/Ode 66106 (A&M)			5
<b>43</b> 50 AIN'T THAT PECULIAR DIAMOND REO/Big Tree BT 16030 (Atlantic)			6
<b>44</b> 47 STRUTTIN' BILLY PRESTON/A&M 1644			8
<b>45</b> 48 AS LONG AS HE TAKES CARE OF HOME CANDI STATON/ Warner Bros. WBS 8038			7
<b>46</b> 57 I'M A WOMAN MARIA MULDAUR/Reprise 1319			5
<b>47</b> 38 CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203			19
<b>48</b> 41 YOU GOT THE LOVE RUFUS Featuring CHAKA KHAN/ ABC 12032			16

49	52	DING DONG; DING DONG GEORGE HARRISON/ Apple 1879	4
50	51	FROM HIS WOMAN TO YOU BARBARA MASON/ Buddah 441	7
<b>51</b>	62	I AM LOVE JACKSON FIVE/Motown M1310F	9
<b>52</b>	42	THE ENTERTAINER BILLY JOEL/Columbia 3-10064	11
<b>53</b>	43	MUST OF GOT LOST J. GEILS BAND/Atlantic 45203	19
<b>54</b>	45	SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N-2274 (London)	18
<b>55</b>	66	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	7
<b>56</b>	70	UP IN PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	4
<b>57</b>	69	POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	2
<b>58</b>	36	FREE BIRD LYNRYD SKYNYRD/MCA 40328	12
<b>59</b>	63	DON'T TAKE YOUR LOVE FROM ME MANHATTANS/ Columbia 3-10045	4
<b>60</b>	82	MOVIN' ON BAD COMPANY/Swan Song 70101 (Atlantic)	2
<b>61</b>	71	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)	3
<b>62</b>	64	HAPPY PEOPLE TEMPTATIONS/ Gordy G7138F (Motown)	7
<b>63</b>	85	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	2
<b>64</b>	72	YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	6
<b>65</b>	73	IT'S ALL RIGHT JIM CAPALDI/Island 003	6
<b>66</b>	49	MY MELODY OF LOVE BOBBY VINTON/ABC 12022	20
<b>67</b>	75	NEVER LET HER GO DAVID GATES/Elektra 45223	4
<b>68</b>	87	EXPRESS B. T. EXPRESS/Roadshow 7001 (Scepter)	2
<b>69</b>	76	I GET LIFTED GEORGE McCRAE/TK 1007	4
<b>70</b>	79	PART OF THE PLAN DAN FOGELBERG/Epic 8-50055	3
<b>71</b>	65	RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036	11
<b>72</b>	56	WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)	16
<b>73</b>	81	EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	2

CHARTMAKER OF THE WEEK

<b>74</b>	—	I FOUGHT THE LAW SAM NEELY A&M 1651	1
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<b>75</b>	60	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/ Scepter 12395	19
<b>76</b>	58	WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049	17
<b>77</b>	—	LOVIN' YOU MINNIE RIPERTON/Epic 85007	1
<b>78</b>	44	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433	15
<b>79</b>	89	TO THE DOOR OF THE SUN AL MARTINO/Capitol 3987	2
<b>80</b>	84	BUTTER BOY FANNY/Casablanca 814	2
<b>81</b>	83	THANKS FOR THE SMILES CHARLIE ROSS/Big Tree 16025 (Atlantic)	5
<b>82</b>	—	MY BOY ELVIS PRESLEY/RCA PB 1091	1
<b>83</b>	—	SUPERNATURAL THING PT. I BEN E. KING/Atlantic 3241	1
<b>84</b>	—	FUTURE SHOCK HELLO PEOPLE/ABC Dunhill 15023	1
<b>85</b>	88	HOT DAWGIT RAMSEY LEWIS and EARTH, WIND & FIRE/ Columbia 3-10056	3
<b>86</b>	—	CHEVY VAN SAMMY JOHNS/GRC 2046	1
<b>87</b>	91	MEDLEY: I WON'T LAST A DAY WITHOUT YOU/ LET ME BE THE ONE AL WILSON/Rocky Road 30202 (Arista)	2
<b>88</b>	—	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444 Buddah 444	1
<b>89</b>	77	COSTAFINE TOWN SPLINTER/Dark Horse DH 10002 (A&M)	9
<b>90</b>	—	RHYME TYME PEOPLE KOOL & THE GANG/Delite 1563 (PIP)	1
<b>91</b>	59	HOppy, GENE AND ME ROY ROGERS/20th Century TC 2154	7
<b>92</b>	54	PROMISED LAND ELVIS PRESLEY/RCA PB 10074	14
<b>93</b>	96	GIRLS (PT. 1) MOMENTS AND WHATNAUTS/Stang 5057 (All Platinum)	2
<b>94</b>	90	DON'T CHA LOVE IT MIRACLES/Tamla T54256F (Motown)	7
<b>95</b>	—	COOCHIE COOCHIE COO HUDSON BROS./Casablanca 816	1
<b>96</b>	68	DANCIN' FOOL GUESS WHO/RCA PB 10075	12
<b>97</b>	—	STAR ON A TV SHOW STYLISTICS/Avco 4649	1
<b>98</b>	—	CHARMER TIM MOORE/Asylum 45214	1
<b>99</b>	—	THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	1
<b>100</b>	—	SAD SWEET DREAMER SWEET SENSATION/Pye 71002	1

## FLASHMAKER OF THE WEEK



**BLOOD ON THE TRACKS**  
BOB DYLAN  
Columbia

### TOP NEW FM AIRPLAY THIS WEEK

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- PROPAGANDA**—Sparks—Island
- AUTOBAHN**—Kraftwerk—Vertigo
- FEAR**—John Cale—Island
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- URBAN RENEWAL**—Tower of Power—WB

## WNEW-FM/NEW YORK

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CHUCK BERRY**—Chess
- COOK**—PFM—Manticore
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NEVER LET HER GO**—David Gates—Elektra
- NIGHTBIRDS**—Labelle—Epic
- PILOT**—EMI

## WBCN-FM/BOSTON

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COUNTRY JOE**—Country Joe McDonald—Vanguard
- IN FLIGHT**—Alvin Lee & Co.—Col
- IT'S TIME**—Bonnie Bramlett—Capricorn
- LOVE IS A FIVE LETTER WORD**—Jimmy Witherspoon—Capitol
- OUT OF CONTROL**—Ray Manzarek—Mercury
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- REALITY**—James Brown—Polydor
- URBAN RENEWAL**—Tower of Power—WB
- WINTER LIGHT**—Oregon—Vanguard

## WMMR-FM/PHILADELPHIA

- FEAR**—John Cale—Island
- PINBALL**—Brian Protheroe—Chrysalis
- PROPAGANDA**—Sparks—Island
- ROCK BOTTOM**—Robert Wyatt—Virgin
- YOU**—Gong—Virgin

## WLIR-FM/LONG ISLAND

- A1A**—Jimmy Buffett—ABC Dunhill
- BABE RUTH**—Harvest

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- CHANGING WOMAN**—Buffy Sainte-Marie—MCA
- JR. WELLS ON TAP**—Delmark
- NEVER LET HER GO**—David Gates—Elektra
- PILOT**—EMI
- PLAY, DON'T WORRY**—Mick Ronson—RCA
- PROPAGANDA**—Sparks—Island

## WPLR-FM/NEW HAVEN

- A1A**—Jimmy Buffett—ABC
- AMERICAN GYPSY**—Chess
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- HAVE YOU HEARD THIS STORY**—Swamp Dogg—Island
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- ROCK BOTTOM**—Robert Wyatt—Virgin
- SLOW MOTION**—Man—UA
- STAR'S END**—David Bedford—Virgin
- TAKING TIGER MOUNTAIN (BY STRATEGY)**—Eno—Island

## WCMF-FM/ROCHESTER

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- LARRY HOSFORD A.K.A. LORENZO**—Shelter
- PILOT**—EMI
- PROPAGANDA**—Sparks—Island
- ROCK BOTTOM**—Robert Wyatt—Virgin
- SUNLIGHT SHININ'**—Arthur, Hurley & Gottlieb—A&M
- THE END**—Nico—Island
- YOU**—Gong—Virgin

## WRNW-FM/WESTCHESTER

- AMERICAN GYPSY**—Chess
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CHANGING WOMAN**—Buffy Sainte-Marie—MCA
- CHUCK BERRY**—Chess
- LARRY HOSFORD A.K.A. LORENZO**—Shelter
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SCORCHING BEAUTY**—Iron Butterfly—MCA
- SHE'S LOW CLOUDS**—Harriet Schock—20th Century
- SUNLIGHT SHININ'**—Arthur, Hurley & Gottlieb—A&M
- URBAN RENEWAL**—Murphy's Law—ABC

## WORJ-FM/ORLANDO

- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- DAVID ESSEX**—Col
- FEAR**—John Cale—Island
- FLOATING WORLD**—Jade Warrior—Island
- PINBALL**—Brian Protheroe—Chrysalis
- PLAY, DON'T WORRY**—Mick Ronson—RCA
- PROPAGANDA**—Sparks—Island
- SUNLIGHT SHININ'**—Arthur, Hurley & Gottlieb—A&M

## WXRT-FM/CHICAGO

- BABE RUTH**—Harvest
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CHANGING WOMAN**—Buffy Sainte-Marie—MCA
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- FLAVOURS**—Guess Who—RCA
- IN FLIGHT**—Alvin Lee & Co.—Col
- THE BARGAIN STORE** (single)—Dolly Parton—RCA

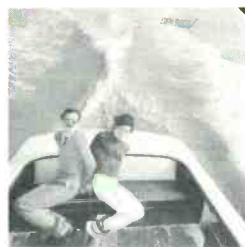
## WABX-FM/DETROIT

- A SONG FOR YOU**—Temptations—Gordy
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DON'T CHA LOVE IT**—Miracles—Tamla
- FEAR**—John Cale—Island
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- HAVE YOU HEARD THIS STORY**—Swamp Dogg—Island
- MAGIC OF THE BLUE**—Blue Magic—Atlantic
- PROPAGANDA**—Sparks—Island (Import)
- TAKING TIGER MOUNTAIN (BY STRATEGY)**—Eno—Island
- THE END**—Nico—Island

## KSHE-FM/ST. LOUIS

- BABE RUTH**—Harvest
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- DAVID ESSEX**—Col
- FLAVOURS**—Guess Who—RCA
- PLAY, DON'T WORRY**—Mick Ronson—RCA
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SCORCHING BEAUTY**—Iron Butterfly—MCA

## FM SLEEPER OF THE WEEK



**PROPAGANDA**  
SPARKS  
Island

## KUDL-FM/KANSAS CITY

- AUTOBAHN**—Kraftwerk—Vertigo
- BAKER-GURVITZ BAND**—Janus
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COUNTRY LIFE**—Roxy Music—Atco
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- FLAVOURS**—Guess Who—RCA
- IT'S TIME**—Bonnie Bramlett—Capricorn

- NIGHTLIFE**—Thin Lizzie—Vertigo
- SUN SECRETS**—Eric Burdon Band—Capitol
- URBAN RENEWAL**—Tower of Power—WB

## KBPI-FM/DENVER

- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- PLUG ME INTO SOMETHING**—Henry Gross—A&M

## KPRI-FM/SAN DIEGO

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- IT'LL SHINE WHEN IT SHINES**—Ozark Mountain Daredevils—A&M
- SOUVENIRS**—Dan Fogelberg—Epic
- URBAN RENEWAL**—Tower of Power—WB

## KMET-FM/LOS ANGELES

- A SONG FOR YOU**—Temptations—Gordy
- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DAVID ESSEX**—Col
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- FLAVOURS**—Guess Who—RCA
- I'M JESSI COLTER**—Capitol
- PROPAGANDA**—Sparks—Island
- REALITY**—James Brown—Polydor
- SEDAKA'S BACK**—Neil Sedaka—Rocket

## KSAN-FM/SAN FRANCISCO

- A SONG FOR YOU**—Temptations—Gordy
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COUNTRY LIFE**—Roxy Music—Atco
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron—Arista
- IT'S TIME**—Bonnie Bramlett—Capricorn
- TAKING TIGER MOUNTAIN (BY STRATEGY)**—Eno—Island

## KZEL-FM/EUGENE, ORE.

- BEST OF EVERYTHING**—El Chicano—MCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CHANGING WOMAN**—Buffy Sainte-Marie—MCA
- DAVID ESSEX**—Col
- FEAR**—John Cale—Island
- URBAN RENEWAL**—Tower of Power—WB

## CHUM-FM/TORONTO

- AUTOBAHN**—Kraftwerk—Vertigo
- CONTRAPPUNTI**—Le Orme—Philips
- COUNTRY JOE**—Country Joe McDonald—Vanguard
- GHOSTS**—Strawbs—A&M (Import)
- IT'S TIME**—Bonnie Bramlett—Capricorn
- JUST A BOY**—Leo Sayer—WB
- NIGHTLIFE**—Thin Lizzie—Vertigo
- PETER DONATO**—Capitol
- URBAN RENEWAL**—Tower of Power—WB
- YOU**—Gong—Virgin

## UA Signs Taggett



Shown at the signing of British rock group Taggett are (top row, from left) UA Records of America European a&r manager Aaron Sixx; Terry Fogg and Peter Arneson of Taggett; (bottom row, from left) Tim Wheatley of Taggett; Al Teller, president of United Artists Records of America; and Colin Horton-Jennings of Taggett. United Artists is rush releasing a new Taggett single, "Time," produced by Tony Hicks, lead guitarist for the Hollies.

## Weiss Named Pres. of Management III

(Continued from page 3)

In announcing Weiss' appointment, Weintraub said, "It is with great personal and professional pride that we welcome Norman Weiss into the Management III family. With his wide and varied experience in show business, there is no one more competent to spearhead our company's constant expansion and increasing diversification."

Weiss recently resigned his senior vice president position with CMA when the agency merged with IFA. While with CMA, GAC and MCA, Weiss represented many clients affiliated with Weintraub.

Among the more immediate Management III projects are John Denver's March 10 TV special for ABC, which Management III is producing; Denver's new, two-record live album, "An Evening With John Denver" for RCA, which has its unveiling in March, and the singer's upcoming 35-city Spring tour, details of which are to be announced shortly.

Management III is also beginning to set up a new national tour for Frank Sinatra tentatively scheduled to take place in April and May, and it is co-promoting the Led Zeppelin tour which begins this week and is already sold out for its entire 36-city itinerary.

Other Management III activities include: The representation of The Moody Blues in all areas, which includes the current mounting of a major global campaign to establish Justin Hayward and John Lodge of The Moodies as individual stars via their own album on the Threshold label. The launching of the album will be followed by a national tour.

A partnership in the Wooden Nickel Records label, distributed by RCA, which features the fast-rising new group, Styx, with two albums now on the charts and a single in the top 20.

The managing and launching of Kinky Friedman as a major recording star with a new album on the ABC label.

A partnership with John Denver and Milt Okun, Denver's album producer, in a new and as yet untitled record label which RCA will distribute.

Serving as executive producer on twelve new "Goodnight, America" ABC-TV specials starring Geraldo Rivera, a client of Management III.

John-Jer Productions, a subsidiary of Management III, is partnered with producers Rich Eustis and Al Rogers in a TV situation comedy plot, "Father O Father."

In the motion picture field, Management III has recently completed principal photography on Robert Altman's "Nashville" which Paramount will distribute for Easter.

Its next feature film production will be "Mr. Smith Goes To Washington" starring John Denver. The picture, which is fully financed, is expected to enter production this Summer.

## Platinum 'Habit'

■ BURBANK, CAL.—"What Were Once Vices Are Now Habits," the latest Doobie Brothers album, has qualified for the Warner Bros. platinum record award in recognition of sales in excess of one million albums and its tape equivalent, announced the company.

## Dialogue (Continued from page 10)

typed. There's a much broader market today, as far as the sophistication of listeners and buyers, for what has traditionally been called jazz product. We're trying to do something about that. We have super sellers who are what one used to refer to as jazz artists.

**RW:** Would you discuss marketing plans for the Melodyland country label?

**Belkin:** The concept behind setting up the Melodyland label is to establish the identity of our artists in the marketplace. Where we have a name artist of whom the public is already aware, we'll try to carry on with a successful single and later plan for an album. But let's take, for example, an artist like T. G. Sheppard, who right now has an extremely successful single, "Devil In The Bottle." Since no one has heard of T. G. Sheppard before, we would be most reluctant to come with an album on the basis of one single alone; instead we'll try to follow up with another hit single. We'd also like to have some hits with Pat Boone; then we'll release a Pat Boone album and at that time turn our energies to country album marketing. There aren't a whole lot of things to do in terms of "creative services" support for singles. You can't get the kind of machinery we've been discussing into gear for merchandising and advertising singles. Basically, in that area, radio is king.

**RW:** Could you discuss the impending affiliation between Motown and the Gull Records label in Great Britain?

**Belkin:** The concept of broadening Motown's base was obviously to get us into the contemporary market on a larger scale, and in a fashion that represented a thrust beyond the image of the "Motown Sound." That was one of the reasons why we sought and acquired the distribution of Manticore Records. Manticore has the identification of Emerson, Lake & Palmer, who own the label, and several acts who had released product prior to our distribution agreement. Pursuing that concept, we were looking for small, "tasty" labels that wouldn't bring us a tremendous amount of product. We talked to several labels in England, but most of them had too large an artist roster and were interested in releasing 20 or more albums per year. Motown's approach, which is one in which I believe, has been to work with a small artist roster on a very particularized basis. Recently a friend of mine sent me some Gull Records graphics and because I had never heard of the label myself and the material was quite good, I became interested. When I was in England concluding the Manticore deal, I met with two of Gull's representatives, David Howells and Derek Everett. Both had been long-time employees of MCA and CBS Records in the United Kingdom and they had been instrumental in the discovery of groups like the Average White Band. I was impressed by the professionalism and taste that they projected; then we got into some of the product that they were getting into. They have a band called Isotope, who in Britain and on the continent are currently being favorably compared to the Mahavishnu Orchestra.

Another thing which I am very taken with is their attempt to re-launch Arthur Brown. Arthur Brown, to me, was the forerunner of all the successful "theatrical" artists happening, now that every kind of stage effect that can be conjured up is being experimented with. It was that kind of project, together with a high degree of musicality and creative imagination that made me think that that approach is an effective one. And based on the fact that there was not a tremendous amount of product, and that there was a good deal of quality and the merchandising and packaging aspects of their product had been carefully thought out, it seemed that it would be an ideal marriage. Between Gull, Manticore and a few individual artist deals which will be done from time to time, we should have a sufficient amount of high-quality product to substantially make our mark in the contemporary marketplace.

**RW:** Any forecasts for 1975?

**Belkin:** With Suzanne de Passe (who is vice president of the entire creative division) maintaining the strong relationships that she has had in the past with our established "superstars"—Stevie Wonder, Marvin Gaye, Diana Ross, the Jackson 5, etc.—and continuing to be as strong a catalyst as she has managed to be with the entire Motown family, we'll probably have one of the best years Motown has ever had. There are a couple of things that we've yet to announce, things that will generate additional excitement and interest in the direction we're taking on the contemporary side.

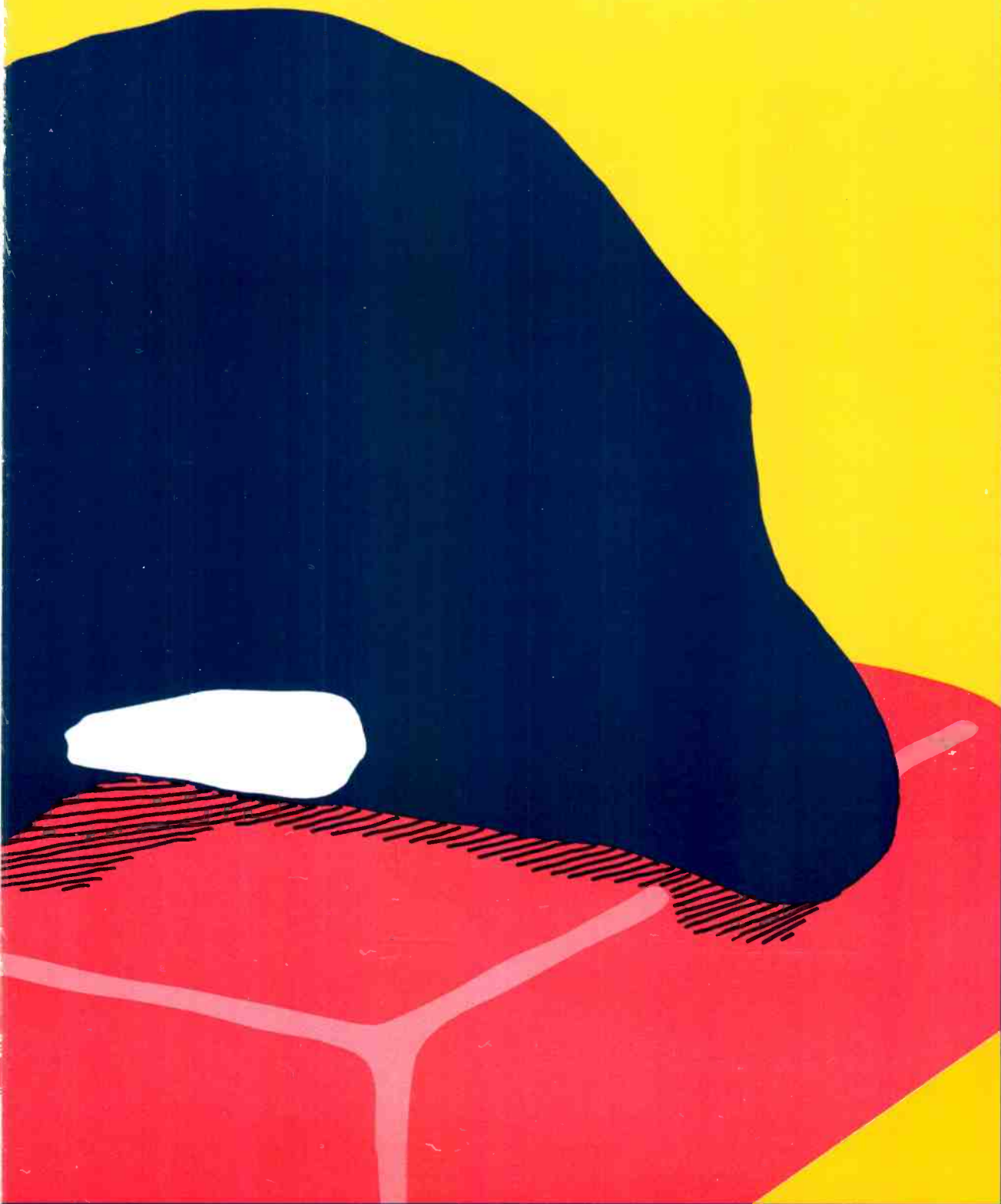
We have tremendous feeling for the potential of our Melodyland activity. With our CTI program, we expect to have increased and improved product resulting in greater success. So far, we've really had just a practice round; last November's was the first release that seemed to be steering us onto the right track. We're very excited about what 1975 has in store. ☺

# TOM



PROPRIÉTAIRE: TOM CATALANO

# CAT<sup>TM</sup>



## Hannon to CBS Post in Detroit

■ NEW YORK—Don Van Gorp, regional sales director, CBS Records' midwestern region, has announced the appointment of Dennis Hannon to the position of sales manager, CBS Records, Detroit area.

### Sales and Promotion

In his new capacity, Hannon will be responsible for the sales and promotional activities for the Columbia, Epic and CBS Records Custom Labels in the Detroit market. He will also coordinate special programs and merchandising plans on all CBS Record and Tape product. He will report directly to Van Gorp.

Hannon's most recent position with CBS Records was as the field sales manager in the New York branch. Prior to joining CBS Records, he was with Merco in New York where he held several positions, most recently that of national director, merchandising and director, national field operations.

## MGM/Ross Case

(Continued from page 4)

agreement on the basis that the brothers had withheld information about distribution of free goods. In their first response, the Rosses filed a countersuit asking damages of MGM for failing to provide the agreed-upon financing.

Last year, some three years after the countersuit was filed, Federal Judge Charles E. Stewart found in favor of the Rosses, awarding them a settlement from MGM of \$200,000. It was this cash settlement which has been reversed by the U. S. Circuit of Appeals' most recent ruling.

## Diamond Reo Drops In



Seen visiting RW's west coast office to talk about their current single, "Ain't That Peculiar," are Diamond Reo. Pictured from left are Riverrecords' Tom Cossie, Bob McKeag, Frank Czuri, RW's Karen Fleeman, Norm Nardina and Bob Johns.

## International Welcome for Guess Who



As part of RCA Records' launching of the Guess Who's 13th album, "Flavours," the label flew over sixty foreign journalists, radio and television personalities and RCA international executives to New York to see the group perform at the Bottom Line. The following day, RCA hosted a luncheon for the Guess Who and their overseas visitors. Shown cutting the welcoming cake for RCA's international visitors are, from left: Mel Ilberman, division vice president, commercial operations; Ken Glancy, president, RCA Records; and Bob Summer, division vice president, RCA International. In the center photo, Bob Summer is shown with a Canadian contingent. From left are: Ed Preston, manager, operations, central and western regions, RCA Toronto; Don Hunter, manager of the Guess Who; Bob Summer; Jeff Brown of radio station CHOM in Montreal; and Denis Beaulieu, manager, eastern region, RCA Montreal. In the photo at right, the Guess Who greet some Belgian visitors. From left are: Burton Cummings and Don Troiano of the Guess Who; J. Van Hemeldonck of Belgium's Press Het, Laatste Nieuws; Guy Motier of Umo & Musik; Garry Peterson and Bill Wallace of the Guess Who; and Ernest Moeyersons, manager, advertising & promotion, RCA Inelco, Belgium.

## Polydor and 'Tommy' Soundtrack (Continued from page 3)

Townshend and John Entwistle.

The film was scheduled to be screened Friday (24) by 16 Polydor and 35 Columbia Pictures representatives, with a seminar to follow to familiarize all participants with promotional and marketing strategies for the film and soundtrack. Current plans, as outlined by Farr, include a March 19 star-studded twin premiere in New York and Los Angeles, with the Polydor album to be available several weeks prior to the openings.

Winterfeldt also announced plans for release of a single from the album—the b-side of which has already been chosen: a newly composed overture which will not

## Ember Sets 4 LPs

■ LOS ANGELES—Ember Records has set four albums for release in February, according to Jeffrey S. Kruger, label chairman.

The albums are "The Dubliners," "The Shadows," "La Nina De Los Peines" and the "Serge Prokofiev Concert."

be available on the album. He ruled out as a-side possibilities the eight-minute Elton John version of "Pinball Wizard" and the four new songs written specially for the film by Townshend.

Cross-merchandising campaigns and cooperative advertising on the parts of Columbia Pictures, Polydor and the Robert Stigwood Organisation are currently being worked out, including a 15-market national pinball championship, with 15 pinball machines to be given to the winners. Discus-

sions are also underway with ABC's Wide World of Entertainment to film the premieres and do a retrospective special on The Who and "Tommy."

The Ken Russell-directed film will be heard through a specially designed quintaphonic sound system (quad plus a center-screen speaker for the lead voice).

Consultant to Polydor for the project is Robert Weiner; to Columbia Pictures, Ron Delsener; and to the Robert Stigwood Organisation, Alan Carr.

## AM Action (Continued from page 24)

Olivia Newton-John (MCA). Pulling in another host of heavies this week on her latest are WDGY (16), KLIF (18), KILT, WCFL (35), WCOL, WQXI, KIMN (28 — late add last week), extra-26 WIBG, 27-15 WSAI, WNOE (24), extra-17 Z93, extra-21 KJRB, extra-40 WFOM, extra-30 WPOP.

### CROSSOVER

Shirley (& Company) (Vibration). Breaking out of the northwest, this r&b smash is making strong pop inroads with equal zest. Action is as follows: extra-24 KFRC, 19-14 KJR, 35-33 WCOL, 20-15 WPIX, 22-16 WMYQ, 28-19 KJOY, with additions on WIBG and Z93.

### NEW ACTION

Sugarloaf (Claridge). This one is a long time on coming. It has been getting some significant action in a few select key markets since early November. It really appears to have popped this week. Jumping on the record are KFRC, WRKO, WTIX, WIXY (35) and KJR. Earlybirds WSAI at #12 this week and more recently KILT 28-24.

Paula Webb, "Please Mr. President" (20th Century/Westbound). The first release on the combined 20th Century and Westbound label is rumbling like an earthquake. A novelty disc a la "The Streak," the song is a letter to the President from a ten-year-old girl to discuss her father's job lay-off from a car factory. A timely addition to CKLW in Detroit last week followed this week by 13Q (30), WCOL, KEEL, WIBG and WPOP. Watch this one.

Sam Neely (A&M) debuting as the Record World chartmaker this week with some explosive action. New this week are WHBQ (30), WIBG along with last week's adds of WFIL moving extra to 26 and WCOL extra to 37. Also on WSAI (extra) K100, KEEL, WAKY, WFOM and WBBQ.

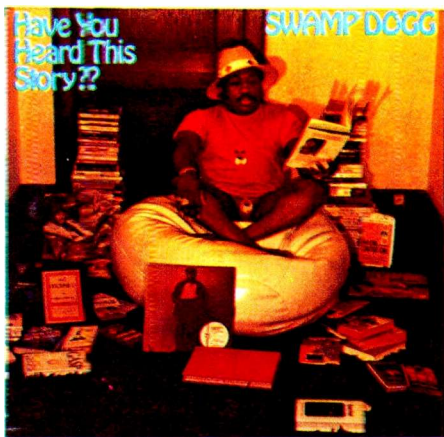






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# CBS Group Has Most Successful Year in Its History (Continued from page 3)

Essex ("Rock On" single), Herbie Hancock ("Headhunters"), Loggins & Messina ("On Stage" and "Mother Lode"), Jim Nabors ("The Lord's Prayer"), Santana ("Greatest Hits"), Paul Simon ("Live Rhymin'"), Barbra Streisand ("The Way We Were", "The Way We Were" original soundtrack and "The Way We Were" single), and Johnny Winter ("Live").

## Epic & Custom Labels' Gold

For the Epic and CBS Records Custom Labels, there were 14 gold records during 1974, received by the following artists (listed alphabetically): The Hollies

## Popovich to Epic A&R

(Continued from page 3)

taining of close liaisons with the marketing, promotion and publicity departments in planning the release and merchandising of recordings by Epic artists. He will report directly to Ronald Alexenburg, vice president and general manager, Epic and CBS Records Customs Labels.

### Alexenburg Comments

In commenting on the appointment, Alexenburg said, "This is a tremendously exciting announcement for me, personally. Steve is one of the most knowledgeable and creative executives in the CBS Records family. As the head of the Columbia Records' promotion department, he has not only gained a wealth of experience, but has also become an important figure within the music industry as a whole. Steve has played a major role in guiding the careers of such top Columbia recording artists as Loggins & Messina, Chicago, Dave Mason, Mac Davis, Paul Simon, Art Garfunkel and many others, and in so doing has displayed the kind of abilities that are necessary to do a top job in the artist and repertoire field. His presence on the Epic staff will insure the growth we anticipate for our label."

### Background

Popovich first joined CBS Records as a warehouse employee, soon taking part in local sales and distribution programs in the Cleveland area, taking part in local sales and distribution programs. In 1966, he was appointed local promotion manager of the Cleveland Branch. In March, 1968, he was transferred to New York to assume the responsibilities of assistant director, national promotion, Columbia Records. In August, 1970, he became director of national promotion and in December, 1972, was promoted to vice president, national promotion, Columbia Records, a position he has held until this new appointment.

("The Air That I Breathe," Epic single); The Isley Brothers ("Live It Up," T-Neck album); Kris Kristofferson ("Me And Bobby McGee," Monument album); MFSB ("Love Is The Message" and "TSOP," Philadelphia International album and single); The O'Jays ("Ship Ahoy" and "For The Love Of Money," Philadelphia International album and single); Redbone ("Come And Get Your Love," Epic single); Sly & the Family Stone ("Small Talk," Epic album); Billy Swan ("I Can Help," Monument single); the Three Degrees ("When Will I See You Again," Philadelphia International single); and Edgar Winter ("Shock Treatment" and "Roadwork," Epic albums).

On the Columbia label, such top name artists as Barbra Streisand, Chicago, Loggins & Messina, Johnny Cash, Neil Diamond, Earth, Wind & Fire, Sonny James, Andy Williams, Santana and Johnny Mathis continued their commercial and artistic success in 1974. Plus, under the aegis of Bruce Lundvall, who was appointed vice president and general manager for Columbia Records this year, the label succeeded in breaking such artists as David Essex, Aerosmith, Bruce Springsteen, Herbie Hancock,

## CBS International (Continued from page 3)

chart success in Holland and Germany. Santana, also, had notable European chart success, highlighted by three simultaneous English and German chart albums.

CBS Records International, which in 1975 celebrates its tenth year as a division, achieved wide public acclaim and sales for the "Philly Sound" throughout the world during 1974. Philadelphia artists such as MFSB and the Three Degrees emerged as major international stars. Undoubtedly, CBS Records International's greatest "Philly Sound" success came with that of the Three Degrees who won the coveted gold prize at Japan's prestigious Tokyo Music Festival and earned gold records in Belgium, Holland and Great Britain.

Certainly, the superstar success of David Essex was the highlight of what proved to be a very successful year for CBS U.K. English television and recording phenomenon, the Wombles, enjoyed wide popularity.

Important CBS Records International artists continued to gain popularity in virtually every country reflecting the fact that approximately 60 percent of the Division's sales are of music by non-U.S. artists. Thijs Van Leer in Holland, Sharif Dean and Albert

Billy Joel, the Manhattans, David Allan Coe, Janis Ian and others into a wider area of acceptance.

Columbia also made several important artist signings in 1974, headed by the re-signing of Bob Dylan to the label's roster. Dylan's first album since returning to Columbia, entitled "Blood On The Tracks," was released recently. Other major artist signings for Columbia in 1974 included Sky King, featuring Chris Brubeck (son of Dave Brubeck), Freddie Prinze, Maggie and Terre Roche, Willie Nelson and others.

On the Epic and CBS Records Custom Labels, such established artists as Charlie Rich, Sly & the Family Stone, Edgar Winter, the O'Jays, the Isley Brothers, Kris Kristofferson, the Hollies, Redbone, George Jones and Tammy Wynette, the Staple Singers and Johnny Paycheck enjoyed continued success in 1974. For Charlie Rich, in particular, this past year represented the resumption of a tremendous success story that began two decades ago. After receiving the first gold records of his career in 1973, Rich went on in 1974 to garner three CMA Awards (Male Vocalist of the Year, Album of the Year and Single of the Year), the NARM Award for Best Selling Country

Artist, and two Grammy Awards for Best Country Male Vocal Performance and Best Country Song. His latest Epic album, "Very Special Love Songs," was one of 1974's top selling albums.

Under the guidance of the recently-promoted Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, many relatively new artists were vaulted into higher levels of mass acceptance, including Labelle (Epic), Dave Loggins (Epic), Billy Swan (Monument), Dan Fogelberg (Epic), the new Steppenwolf (Mums), Minnie Riperton (Epic), Rick Derringer (Blue Sky), Kansas (Kirshner), Larry Gatlin (Monument) and others.

### Artist Signings

The Epic and Custom Labels also made several important artist signings in 1974, topped by the move which brought Johnny Winter to the Blue Sky custom label. Other major signings included these up-an-coming Epic artists: Brenda Smith, Rupert Holmes, Booker T., Asleep At The Wheel, Orchestra Luna, David Wills and Alan Rich (son of Charlie Rich).

1974 also saw the Epic/Custom Label staff expand in response to the label's growth. The promotion department was enlarged, while a new press and public information department was created.

### Nashville Success

The success of Charlie Rich was indicative of the overall accomplishments of the CBS Records operation in Nashville last year. Under the direction of Billy Sherrill, vice president, Nashville, a&r, CBS Records; and Ron Bledsoe, vice president, Nashville operations, CBS Records; the company's 1974 country merchandising and marketing campaigns were among the most successful ever launched by CBS Records in any field. Such established artists as Tammy Wynette and George Jones (Epic), Lynn Anderson (Columbia), David Houston (Epic), Johnny Duncan (Columbia), Johnny Cash (Columbia), Jody Miller (Epic), Charlie McCoy (Monument), Barbara Mandrell (Columbia), The Earl Scruggs Revue (Columbia), Lloyd Green (Monument), Barbara Fairchild (Columbia), Connie Smith (Columbia) and others played a role in further securing CBS Records' position in country.

## More Purple Gold

■ BURBANK, CAL. — Deep Purple's current Warner Bros. album, "Stormbringer," has been certified gold by the RIAA in recognition of sales in excess of one million dollars.

# Classical

## Record World Presents '75 Classical Awards

By SPEIGHT JENKINS

■ NEW YORK—At the invitation of *Record World*, eight music critics and recordings editors met on January 10 at the Princeton Club to select the best classical records of 1974. Everyone suggested whatever record in each category he thought a possible winner; only those records that received at least one vote were considered nominated.

### Judges Panel

The eight who selected the winning records for *RW* this year were: Martin Bookspan, author and coordinator of symphonic and concert activities for ASCAP; Peter G. Davis, recordings editor of the *New York Times*; John W. Freeman, recordings editor of *Opera News*; James Goodfriend, music editor of *Stereo Review*; David Hamilton, music critic of the *Nation*; Dale Harris, contributing editor of *High Fidelity*; Martin Mayer, recordings editor of *Esquire*; and

this writer.

Last year *RW* gave an award for the Best Contemporary Work; this year we decided to change the award to Best Record of Contemporary Music because of the high quality of the three pieces on Nonesuch's *Spectrum IV* (Stefan Wolpe's "Quartet for Trumpet, Tenor Saxophone, Percussion and Piano;" George Rochberg's *Blake Songs*; and Jeff Jones' "Ambiance") and because of the planning of the record. Peter Davis summed up the feelings of many of us when he said, "For once a company has put together diverse contemporary music that amounts to a record, not just three separate elements thrown together."

### Contemporary Contenders

The *Spectrum IV* record received three votes; Elliott Carter's *String Quartets Nos. 2 and 3* on Columbia won two votes; and Tippet's *Knot Garden* on Philips and Leon Kirchner's *Lily* each

received one vote. On this category as on several others one or more members of the panel did not vote either because of unfamiliarity with the titles suggested or because they did not have a favorite selection.

Near unanimity reigned on the choice of the Best Standard Orchestral Recording: Brahms' *Symphony No. 2* led by Sir Adrian Boult won with four votes. Mahler's *Symphony No. 2* conducted by Leonard Bernstein on Columbia garnered one vote as did Stravinsky's *Rite of Spring* led by Sir Georg Solti on London.

On the Best Non-standard Orchestral Recording there was much favor found with both the winner — Mozart *Early Symphonies* conducted by Neville Martinson on Philips—and Charles Ives's *Symphony No. 4* conducted by Jose Serebrier on RCA, which received one less vote. Roger Sessions *Symphony No. 8* led by Frederik Prausnitz on Argo won one vote as did Shostakovich's *Symphony No. 8* conducted by Andre Previn on Angel.

A new category, the Best Ballet Record, saw a hot contest between Aaron Copland's original version of *Appalachian Spring* on Columbia, which won with four votes, and Tchaikovsky's *Sleeping Beauty* conducted by Andre Previn on Angel, which had three proponents.

The Best Standard Opera took some trouble defining but the panel concluded that those works frequently played throughout the world would be called standard. Humperdinck's *Hänsel und Gretel* with Anna Moffo, Helen Donath, Christa Ludwig and conducted by Kurt Eichhorn won with three votes. Its closest competitors were Weber's *Freischütz*, conducted by Carlos Kleiber on DG, and the *Don Giovanni*, led by Colin Davis, on Philips, both winning two votes. *La Boheme*, led by Solti on RCA,

also was nominated, with one ballot.

The Best Non-standard Opera category turned out to be something of a surprise, with *Moses und Aron*, conducted by Michael Gielen on Philips winning handily with four votes. Four other operas were nominated with one vote each: Rameau's *Les Indes Galantes* on Columbia, Musorgsky's *Khovanshchina* on Angel/Melodiya, Verdi's *Un Giorno di Regno* on Philips and Delius' *Koanga* on Angel.

### Best Solo Vocal

The Best Solo Vocal went to Strauss' *Four Last Songs*, sung by Gundula Janowitz and conducted by Herbert von Karajan, with three votes. Wolf's *Spanisches Liederbuch*, sung by Jan De Gaetani on Nonesuch received two votes, Herman Prey's treatment of the Mignon *Lieder* and Harper *Songs of Schubert and Schumann* on Philips also won two votes, while Wolf's *Moerike lieder* with Dietrich Fischer-Dieskau received one vote.

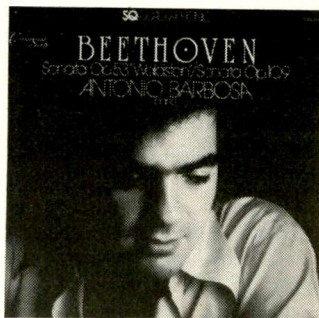
The Best Choral category had fewer contenders this year, with near unanimity for the winner: Schumann's *Scenes from Faust* conducted by Benjamin Britten on London. Five of the panel voted for it. Holst's *Choral Symphony*, conducted by Boult on Angel garnered one vote, as did Janacek's *Glagolitic Mass*, led by Rudolf Kempe on London.

In the Best Concerto category the six piano concertos written by Mozart in 1784 and played by Peter Serkin, with Alexander Schneider conducting, won with two votes. The other records nominated with one vote each were Bartok's *Violin Concerto No. 2* with Itzhak Perlman led by Andre Previn on Angel, Prokofiev's *Piano Concerto No. 2* with Ted Joselson led by Eugene Ormandy on RCA, and Walton's *Violin Concerto* with Kyung Wha-Chung conducted by Previn on London.

(Continued on page 52)

Connoisseur Society

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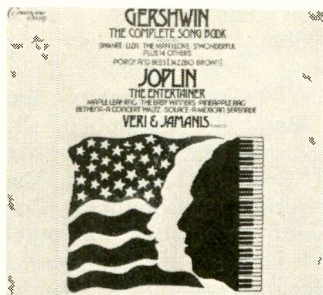
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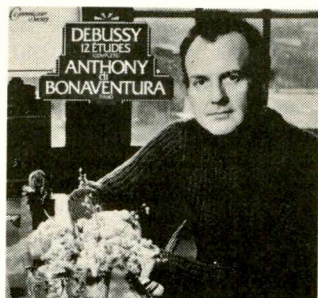
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■ 1975 *Classical Special*, in addition to naming winners of the many categories of records and a discussion of those nominated, includes an interview with the man or woman designated as the classical chief of the seven major classical record companies. All the smaller companies cannot be covered; a sampling of ideas from some of them is included. This special, however, is mainly devoted to the thoughts of those who produce the vast majority of the classical product in the United States and indeed the world. The entire section was prepared and written by Speight Jenkins, *RW's* classical editor.



## New Artists, New Releases Bring New Success for RCA

■ NEW YORK — Talking with Thomas Z. Shepherd, RCA's vice president for Red Seal, for even a few minutes at his office in the RCA building on Sixth Avenue is like trying to pin down a cyclone. Moving from desk to chair to couch, answering phones that cannot wait, trying to be affable and thoughtful at the same time, Shepherd seems capable of doing many things simultaneously and well.

"I try to organize a coherent direction of a world-wide classical division," he said, with his hands sculpting the words. "Even though my title is not international, most of the ideas for RCA world-wide are engineered here. We have a new and good structural set-up. Pete Munvies can now devote his entire attention to marketing and overseeing advertising, promotion, instore activity and all such things, and this is his forte. Gustl Breuer is a past master at handling artists and dealing with them, and Sim Meyers does the publicity. We are very well covered as a classical division, and although mine is the overall responsibility, I'm free to concentrate 75 percent on artists and repertoire.

"We've become very bullish about new artists. At one time RCA had pulled back on new releases and was mainly repackaging. Our balance of new releases to repackages was 1-3. There has, after all, got to be a product, and now we have turned around what the company is doing. Our hottest new property is unquestionably James Levine, whose signing with RCA I personally saw through. He and another one of our new artists, the cellist Lynn Harrell, have recorded the Dvorak Cello Concerto, and this summer it looks like Levine will do the Third Mahler Symphony with the Chicago. But what I'm waiting for everyone to hear is what he did last Summer: the Mahler First and Fourth.

"I produced the Fourth, and it's the first symphonic record I've done since I've been here at RCA. There are a few recordings one makes in the course of a lifetime that have particular emotional appeal. To me, this has the ideal conductor with a perfect orchestra (the Chicago), and a perfect soloist (Judith Blegen). We seated them separately so that they could come out with surround sound, and the whole thing is just what I wanted. I have exactly the same feeling for this record that I did when Boulez recorded Bartok's 'Concerto for Orchestra' for Columbia."

Shepherd obviously is still deeply involved in production and has just produced RCA's mammoth new recording of Massenet's *Thais*. Full of his work on *Thais*, he launched into a full-scale discussion of what was happening with it. "The opera was done in 12 sessions of three hours each, and it carries out my theory that recording is not a concert any more than a movie is a newsreel. If you learn to work optimally in this medium, you know that you are striving for an idealization of the performances your artists can give.

"On *Thais* Jay Saks did the splicing, but I did the final mixing. We recorded on 16 tracks and then carefully cut this down to 2 and 4 for the quadraphonic recording. The 16-track idea is very important: one can concentrate on the performance and leave sound decisions to later." The curly-haired executive stopped and smiled. It's wonderful," he went on, "to be responsible for Red Seal, but I couldn't stop making albums. I'll keep on doing some: the Levine Mahler this summer and any original cast Broadway albums we do."

Even after the long digression on producing, Shepherd remembered his discussion of young artists: "I signed Ted Joselson. He's a beautiful musician and pianist, and Ormandy was so excited about him. I went down to Philadelphia to meet him. Eugene

(Continued on page 50)

## Angel and the U. S. Classical Market

■ NEW YORK — "The classical record business is alive and well and living in the U.S.A.," said Michael Allen, the new general manager of Angel Records. "The biggest classical market has always been in America, and despite the enormous, healthy increase in sales in Germany and Japan, the United States is still on top." His clipped, Oxonian accent adding point to his opinions, the slim Britisher continued, "Angel looks forward to 1975 with pleasure. The results last year were encouraging, and I feel that all the depressing talk in the industry of a few years ago has proved incorrect.

"Our last fiscal year brought Angel the highest profits yet, and we finally made the long-delayed price rise last July. I think it was overdue, because our profit margin had become perilously slim. The signs are that the price has been accepted and that this fiscal year should be bigger." Pausing a second, he added, "Everyone has to hedge his bets a shade with the economy so questionable, but things look good. Certainly the reaction to the *Otello* and the *Aida* has been excellent."

Allen does not see Angel recording too much in the United States this year, but one of the biggest items in the catalogue this Spring will have its maximum market in the United States: Rossini's *Siege of Corinth*, the opera in which Beverly Sills makes her long-awaited Metropolitan Opera debut, on April 7. "We're going to make sure that everyone knows the recording is available, and

we're trying for a March 15 release. This may well be a first in planning." At least in recent record release history it will be a first if a major company gets a rare opera into general distribution three weeks before its big opera company premiere.

Unusual operas and Angel make one think of the company's long standing contract with Melodiya. Why has Angel given up the Soviet record company?

"Our decision not to renew couldn't have been more amicable, and we will carry our present Melodiya catalogue for a long time. Melodiya has been happy with what we've done, and we have accomplished what we set out to do with them, namely to get a Russian catalogue. As we withdraw records from circulation rarely, it was becoming hard to choose new records from their repertory that did not duplicate what we had. Of course we still have some to issue: the rest of the Tchaikovsky symphonies will come out conducted by Rozhdestvensky through the middle of 1975.

"And then," and Allen spoke slowly, "EMI, our parent company in England, has become much more oriented to Russian music. Andre Previn is quite a major Shostakovich interpreter now and we're able to avail ourselves in the West of the conducting talents of Mstislav Rostropovich. In our current release he is leading a *Scheherazade* with the Orchestre de Paris, and we're pressing for as much recording from him as

(Continued on page 54)

## The International Posture of DG

■ NEW YORK — Expansive in his new corner office in an equally new Seventh Avenue skyscraper ("If you forget our floor, remember the 33 rpm record,") Jim Frey, the Polydor vice president who directs Deutsche Grammophon in the U. S., looks forward cheerfully to the New Year. "I see sales going up, higher and higher. I know that sounds wierd in the middle of a recession, but our market lies in the professional class which is not so hard hit.

"Or at least," and he leaned forward at his desk, "not so hard hit as to be deprived of music completely. They may well spend more time listening to their stereo than going to a concert hall. In a hard-money time it's a lot cheaper to put out the money even for a five-record opera album that you can hear over and over than shelling out two \$20 bills for a pair of Met tickets.

"The recession will effect us, I think, in the period 1975-76 in

our being more selective in what we record and what we release. That does not mean fewer Beethoven Fifth's. We will still do that because they sell no matter how often recorded. Take a rarity that we give a big promotion to. Everybody watches what it does and eagerly reports the sales figures. If anybody takes time to look at the Beethoven Fifth or the Tchaikovsky Fourth that was issued at the same time, it is selling just as well and in some cases better with no help at all. So, apropos of this, we're kicking off '75 with another Beethoven Fifth. We've called it the Son of Beethoven Fifth to be exact, because it's by Carlos Kleiber, and no one has forgotten the interpretation given that symphony by his father, Erich. We think this one is just as arresting."

As Frey has often said before, he sees DG moving more and more into the international sphere. "We were once a German record company, but now

we record in the United States, in England, Russia. Recently, in fact, we made several discs in Leninograd. I think we're becoming as thoroughly international as either London or EMI. And we are different from the two big American companies which are basically set up for the United States. We have also never bought the 'Greatest Hits' idea; it just doesn't go with DG."

Frey does not understand why some people do not consider DG an opera company. "We have 48 or 50 operas in our current catalogue, including major Italian and French titles as well as a lot of German. Step one in making us as international as I feel we are is to have people associate the Abbado *Barber of Seville* and the Kubelik *Rigoletto* with us as well as our *Freischütz*, our *Ring* and our *Tristan*. On the opera scene this season, however, we do not plan to make any entries. There are things in the works, but not

(Continued on page 52)



# Moffo

L'essence de

# Thais



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**RCA**  
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# London: A Pace Setter on the Go

■ NEW YORK — "Even in the last year we've increased our influence and our sales, and as a foreign company we're the biggest selling classical label in the United States." Speaking quietly and without any sense of braggadocio, Terry McEwen settled back in an easy chair in his Sutton Place apartment and began to talk about records, London and his artists.

## Familiar Personality

The voice, the manner and the phrases could come as no shock to any opera buff in this country. For McEwen's frequent appearances on Texaco's Opera Quiz on the second intermission of the Texaco-Metropolitan Opera broadcast each winter Saturday afternoon have made his voice, his laugh and his personality familiar across the country.

McEwen is also one of the most visible of the record executives. Everybody goes to some concerts or operas; McEwen is always present when his artists perform and often when they do not if the performance promises to be a good one. He hopes, however, that he may be a little less noticeable. Starting a few months ago he launched into a crash diet that has already accomplished the loss of 45 pounds.

## London's Evolution

But seated in his apartment, the Canadian-born, European-trained London vice president definitely did not want to talk about himself or his book in progress on the nineteenth-century tenor Nourrit, but about London Records. "Fifteen years ago London was thought of as an opera company, and our opera catalogue was great. But we began then to build the orchestral side. When the company embarked on recording a U.S. orchestra, first Washington, then Chicago, Cleveland, Los Angeles, they were nervous because of the high cost of recording over here.

"I for one believed it would work, and of course these have been the biggest hits. As each star conductor gets a good recording, such as Maazel's recent *Romeo et Juliette*, the whole rest of his catalogue picks up."

London consistently scores high in the charts. This year the company was **RW's** classical label of the year, placing three recordings in the list of those that had made *Classic of the Week* most often.

## Artist Support

To McEwen the answer is a simple one. "Artist support," he said. "Wherever our people appear, we support them in every way possible. We can't afford to be as general as the American record companies, so we hit our ads where the artists appear. I

want the artist to feel that the record company is 100 percent behind them, and I believe in the exclusive contract and always favor the exclusive artist. At the moment Joan Sutherland, Luciano Pavarotti, Vladimir Ashkenazy, Alicia de Larrocha, Solti, Mehta and Richard Bonyngé are our exclusives. I think we can claim some of the credit for the American record buyers' and concert public's familiarity with these names."

## Important Records

Some of his favorite exclusives are turning out some important records this year. "When you have two artists such as Sutherland and Pavarotti, a *Puritani* is inevitable, and we have joined to them Piero Cappuccilli and Nicolai Ghiaurov. Luciano debated and debated and finally sang for recording the famous high F above high C that exists in *Puritani*. He recorded it in head and then did a combination throat and head. The head sound is so smooth and so beautiful, and so quintessentially right that I persuaded him to release that one. Pavarotti and Ghiaurov both think that it's the best thing either has done, and I think Joan is fantastic. To me, it's

# Tracey Sterne: The Star of Nonesuch

■ NEW YORK—As she would be the first to admit, Teresa (Tracey) Sterne is not the physical representation of Nonesuch; it's just that her nature and ideas so parallel what Nonesuch means to the American music business that it's hard to keep the two separate.

## Office

Caught as always on the run last month ("I was listening to music until 4 a.m. and had to get up at 6:30; I look ghastly; I can't prop my eyes open; and I know I won't make any sense."), she was reveling in her new-old office on the west side of Broadway at 61st Street — new-old because Nonesuch had been in the building before, then moved over to the new Gulf & Western Building and now has moved back but to different, more spacious quarters in the old building. With records and books stacked everywhere, secretaries running in and out, a young American composer just in from Italy and a fifteenth-century cantata playing on the tape machine next door, Tracey was at home, in her element.

## Junior Member

Nonesuch, the junior member of the huge Elektra-Asylum complex, is a medium-priced line that puts out no more than 30 or 40 records a year. Why is it important to the record industry

also Bonyngé's best work, because he manifests a staggering control of the Bellini line.

"The most important thing to say about Tchaikovsky's *Eugene Onegin*," said McEwen, pushing on to another recording "which will be out this summer," is that Solti likes it, and he is never satisfied with anything. Teresa Kubiak makes a wonderful Lisa; Bernd Weikl sounds like a young George London, Burrows is the classic Lenski and Ghiaurov as Gremin is almost too much. At this point Solti's name automatically brings in a lot of sales. His *Così* we released last summer has done consistently well at the record stores all over the country."

## Future

About the future McEwen says very little, but he is planning to capture the hit of the 1974 San Francisco Opera season, Massenet's *Esclarmonde*. Next summer Sutherland and Bonyngé with the tenor Giacomo Aragall will record the work. "Joan's role," said a slightly bemused McEwen, "is an incredible combination of Brünnhilde and the Queen of the Night. Joan is the only person alive who could really deliver

(Continued on page 56)

# RCA

(Continued from page 48)

Fodor came back from Russia like a conquering hero, and he's the only young violinist we now have. He is first class and has a huge audience appeal. We also are trying out a record with the young American pianist, Emanuel Ax. And we're out looking to use other orchestras than just the Philadelphia. There is plenty of room for other orchestras at RCA."

Shepherd was also delighted to talk about the new opera releases this year. In June will be recorded Verdi's *Alzira*, with Anna Moffo, Plácido Domingo and Sherrill Milnes, conducted by Nello Santi. This rare early Verdi work is not to be confused with *Attila*, now available on Philips. It will be a first recording.

An even more arresting idea for opera buffs is the first complete recording of Korngold's *Tote Stadt*, to be produced by the composer's son in Vienna. Carol Neblett, who stars in this spring's City Opera production of the work, will commit her role to disc, and Rene Kollo, Herman Prey and Benjamin Luxon will complete the cast. Erich Leinsdorf will conduct.

Miss Moffo will be coming out with a new recording of French opera arias and in the fall a long-awaited disc of Leontyne Price and Plácido Domingo in opera arias will be released. This June the also previously announced *Don Giovanni*, conducted by Levine, and starring Miss Price, Montserrat Caballe, Judith Blegen, Sherrill Milnes, Stuart Burrows and Ezio Flagello will take place.

The man responsible for all this action was born in Orange, New Jersey, in 1936, and started with the piano when he was six. A degree in music from Oberlin and graduate study in composition at Yale has yielded one well-known score, the sound track for "Such Good Friends."

"I went to Columbia in 1960," he said, "because I thought if I could get into a record company I could learn about the music business, and I have rarely had much conflict in the years between. At Columbia I vacillated between classical and pop, with a stint as director of their Broadway, original cast division. Then I was director of Masterworks there, and left last March. I came to RCA on April Fool's Day."

Married to an actress and with a seven-year-old daughter, Shepherd hardly ever stops working. "I take one day a week out in a country place, and what do I do there? Listen to all the tapes that come in here. They may be terrible, but I have to keep listening. I can't miss the big discovery."

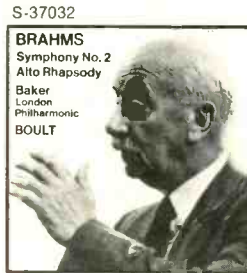
(Continued on page 56)

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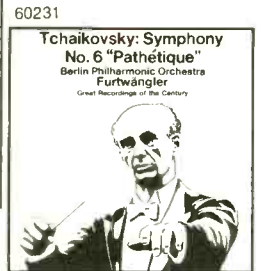
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## For Columbia Classical, The Ideas Never Stop

■ NEW YORK—The office of the new director of masterworks for Columbia Records, Marvin Saines, does not seem large enough to encompass his crowded desk, several chairs, an upright piano and the man himself. Obviously as busy as his red-and-beige sports shirt, Saines has wasted no time in putting his ideas to work at CBS.

Speaking in a characteristic Manhattan patois (definitely not Brooklyn or the Bronx if one knows this city), Saines quickly defines and elucidates his dual position. "I think the potential in a&r, marketing and merchandising has never been touched; the areas are still virgin. We have poured lots of our energy and money into the rock program and neglected the classical. We will not do so in the future, and I have a joint responsibility for classical sales and a&r. My job is to expand our place in the market place. The a&r part is the easiest.

"We feel a responsibility to do the Black Music series and our American composer series, and we will continue to do so this year. On the commercial side there's a vocal trend that we are ready to catch on to. Last month we recorded the joint recital with the Chamber Music Society of Lincoln Center of Frederica von Stade and Judith Blegen, and we have recently recorded a recital with Renata Scotto.

"I'm not saying who or what now," said Saines, smiling wickedly, "but we are aggressively in pursuit of the greatest vocal talent, and we plan to use them in new and unusual ways. We hope to record some of the artists of the Soviet Union (in conjunction with our Melodiya contract), and there will be other artists never associated with us before coming over to Columbia within this year.

"I plan soon to go to Russia and talk there with the Melodiya executives. Working with them so far has been incredibly easy and agreeable. They've taken some of the classics of pop music—Miles Davis, Sinatra, Ray Coniff—to be pressed there. And from our classical line some of the Rachmaninoff concertos played by Vladimir Horowitz, Stravinsky conducting his work and the Mozart Violin Concertos with Zino Francescatti. The arrangement is a fruitful one, and it's impossible to know how far it will go."

Saines speaks with authority on all areas of music because of the

richness of his own background, including dexterity on the viola and occasional conducting with smaller groups in Westchester. Just after college where he took a double major in Physics and Music, he began work for Sam Goody selling records. After a few other stops along the way, including a short tour with London Records, he founded Discount Records, in 1954. He watched his chain grow to 70 stores in 25 states and eventually to be bought some six years ago by CBS. Saines stayed on with Discount after the sale, and his first executive position with a record company is the present post at Columbia.

With his background, of course, his ideas on sales are dynamic. "I always made it my business to go out on the floor and sell, throughout all the years at Discount. I would travel the chain and spend time on the floor. I believe so much in direct communication with the field that we have begun a news letter here which will tell key dealers and

**DG** (Continued from page 48)  
for 1975."

Vocal music has some high-points this year, among which will be Karl Boehm's reading of Beethoven's *Missa Solemnis*. Though DG has an old reading by Karajan in the catalogue, they have had their favorite octagenarian record the powerful score with Margaret Price, Christa Ludwig, Wieslaw Ochman and Martti Talvela. Miss Ludwig, who has not appeared yet in New York this season, will add another entry to her formidable collection of Schubert songs. Also, Teresa Berganza will launch a cycle of Spanish songs, the first accompanied by the guitarist Narciso Yepes and the second accompanied with piano.

"We're recording Milstein again," said Frey happily. This year he will have on record all of the solo Bach, and we are at present moving ahead on recording the major concertos. I've heard the tape of the Chaconne in the Second Partita, and it's even better than in one of his recitals. It's unique." Chamber music comes up for its innings with the young Tokyo Strings and the more established La Salle Quartet. "This further stresses our scope: a Japanese and an American string quartet as our major entries in that field."

Herbert von Karajan is the property of no company as he freely records for Angel and Lon-

store personnel what is coming up from CBS, to create the maximum amount of excitement. The letter will discuss gossip and what is happening; it will serve as a forum for thoughts and questions from one dealer to another.

"We have begun something called 'The Record of the Month.' It will mean a big saving to both dealer and consumer. Our first one is the new *Carmina Burana* with Michael Tilson Thomas. We are also beginning a bimonthly Record Audition party. The first one took place on January 22 and featured the *Carmina Burana*. Dealers, critics, high fidelity equipment people, music executives will be invited to each, and the format of the first one will be followed. We played the *Carmina* and had Thomas and Andy Kazdin, the producer, there to discuss it. The purpose is to open the door to really free discussion. We'll take our show on the road and have an audition party in San Francisco, Chicago, Los Angeles and some of the other big record markets. I do not

don as well as DG, but he probably has more individual discs on DG than on the other two companies. This year will see the Austrian maestro launching into a Mahler cycle. One of the unexplained mysteries of the Karajan story is why Mahler cannot be found among his recordings. And in his very conservative programming in New York nothing of the master creeps in.

All Frey will say is that "Karajan takes his own time. Now he's going into Mahler, big. First will come the Fifth Symphony with the fourth side of the two-record album devoted to Christa Ludwig and the Rueckert Songs." One can only hope that the magic that joined Karajan and Gundula Janowitz in the best version of Strauss' Four Last Songs will work again.

"About Karajan," Frey continued, "don't forget that he has also recorded German and Austrian marches and all the orchestral works of the Vienna School. The modern works only take five records as they are generally short."

Frey, in short, sees '75 as a great year for sales and excitement for DG. "We already record in Boston, Chicago and Cleveland, and we may do more of it this year in preparation for the bicentennial. Don't worry, we'll have our boat in the race for '76, and it won't be the 88th version of whatever we do."

plan this to be a social cocktail affair with no substance; I really expect and hope that people will treat these as an opportunity to feel closer to how a record was made.

"And I'm well aware of the complaints about American-made records. We have recently added a plastic sleeve liner to all our records which should save wear and tear, and I am determined to push work on improving the quality of our vinyl. It is better than last year, and it will get better."

As Saines himself admitted he was only discussing the ideas and changes that he had personally seen implemented. Dozens more were ready to come about. With Saines the ideas never stop.

## Classical Awards

(Continued from page 46)

The Best Piano Record had the grand total of ten titles suggested, with five records nominated. As two members of the panel voted for Beethoven's "Waldstein" Sonata played by Antonio Barbosa on the Connoisseur Society label, two for Chopin's Sonatas Op. 35 and 58 played by Murray Perahia or Columbia and two for Schumann's Bunte Blaetter played by Sviatoslav Richter on Angel, we decided to name three piano winners. It should be noted that Perahia is the only two year winner; last year the first **Record World** awards named his Schumann record the best piano recording of the year. Albeniz' "Iberia," played by Alicia de Larrocha on London, and the Complete works of Rachmaninoff, Volume I, played by Ruth Laredo, each received one vote.

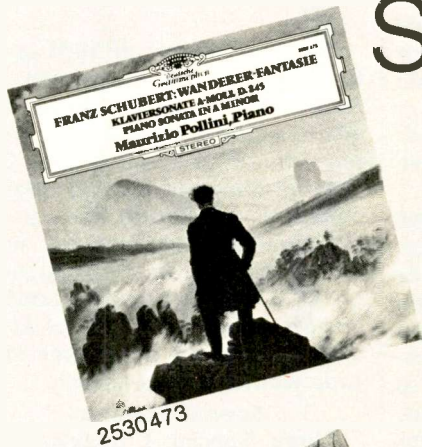
The Best String Record went handily to the complete Violin Sonatas of Charles Ives, played by Zukovsky with Gilbert Kalisch on the piano, recorded by Nonesuch. Delius' Violin Sonatas played by Wanda Wilkomirska on Connoisseur Society won one vote.

In the Standard Chamber Music category, the winner, the Schubert C Major String Quintet played by the Juilliard Quartet plus Bernard Greenhouse won handily with three votes. Mozart's String Quartet No. 31 in D minor (K. 173) with the Italian Quartet and the Haydn String Quartet (Opus 50) played by the Tokyo String Quartet on DG received one vote each.

In the Non-standard Chamber area the Juilliard Quartet again won—this time with the second and third quartets of Elliott Carter  
(Continued on page 54)



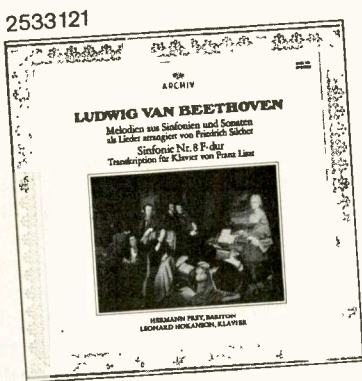
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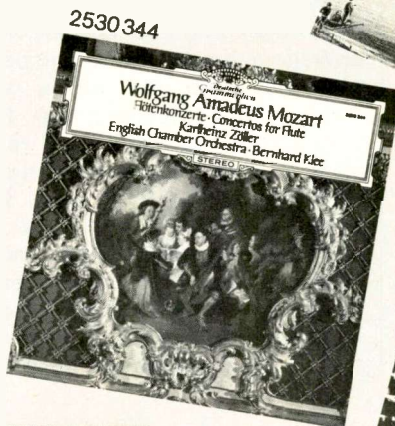
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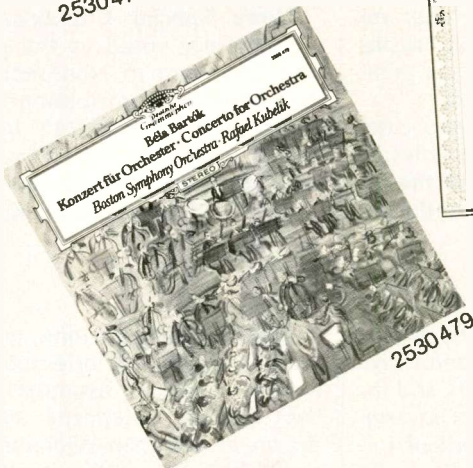
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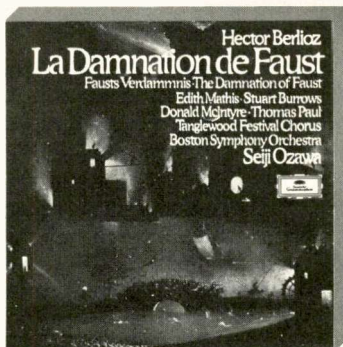
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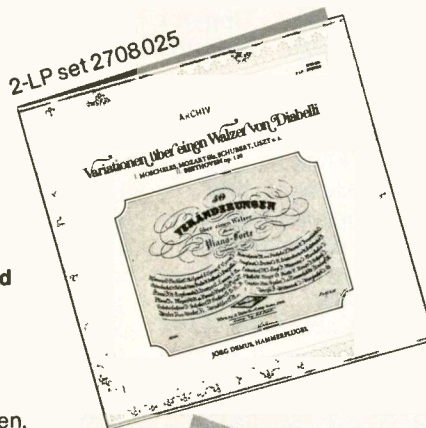
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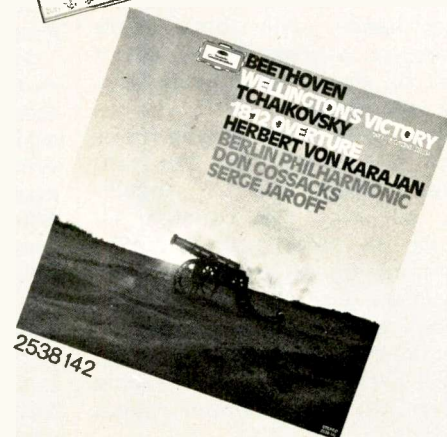
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## Philips: A Total Classical Company

■ NEW YORK — "We think of Philips as a total classical company, equally into symphonies, operas, chamber music and solo instrumentalists." The positive speaker was M. Scott Mampe, the attractive executive who has headed Philips in America since the beginning of the young but influential label. Gold beads, a black dress, large gold glasses, set off by her blonde hair, Miss Mampe reflected direct, purposeful femininity. And so did her private office—comfortable, utilitarian, yet feminine in its decorative, antique desk.

### Balanced Company

Continuing her thought, Miss Mampe said, "Any good record company has balances. If one just does Beethoven or esoterica, there are problems. We try to promote and develop each and every record, though some are obviously harder to sell. Renaissance music moves slower than even a rare Verdi opera, but if it's worth releasing, it's worth doing something about."

The first Philips in America was issued in 1962. "Prior to that we were licensed by Columbia and issued as Epic. To me Philips really began in 1969, when we began to import from Holland directly. And we put ourselves on the map the next year with our release of *Les Troyens*. It's still one of our biggest selling records, and it's a must for every opera lover. The success of *Troyens* encouraged the parent company to be adventuresome here and that definitely brought in *Benvenuto Cellini*, Tippet's *Midsummer Marriage* and the early Verdi.

### New Release

"We have a new one coming out," she said with a toss of her head. "*I Masnadieri*, one of Verdi's earlier operas, just after *Macbeth* in the catalogue of his works. The cast is very strong: Montserrat Caballe, Carlo Bergonzi, Piero Cappuccilli and Ruggero Raimondi. I was hoping to have it in the New York stores by the time Eve Queler's concert performance with her Opera Orchestra of New York, but it can't be ready. For now it looks like mid-March.

"All opera is selling well for us—not just in New York, San Francisco, Chicago and Los Angeles but all over the country. Of course in New York and San Francisco opera sells more than anywhere else. Boston and San Francisco are the same size; in the latter *Giorno di Regno* sold much better, with Boston leading every city in chamber music sales."

Asked who decides what is issued in the U.S., Miss Mampe

quickly answered, "It's totally my decision as to what records come here. Europe advises us that the records are available, and we let them know if we want them. I'm also involved when Philips thinks of doing an opera or a symphonic recording—*Masnadieri* for instance—without previous sales experience. The key countries are always contacted for sales estimates and projection with one singer or another or another. We react violently and often suggest an alternate singer who would better suit the American market. Sometimes of course our ideas of saleability are wrong, and we are often told that what is saleable here would not sell elsewhere.

### Firm Belief

"My estimates come from a firm belief that the concert and operagoer are two different people. They help and inform one another, but they are not the same. The Met can't sell early Verdi operas, yet we have done very well with all of ours. It's because there's a hard core of opera-record enthusiasts who have to have one copy of everything. An opera such as *Moses und Aron* brings out two cores:

(Continued on page 56)

## Angel (Continued from page 48)

we can have. I learned a few weeks ago in London that he will be conducting a good bit this season in the United States."

One of the two original Angel superstar singers, Elisabeth Schwarzkopf, began what is billed as her farewell recital tour of the United States in January. She will end up at Carnegie Hall in late April, but Angel has saluted the U.S. tour with a new recording of Schumann's "Frauenliebe und Leben," issued last month. "Her interpretative powers become simply overwhelming as time goes on," said Allen. "She has tremendous psychological insight into what she does, and her ability to hold an audience in the palm of her hand is as strong as it has always been."

Last month Angel issued a new *Don Giovanni*, the seventh stereo recording of the opera currently available and the third on Angel. When asked what particularly made this recording necessary, Allen responded quickly, "I'm sure I'm very subjective about this, but there can never be too many great interpretations of Mozart.

"This recording became necessary because of some unique performances at the Edinburgh Festival a few years ago in the production by Peter Ustinov. We assembled that cast. My major reason

## Classical Awards (Continued from page 52)

on Columbia, which drew five votes. Donald Martino's "Notturno" and Charles Wuorinen's "Speculum Speculi," played by the Speculum Musicae on Nonesuch, garnered one vote.

### Pre-1700 Award

The Best Recording of Pre-1700 Music went to a sleeper, not immediately associated with "early" music—the King's Singers disc of English madrigals and French chansons on Angel called "Courtly Pleasures," which won three votes. Others nominated were Gesualdo's Five-Voiced Madrigals on Telefunken and Music in Honor of St. Thomas on Nonesuch, both of which received one vote.

The Reissue category this year was divided into two groups: Reissues of lps and Reissue of works recorded before the lp era, called Historical. The two-record tribute to Jennie Tourel on Odyssey won the Best Reissue of lp (or almost all lps) with four votes. The classic *Dreigroschenoper* recording on Odyssey and Nicolai Gedda's "Evening Bells" on Seraphim each drew one vote.

In the Historical Reissue category the panel gave two votes to Jascha Heifetz' playing of the Sibelius Violin Concerto, conducted

by Sir Thomas Beecham, and two to Tchaikovsky's Symphony No. 6 led by Wilhelm Furtwaengler, both on Seraphim. The Brahms Violin Concerto played by Yehudi Menuhin and led by Furtwaengler, the highlights from Mussorgsky's *Boris Godunov* with Ezio Pinza on Odyssey, the tribute to Claudio Muzio on Odyssey and the record of Mozart arias by Aksel Schiøtz on Seraphim each garnered one vote.

The Best Import of 1974 went to EMI, with a suggestion to Angel that it could issue the whole series in this country: Volume II of the Complete Orchestral Music of Richard Strauss conducted by Rudolf Kempe. An Elly Ameling Liederabend with Dalton Baldwin on the piano, also on EMI, the EMI English-version *Siegfried* and Volume III of Alexander Kipnis art on Preiser Records won one vote apiece.

### Special Citation

Three Special Citations were unanimously voted by the panel: The first went to Nonesuch "for its continuing contribution to the exploration of America's musical past," notably in 1974 for "After Ball," with Joan Morris and Wil-

(Continued on page 55)

for the record, however, is the work of Daniel Barenboim. He has tremendous musicality and insight, and looks at *Don Giovanni* as a dramatic, tragic work of immense proportions. Look at the very opening with the Commendatore's death; there's even a little requiem just there." Asked if he feels that Barenboim hues close to the line set by Furtwaengler, Allen said that he did not. "True that Barenboim has great respect for Furtwaengler, but his is an original and very modern dramatic rendering of the work."

Another conductor in whom Allen is very interested is Jean Martinon. The Frenchman, who has led many operas with the San Francisco Opera, had great success with the first two Saint-Saens symphonies last year on Angel. This year he will continue with the complete orchestral works of Debussy, and will do more Saint-Saens for the company.

"I can't help but note," said Allen quietly, "that English music has become tremendously popular in this country. I certainly don't say so chauvinistically, quite the contrary, but Vaughan-Williams, Delius, Elgar all sell well here now. We'll be putting out a very rare opera in May, *Sir John in Love*, Vaughan-Williams' treatment of the Falstaff story, conducted by Meredith Davies. Raymond

Herincx will sing Sir John, and the work is quite folk oriented. This is very important, because I think the reason Americans are so drawn to Vaughan-Williams' music is because at this time they like to hear English folk songs. It appeals to something important in them."

Allen has discovered many other ideas since he has been heading Angel. He moved to Los Angeles last March and finds California wonderful and a good place to live. Born 42 years ago in London, he joined EMI "straight out of Oxford in 1956, and I've been in classics since 1959 without a break. Before I came here I was deputy of the international classical division of EMI, which does most of the recording plans for what Angel produces over here. I have worked in artists' relation and contract negotiation as well.

"I am not a professional musician—I trained in English at Oxford—but I'm an amateur singer. As a matter of fact I sang in the Philharmonia Chorus for some years and was delighted on coming to California to see the all-time list of Angel best sellers. I had sung on eight of the forty."

And in that area Michael Allen is unique; no other record chief in the U.S. can say that he is represented on his own label!

# Variety, Quality Highlight Smaller Labels

■ Classical music unlike its larger-scale popular cousin, has the majority of its records made by the seven large companies, whose chiefs are interviewed on these pages. At the same time, numerous smaller companies have begun and thrived, often-times with an exotic specialty. For the purposes of this classical issue three representative companies were selected and their spokesman interviewed.

A veritable cyclone of energy for the Connoisseur Society, Rosanna Silver sees the society, which with her husband, Alan, she runs, as expanding in a surprising area for 1975: advertising. "We've increased our ads," she said, her dark eyes flashing, "upwards of 200 percent—direct with the media and with the stores. We started 90 days or so ago, and the big chain stores are getting the benefit of our ads now. Along with our increase in advertising, we wanted a more personal contact with the dealer. So I'll be on the road for two complete trips around the country this Spring. When I'm in New York, I'm talking about Connoisseur 10 hours a day or until my voice gives out."

Along with the increased concern about sales, Ms. Silver notes that 30 percent of Connoisseur's

repertory will soon be commercially oriented. "We've done more Gershwin and Joplin, and the series of 'Great Hits You Played When You Were Young' has proved almost incredibly successful. Even before the first two records were generally distributed, we began to get letters asking us to put out more records with more familiar piano tunes on it. We are ready to go with Volume V this year."

In 1974, in part due to their new arrangement with Pathé-Marconi in France (discussed in this section a few weeks ago), more and more orchestral material will appear. "At the moment we have only four orchestral selections in our catalogue. This year we will get many more," said Ms. Silver. "Particularly, fresh ground will be broken licensing some French and German operettas for U.S. distribution."

Connoisseur Society is expanding rapidly abroad. "We've taken color ads in Gramophone and in Records and Recording in England; our sales by English Philips in Japan are extraordinary and involve us in huge TV advertising—the 'Great Hits' series was originally suggested by the Japanese and they can't buy the records fast enough—and we've done

almost as well in Germany, Mexico and South America." According to Ms. Silver, wherever Connoisseur Society looks and moves, people have snapped up their records.

A different audience is sought by Leo H. Hofberg, the founder of Telefunken Records, and manager of Telefunken, Argo and L'Oiseau Lyre. Speaking with a slightly German accent, Hofberg explained his companies: "The three companies are subsidiaries of British Decca and so we have our office here with London. I was involved in creation of the label to develop specialized concepts in music, and from the beginning our job has been to explore the adventurous recording path."

## Telefunken

"Telefunken has specialized in research from the earliest examples of western music through early Romantic music. It has always been performed on original instruments, and the bulk of our sales has been in the youth market. On Argo we have the largest spoken word category of any record company. In that area we have a smash hit currently: the *Hobbit* of Tolkien, a four record set, and it's selling for young people as though it's the newest

rock record. It's had incredibly heavy airplay among college and underground rock stations.

"Argo, in addition, concentrates on English composers—works that would not normally be recorded on London. L'Oiseau Lyre is a musicological label now doing research into early English music performed with original instru-

(Continued on page 57)

## Classical Awards

(Continued from page 54)

liam Bolcom, "Cornet Favorites" with Gerard Schwartz, and "Past-times and Piano Rags," played by William Bolcom.

The second citation goes to Columbia Records "for its distinguished contribution to the centennial of Charles Ives." Columbia not only issued the large commemorative set, but other pieces such as the Music for Theatre Orchestra.

And the third and final citation goes to London Records for recording the Complete Haydn Symphonies in the H.C. Robbins-London edition led by Antal Dorati. As several panel members said, not only was it a job well done, but a record company had actually finished a huge project it set out to do.

PHILIPS PRESENTS

## THE STANDARD FOR ALL TIME



MOZART: COSÌ FAN TUTTE  
Caballe, Baker, Gedda, Ganzarolli, Cotrubas,  
Van Allen; Chorus & Orchestra of the Royal Opera  
House, Covent Garden/Colin Davis

6707.025 4 LPs

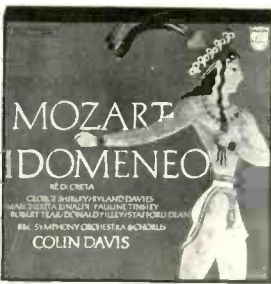
## THE BRILLIANT MOZART SERIES FROM COLIN DAVIS



DON GIOVANNI  
Arroyo, Te Kanawa, Freni,  
Wixell, Burrows, Ganzarolli;  
Royal Opera House Chorus &  
Orchestra/Davis  
6707.022 (4 LPs)



THE MARRIAGE OF FIGARO  
Ganzarolli, Freni, Norman,  
Wixell, Minton, Tear, Watson;  
BBC Symphony Orchestra &  
Chorus/Davis  
6707.014 (4 LPs)



IDOMENEIO  
Shirley, Davies, Rinaldi, Tinsley,  
Tear; BBC Symphony  
Orchestra & Chorus/Davis  
839.758/60 (3 LPs)

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## Philips (Continued from page 54)

the opera people and the ones who love Schoenberg. They are certainly not the same. I say records help concerts and vice-versa, because I believe, for instance, that the Mahler revival and his concert hall popularity came largely because of so many good recordings familiarizing people to his work but the audiences are generally different."

Miss Mampe was born in New Hope, Pennsylvania, and has been in music all her life. She graduated in music at Ithaca College and took her Masters in music at Michigan State University. Just after graduate school she joined Philips, in 1967, and became chief of the U.S. division in 1969. Living on the West Side in easy reach of Lincoln Center, Miss Mampe can often be seen at New York concert halls; she is never far from music.

Her experience in this city and with music lovers have caused her to comment on what she calls the coffee-table recording. "A lot of people buy multiple-record sets that are good display pieces in their homes, much as are art books. The complete symphonies of this or that composer are perfect examples, and every record company has benefited from the

trait. Certain recordings get a good review, and whether the buyer really wants to hear them or not, he has to have the title visible on his shelf.

Philips has had such great success with unknown operas—*Attila*, *Giorno di Regno*, the Tippet works—that it will continue the trend it began. "Our next venture," Miss Mampe gaily reported, "will be with unknown Rossini. There is a huge untapped reservoir of work there, and many artists who can sing it. Then we also are considering a Haydn opera [Not, she said, *Il Mondo dell Luna* but another]. And in '75 there will come a real Mozart rarity: *Thamos, King of Egypt*."

For the moment Miss Mampe was particularly delighted with the new *Così fan tutte*, just out in time for Christmas. "I think it's the best Mozart opera Colin Davis has done. His feeling for the wit and wisdom is great, and the whole sparkles throughout. I was frankly worried about Caballe as Fiordiligi. When I listened to her, it was one of those times when they were very right in Holland and I was wrong. She scaled it down and blended perfectly with Janet Baker. I am very proud of the recording."

## Nonesuch (Continued from page 50)

As production coordinator for Nonesuch record after Nonesuch record, Miss Sterne must set up records far in advance. "Everyone talks about us doing so much Americana for the bicentennial. We never thought of 1976 five years ago when it all started. It just seemed the right time; now it seems to have been part of some grand plan. We do love American music, but we'll hopefully live longer than the bicentennial and so will our country's music."

"Take our new 'After the Ball.' That record was conceived as a result of an artistic relationship between Joan Morris, Bill Bolcom and us here. It grew and came together as our best records always have from a lot of soul searching. We asked, 'Is it classical?' When they came up with their program, era and mood, I felt it was definitely classical, the *sine qua non* of our recording anything. The next thing they're going to do is a little secret, but it will be right, too. Where I make a decision is for instance, in the area of defining what we can record. To me, despite all pleas Jerome Kern has not yet achieved classic status. Maybe he straddles the line, but now he is pop to me."

When Miss Sterne talks, her shoulder length black hair constantly bounces, as on this occasion did her gold necklace. She is thoughtful—the wheels are always turning—but never quiescent. And when she started talking about new artists she really got wound up. "When we have a sense of urgency to bring music and performers together, we do it—and not until. Unsolicited material usually brings nothing even though I listen to all the tapes that come."

"But young musicians must realize that one or five or ten rejects mean nothing. One has to live a lot and have a lot of no's to find where you're at. If people are good, they keep coming back. I worry a lot about the people just about to make it. I do not believe it's good to starve; on the other hand it is not good to be completely subsidized either. Our job here is to stay as vulnerable as possible. I have to find another pore that is vulnerable to the 'X' factor that will make it. And most important is that people have to be clear about what they want to say."

Nonesuch, of course, is not just contemporary. Its researches into pre-baroque music, many of which have been pursued by Joshua Rifkin, have unearthed surprising dividends. And the late Jascha Horenstein, one of the world's most important Mahler

experts, recorded his last pieces for Nonesuch, two of which will come out this year. In the Americana series, the Joplin records of Rifkin have proved a lasting, incredibly fecund hit. "After the Ball" promises to be the same.

But Miss Sterne asserts that hit Nonesuch records as well as those that are not popular successes occur because the time seems right for the music and the performers, not because she has any fever pulse on what the public will snap up. "There's nothing psychic about what I do," she stated. We bring as much knowledge as possible to a given piece of music. My job is to synthesize. I'm lucky to work with people who view music as a life force. And that's where I'm happy."

## London

(Continued from page 50)

this music the way she does, and Aragall has a fabulous tenor part."

McEwen, who has been interviewed by RW before, has since become a vice president of London. Have his duties changed? "The difference lies in the increased width of my scope. I've always had control of artist relations and I still do, but now I have an overview of promotion and sales. John Harper, who I think is the best record salesman in the business, handles our sales and Dick Bungay takes care of the promotion."

"I love to go into record stores where they don't know me and check the stock. It's a trick Herb Goldfarb, London's vice president for sales, taught me, and it keeps me up on what inventory is moving and what our men in the field are doing. As vice president also I can more easily suggest repertory to the British parent. I can certainly tell them what is best for the U.S. market."

"Much of my advice comes from the working out of a pattern in which I believe. Artists who appear regularly all over the States sell well, and those that do not appear do not sell no matter how hard you push. An engagement with the Met with a broadcast and maybe a tour will do more for records than anything imaginable. People simply want to buy voices they have heard live, and that's what they're going to do no matter how hard you sell."

"This is where artist support comes in. We have to make the public know that they have heard this or that artist. They will hopefully see our ad and notice who they are listening to. Then they will buy his or her records. That's been my theory for a long time, and it pays off."

## MASTERWORKS TWX... FROM COLUMBIA

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## Smaller Labels

(Continued from page 55)

ments. If we take the three labels combined, we run neck-and-neck with big labels. Our quality is fantastic; I would say that no one regularly equals it. And we have a regular public. Our Bach Cantata series is now up to Volume X, and we have sold half-a-million lps; maybe not The Beatles; but it's respectable."

In the year ahead, such things as the cantata series continue, but Hofberg particularly looks forward to the field of Marionette Operas and Madrigal comedies never before on Telefunken. Other records will come from the *Concentus Musicus*, led by Nicholas Harnoncourt, and there will be a Dvorak Mass. On *L'Oiseau Lyre* will come some work by the early English composer, Arne, and some early British theater music, while Argo plans a *Pygmalion* with Dianna Rigg.

Hofberg, despite his accent, was born in New York. He lived abroad for 10 years, and has worked for London Records in this country for 21 years. The full name of his three-headed company is surprising: Argo Sight and Sound Limited, and the name suits their biggest project of the moment: video discs.

George Mendelssohn is quick to disabuse anyone of the notion that Vox is a "smaller" company. "I have 1200 active classical discs in my catalogue, which is more than the biggest company has. None of the large companies, I propose, would be alive with only their classical catalogue. I have 30 years of history exclusively in the classical field; it's our life and we have no pop to help."

Vox is well known for its "complete" series—the complete piano or orchestral works of this or that composer. "It started in 1956," said Mendelssohn, "with the complete chamber music of major and minor composers and has never stopped. I'm willing to do this with any composer except someone like Mahler, Bruckner or Beethoven where I have nothing new to offer. We were the first company outside Russia to record the Prokofiev symphonies and the first company to record the complete orchestral music of Debussy.

"The eminent Czech pianist, Rudolf Firkushny, records for us, and in fact next week he will be recording part of an exciting Dvorak package: the Dvorak Piano Concerto; Ruggiero Ricci will do the Violin Concerto and Zara Nelsova will do the cello. It will all be with the St. Louis Symphony under the direction of Walter Susskind. Grant Johannesen, Marilyn Dosse (who makes her New York recital debut

at Tully Hall on February 5) and Walter Klien record many things with us."

Mendelssohn, who was born in Budapest, first came to America in 1932—but he came as a U.S. citizen as his father was an American. He emigrated here in 1940, and only a year later founded Vox. His father's family is originally from Berlin, and he is a direct descendant of Felix Mendelssohn. "Starting Vox in 1945," he said, "makes me the oldest record executive. That makes me glad, but maybe I should feel bad about it!

"For this year the first highlight will be the complete orchestral work of Ravel with the Minnesota Orchestra under Stanislaw Skrowaczki. We will do the four records for the price of three. I'm doing this because I didn't want to mess up the technical quality. I'm afraid if I went to 30 or 35 minutes per disc, which I would have to do with 3 records, it would sound terrible. It really is remarkable now.

"We are keeping our historical series going. There will be records from the old Sibelius Society and some wonderful Mozart concertos with Arthur Schnabel."

Mendelssohn, interrupted in his tale of new Vox Boxes by a call from London, obviously wants soon to have 1300 classical titles and then more. Vox is not standing still.

## RCA Releases 'Thais' In Four Channel

■ NEW YORK — RCA Records has released Massenet's opera, "Thais," as the first opera in full-surround discrete four-channel sound.

Starring in the opera are Anna Moffo in the title role, Jose Carreras, Gabriel Bacquier and Justino Diaz. Julius Rudel conducts the New Philharmonia Orchestra and the Ambrosian Opera Chorus of London.

## Paul Beaver Dies

■ LOS ANGELES — Paul Beaver, one of the harbingers of moog synthesized music, who had contributed music to some 250 major features (in collaboration with partner Bernie Krause) died here last week (Jan. 16) of a stroke. He was 49 years old. Beaver's musical contributions to films are represented in "Candy," "Performance," "Camelot," "Dr. Doolittle," "Dr. Zhivago," "Finian's Rainbow," "The Graduate," "Our Man Flint," "Rosemary's Baby," "Catch 22," and "Love Story," among others.

His involvement in the recording industry included three Warner Bros. albums which he recorded with Krause.

## Nominations for the Grammy

By SPEIGHT JENKINS

■ NEW YORK—On the week the 1974 Critics' Citation Awards are given by *Record World*, it is interesting to receive the nominations for the seventeenth annual Grammy Awards. A slightly different period of consideration with a cut-off date in October causes certain record winners in the *RW* sweepstakes not to be in consideration for the Grammy, but in the main most of our winners are nominated there (as was the case in the Stereo Review awards announced two weeks ago).

In the category of best classical album of the year, which *RW* does not have, four predominantly vocal records are chosen: the DG *Freischuetz*, the London *Faust*, the 100th Anniversary of Charles Ives and the Philips *Damnation of Faust*. The London "Symphonie Fantastique," and the Columbia Mahler No. 2 are also there, as is a record surprising in a classical consideration: Tomita's "Snowflakes are Dancing" on RCA.

The Best Orchestral Performance offers few shocks, including the appropriate records above plus the RCA Ives Symphony No. 4, the Angel *Planets* and a Bernstein Ravel record. The one surprise is Karajan's "Concerto for Orchestra" on Angel, interesting because other Karajan records this year caused more reclamation.

The opera and choral nominations virtually duplicate ours for this or last year's (depending on the time period), with three of our winners — *Hansel*, *Palestrina* and the Schumann *Faust*—listed. The Grammy Awards extend chamber music to include string recitals (the Ives set with Paul Zukovsky on Nonesuch) and the Joplin "Palm Leaf Rag," as well as Julian and John II, a guitar record.

The two categories of instrumental solo performance, with and without an orchestra, cover predictable records, including David Burge's splendid work on Crumb's "Makrokosmos I" (Nonesuch), Norbert Haputmann's version of Strauss' Horn Concerto No. 2 (DG) and Tomita's "Snowflakes," assumedly for the performance on the electronic instrument.

The best vocal performance includes Janet Baker's Alto Rhapsody and Leontyne Price's Strauss record, as well as Sherrill Milones record of hymns ("Amazing Grace") and Cathy Berberian at the Edinburgh Festival.

The final two categories have no analogue in *RW*'s list: the Best Album Notes, which include such albums as *Citizen Kane* and the Classic Erich Wolfgang Korngold

as well as the more predictable opera albums (*Vespri Siciliani*, *Freischuetz*, *Hansel*). There is one surprise here, too: the Michael Ponti complete piano works of Scriabin on Vox. For the best engineered recording, the judges include some of the above titles ("Snowflakes are Dancing") and add the original cast album of Bernstein's *Candide* (classical?) and Percussion Music as recorded on Nonesuch.

The results should be soon available. The judges' choices will be interesting to await.

## ABC Classical Release

■ LOS ANGELES—A new Audio Treasury album by Beverly Sills highlights ABC Records' initial II album classical release this year, according to Kathryn King, director of classical a&r at the company. The album, "The Three Queens," features arias from Ms. Sills' previously-released recordings of Donizetti's "Roberto Devereux," "Anna Bolena" and "Maria Stuarda."

Four of the albums in the release, according to Ms. King, were licensed from the Soviet Union's Melodiya label. They are "Trios" featuring pianist Emil Gilels, violinist Leonid Kogan and cellist Mstislav Rostropovich playing trios by Schumann, Haydn and Beethoven; "Kabalevsky Conducts Kabalevsky;" "The Young Gilels;" and "Modern French Orchestral Miniatures," which features performances of works by Milhaud, Satie, Poulenc and Ibert by the Chamber Orchestra of the Leningrad State Philharmonic under the direction of Gennady Rozhdeszenski.

## Other Releases

The remaining lps in the release include three of piano music: works by Scriabin, Liszt and Ginastera played by David Bean; Liszt's Piano Concertos Number One and Two, played by Edith Farnadi, and "Mozart in Minor," featuring short works by Mozart played by Daniel Barenboim. There are also two other orchestral albums: one featuring works by Richard Strauss and the other, "Songs and Orchestral Interludes," containing miscellaneous works by Henry Purcell and featuring performances by vocalists Maureen Forrester and Alexander Young.

Lastly, the current release includes Volume II of Fernando Valenti's performances of Scarlatti harpsichord sonatas, a three-record set. With the exception of the Sills album, the release will be issued on the Westminster Gold label.

## Home Master Deck Developed by TEAC

■ MONTEBELLO, CAL. — The TEAC Corporation of America has come up with a new tape deck which they are describing as a "two-track mastering recorder," although the \$999.50 unit is aimed primarily at the home consumer/audiophile market. The deck is indicative of the technological levels of sophistication that have been reached in the upper price levels for home audio equipment.

Larry Phillips, director of marketing for TEAC, reports that the deck, Model A-6100, is a half-track recorder with four heads, one of which is a quarter track playback head that is switchable on the machine. "This feature allows the recordist to reproduce 1/2 track or 1/4 track stereo tapes," says Phillips.

Among the components integrated into this TEAC are 10.5" reel adaptors, dual scale meters for use with normal or high-energy tape, two peak reading LED's to indicate transients, a flip-up head cover for easy cleaning, demagnetizing and cueing/editing, and microswitch push-button transport controls.

## New Trinitron TV Introduced by Sony

■ NEW YORK — Although the Sony Trinitron series of color TVs is considered by many to be tops in brightness, color and sharpness, Sony is apparently taking no chances in the highly competitive TV market. The company has announced that they will introduce a new model Trinitron in February which has many of the ancillary "extras" that other manufacturers are touting.

The new Trinitron, Model KV 1930R, has a 19-inch screen and a \$669.95 price tag. It features remote control with a triple function: UHF channel selector, volume control, on-and-off, and the automatic skipping of unused channels; it has a 114° wide-angle picture tube so the set is only 16 inches deep; it has one-button control for automatic fine-tuning, color, and hue.

In addition there is a new light sensing system, called Lumi-sponder, which automatically adjusts picture brightness and contrast to changing room light. The set also has the new Econoquick Trinitron picture tube which provides fast warmup and eliminates the necessity of keeping the TV "semi-on" to get an immediate picture.

## Audio/Video Notes

Marantz has introduced what they claim is the 'most powerful and lowest distortion stereo receiver ever produced.' Rated at 125 watts output per channel, the Model 2325 is priced at \$799.95 . . . Sony is marketing a portable parabolic reflector for \$79.95 which can be used with any mike and will increase sensitivity from 10 to 20 db . . . A further indication of TEAC's planned expansion into the video hardware area is the appointment of Masakazu Sekine as video sales coordinator for TEAC America . . . Scientific pocket calculators with a number of sophisticated math functions have taken a dramatic price drop from the over \$100 area to \$60-\$70 with the introduction of a new, low cost sci-calculator from Sinclair . . . **Radio-Electronics** and other consumer-oriented mag's debuting build-it-yourself computer kits for home use with price tags under \$500 and ability to store up to 65,000 bits of information.

## LMI Signs Briggs

■ LOS ANGELES — Lee Magid, president of Lee Magid, Inc., has announced the signing of Jimmy Briggs for management and publishing.

## MGM Signs Tom Bresh



Jimmy Bowen, vice president of a&r for Polydor Incorporated has announced the signing of Tom Bresh to an exclusive recording contract with the company's MGM label. A single titled "You're the Best Daddy in the World" has just been released. The song is an original tune by Bresh and the record was produced by John Guess. Pictured from left are John Guess, Jimmy Bowen, Tom Bresh and artist managers Piggy Smith and Suzy Frank.

## Pioneer Plans Rock Endorsement

■ NEW YORK—With the apparent hope that superstar's hi-fi hardware preferences will influence their fans' buying habits, U.S. Pioneer Electronics has obtained the endorsement of Elton John for their stereo components line. Elton's plug for Pioneer ("It's simple. I like the product. It's the best around.") will be used in a print and broadcasting campaign to begin this month under the direction of the Philip Stogel Company, Pioneer's ad agency.

### Previous Endorsements

This is Elton John's first product endorsement and Pioneer's most auspicious to date, although the company has previously obtained endorsements from Blood, Sweat & Tears, The Allman Brothers, Slade, Andy Warhol, and Henry Lewis, conductor of the New Jersey Symphony Orchestra. Their 1974 sales volume was over \$80

## WEA A/V Presentation

■ CANNES, FR. — The Warner-Elektra-Atlantic group scheduled an audio/visual presentation for its worldwide licensees Friday (24) with Jerry Greenberg, Mo Ostin, Joe Smith, Jerry Wexler, Mel Posner and Nesuhi Ertegun flying in from the U.S. to participate.

million with a projection of over \$100 million in sales for 1975.

Few electronics manufacturers have sought out endorsements from stars, especially rock stars, although several musical instrument companies have been using this technique to spur sales since the mid-sixties: ARP has Stevie Wonder and Herbie Hancock plugging their synthesizers; Shure has featured artists ranging from the Rolling Stones to the Fifth Dimension in their ads for sound systems; and Fender has occasionally noted users of its guitars and amps in its copy.

## WNET To Broadcast 'Alternative' Video

■ NEW YORK — The Television Laboratory of WNET-TV, the local public broadcasting outlet, has announced a new weekly series devoted to the programming of alternative video productions. Video tapes made on half-inch and cassette equipment will be considered for the show which is designed to showcase "a broad range of examples of innovative and creative utilization of video and the television medium," according to WNET's TV Lab.

### Twofold Purpose

"The main purpose of the series will be twofold: to create a regular forum and means of presentation for the increasing number of important new works being created, and to establish in the viewing audience's consciousness a clearer identity for the whole spectrum of independent and experimental work in television," said an announcement mailed to alternative video producers by the Lab. "Toward this end, we are inviting everyone who is interested in participating to send us their tapes. Every tape submitted will be screened and considered for broadcast in the series, which will run from January to June."

### Lab Notes

The Lab, WNET's experimental arm, also noted that most tapes can be transferred to broadcast, FCC approved formats using the "current capabilities of time base correction." Tapes should be mailed to Carol Brandenburg, Television Laboratory at WNET/13, 356 West 58th Street, New York, New York 10019, with information as to tape title, running time and format.

# AFE's Drayson Reports Expansion Plans

By DAVID McGEE

■ NEW YORK—At a time when heads are rolling, prices are soaring and statistics are only depressing, Harold Drayson, executive vice president of Audio-Fidelity Enterprises comes forth with the good news that his company doesn't intend to be psychéd out by the economic recession.

Speaking from his ninth-floor office at 221 W. 57 St. (where the company has been located since 1965), Drayson told *Record World* that Audio-Fidelity has just signed a new lease and has expanded its facilities to include the entire tenth floor of the building.

"Also," said Drayson, "new key executives have been added: Roy Rosenberg has joined us in promotion. Art Rubin has been named a&r director; Bill Singer has moved from promotion to become national sales manager. Carl Shaw (with the company since its inception) remains as operations vice president and also heads classical a&r. Sid Hess will continue to head the First Component Series, Audio-Fidelity's budget classical line. Over all of this, of course, is Herman D. Gimbel, president of Audio-Fidelity Enterprises.

Under the same roof, as part of Audio-Fidelity Enterprises, is Phil Shapiro Inc., a booking and management firm including among its clients Roberta Peters and Jan Peerce. Eight months ago, Audio-Fidelity Enterprises opened its own factory branch (Tropical Records Distributors) in Miami, headed by Charlie Morrison, and this branch is already expanding.

Drayson himself personally su-

pervises sales of Audio-Fidelity products to a chain of 3000 stores selling Audio-Fidelity tapes ("We represent 75 percent of all their tape sales, so apparently there's something in our catalogue that's highly saleable.") and he also supervises an expanding custom label making packages for Radio Shack, Fisher Radio, Scandinavian Airlines and the leading rack jobber in San Juan.

Audio-Fidelity Records was founded in 1952 by Sid Frey, whose idea it was to bring "Rolls Royce quality" recordings to the industry. In November of 1957, Audio-Fidelity introduced stereo records to the industry and to this day their stereo demonstration records are in demand by stereo manufacturers and dealers.

Product-wise, Audio-Fidelity has cut a wide swath with astounding success in sales of such items as bullfight music ("Brave Bulls," the first 12" album, has sold a million copies to date and, according to Drayson, "will sell another million without ever being on the charts."); 16 volumes of sound effects ("We are the world leader in sound effects records. Sam Goody stores sell every volume. We've also made the first quadrophonic sound effects records."); belly dance music (colleges are now offering credit courses in belly dancing, and Audio-Fidelity's reputation in this field nearly matches their reputation in sound effects); and the "Personality Series" (a nostalgia buff's delight featuring recordings by such luminaries as Fanny Brice, Eddie Cantor and Louis Armstrong).

"Our company has been successful because we're not staid,"

concluded Drayson. "We're flexible and we're well organized. We're not looking for a million-seller each time out; we're looking for something that stays up to date throughout the years.

"We've made money every single year we've been in business because we've always gone full speed ahead, just as we're doing now in this recession era. We have the talent, the people, the distribution and the know-how, and we're going all out in 1975 to increase the number of releases on all of our labels."

## New Buddah Release

■ NEW YORK—Ten albums will be released by the Buddah Group in January, announced the company's president, Art Kass.

The January Buddah release includes: Melba Moore's "Peach Melba;" Walter Heath's "You Know You're Wrong Don't You Brother;" Ben Vereen's "Off-Stage;" Barbara Mason's "Love's The Thing;" the Futures' "Castle In The Sky;" Karen Beth's "New Moon Rising;" "Winners: The American Song Festival;" Rod McKuen's "Love Songs;" Paul Anka's "This Is Anka;" and Grady Tate's "By Special Request."

## Epic Releases Gary Lewis Disc

■ NEW YORK—Epic Records has rush-released a new single by Gary Lewis, entitled "One Good Woman." Written by the songwriting team of Potter and Lambert, this represents the first record release for Lewis since he was inducted into the Army in 1967. The single was produced by Carl Maduri, whose credits include production work for Maureen McGovern.

Gary Lewis and The Playboys first broke into the international spotlight in 1965 with the hit song, "This Diamond Ring." That was followed by four more singles, each of which sold over a million copies.

## Musexpo '75 Names Air France As 'Official Airline'

■ NEW YORK — Air France has been named "Official Airline of International Musexpo '75" for Europe, both east and west. The announcement was made jointly by Roddy Shashoua, president of International Musexpo '75 and Marcelle Smith, Air France's Visit America manager.

## CLUB REVIEW

### Honk, Jay Gruska Tops at the Troub

■ LOS ANGELES — Honk (Epic) successfully delivered an entertaining, high energy performance to an SRO crowd on their opening night at the Troubador (7). The six member group consistently displayed their polish, professionalism and tight musicianship via alternate solos spotlighting the various members of the band.

Saxophonist Craig Buhler and guitarist Richard Stekol offered some particularly notable work. The material remained power-packed both musically and lyrically, and ranged from up-tempo tunes to slower, more melodic numbers that resulted in a dynamically well-rounded set.

The group possesses the ability to be energetic without being overpowering, and vocally achieved a delicate balance between sweet harmonies and powerful leads. Their rousing performance warranted them a well-deserved standing ovation.

Second on the bill was Jay Gruska (ABC), who opened the show with an entertaining set. Gruska is relatively new to the field of songwriting, but you'd never know it by the polish and sophistication in the content of his material. As a performer, he has the potential to be one of the best, for the degree of poise, phrasing and sensitivity that he is gifted with are rarely found in an artist today. Gruska also possesses an incredibly natural sense of stage presence, which brought the audience participation to a soaring level, as he jested with the enthusiastic crowd about some of the obscure towns that he and his band had performed in during their recent successful tour.

Backed by a rather overzealous rhythm section which featured some excellent percussion work from Bobby Torres and tight guitar stylings from Dan Ferguson, the band flowed through a wide range of material which included several tunes culled from his current album, "Gruska on Gruska." The best number by far was a knock-out version of his current single, "Everytime I Try," an up-tempo tune that had the audience clapping and Jay singin' rock 'n roll like he invented it.

Karen Fleeman

### Three Dog to Kudo III

■ LOS ANGELES — Joel Cohen, president of Kudo III Management has announced the signing of Three Dog Night for worldwide representation.

## Berry Gordy Sr. Greets the Temps



To honor the release of the Temptations' new album, "A Song For You," Berry Gordy Sr. made a rare appearance at the Motown offices in Los Angeles and personally handed the group first copies of the album. The title cut is the oft-covered Leon Russell composition and marks the continued and growing relationship between Motown and Russell's first publishing company, Skyhill. From left in the photo above are: Berry Gordy Sr.; Temptations Otis Williams, Damon Harris, and Dennis Edwards; Herb Belkin, vice-president, creative services Motown; Melvin Franklin of the Temptations; and Don Williams, vice president administration, Skyhill Publishing Co.

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Bajo el impulso y orientación de un capacitado equipo humano, nace en México una nueva Editora, que por su integración, está obligada a cubrir el gigantesco vacío que existe para la creación de temas originales.

MUSA S.A. — Música Universal S.A.—estará dirigida por **Augusto Monsalve** en el cargo de Gerente General. La trayectoria de **Monsalve**, es bien conocida internacionalmente; su honestidad profesional ha sido demostrada en todos los niveles. Hasta hace poco, dirigió con elevado acierto y vigor la Editora EMMI, pero bastardos intereses confabulados de un advenedizo é inmoral enemigo gratuito, que nunca falta en este medio, obligaron a **Monsalve** a tomar otro rumbo, suspendiendo sus relaciones comerciales, contra la Editora EMMI, pero bastardos estos accionistas de la Editora EMMI.

Pero este tropiezo, solo fué un retraso en los planes profesio-

ales de **Augusto Monsalve**. La labor que emprendió en EMMI, y que comenzaba a dar resultados positivos, cambia solamente de casa Editora. MUSA S.A. nace independiente, depurada de esas gentes, que a base de intrigas inmundas y tracciones asquerosas, ganan puestos, sin importarles pisotear la honorabilidad de auténticos profesionales.

El medio de México conoce profundamente a **Augusto**, y desde los más prestigiados compositores, hasta los jóvenes valores, le han brindado su apoyo, por lo que la Editora MUSA, nace con la simpatía general. En esta nueva organización, encontramos también a la cordial y excelente colaboradora **Tessie Alvarez**, quien tendrá el cargo de Gerente administrativo. De esta forma, MUSA S.A. inaugurará en breve sus modernas oficinas, con nuevos catálogos, nuevos compositores y depurado equipo de ejecutivos. ¡**Congratulaciones Au-**

(Continued on page 61)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Celebró Iempsa (Industrias Eléctricas y Musicales Peruanas) sus 25 años de fundada con una gran fiesta en el Piselli de Lima. En amplia camaradería, sus ejecutivos, empleados, artistas y amigos dieron rienda suelta a la satisfacción de una gran labor realizada a favor de resaltar los grandes valores de Perú. **Enrique Pardo Heeren**, Presidente del Directorio de Iempsa le colocó a **Paulino Bautista** un "Botón de Oro" por sus 25 años al servicio de la empresa. **Augusto Sarria**, Gerente General de la

misma disfrutó también ampliamente el acto conjuntamente con la Sra. **Rita Tennant de Pardo**, **Teresa Kroll Rivera Schreiber**, **Hans Beugger**, representante de EMI, quien recibió de manos de **Sarria** un "Plato de Plata" a nombre de EMI y todos los empleados y artistas de la gran fábrica peruana. ¡Felicitaciones a todos!

Lanzó Capitol en México la "Linea Lechucita" creada especialmente para los niños. El primer lanzamiento consta de cuatro Mini-LP's con seis canciones cada uno y llevando como obsequio un cuaderno para dibujar y una caja de creyones . . . Grabó **Astor Piazzola**, compositor y notable intérprete argentino con **Gerry Mulligan**, famoso jazzman (sazofonista) en Milán, Italia. El disco será lanzado por la casa ERRE TV en Milán en los próximos días. Esta combinación de expresiones de tango, en la cual **Astor** es genial, con el jazz de **Mulligan**, será algo muy interesante de oír. ¡Espero muestras! . . . **José Luís Gazcón**, ex-miembro de **Los Yakis** de México y solista exitoso del elenco Capitol actualmente, perdió un ojo en un atentado en Jalisco, México . . . El buen amigo **Mariano Merceron**, que durante tantos años residiera en México ha fallecido. Recuerdos de nuestra estrecha amistad acuden a mi mente y hacen la pena más honda. ¡Descanse en paz el gran músico cubano!

**Lope de Toledo**, joven cantautor español ha sido seleccionado para defender el pabellón musical hispano en el próximo Festival de Viña del Mar, que se celebrará a mediados de febrero en la hermosa localidad chilena. Es el segundo año consecutivo en que éste intérprete defiende un tema suyo en el citado certamen, pues el año pasado participó un meritorio tercer puesto para su canción "Y no la herí." Siempre observo detenidamente el desarrollo de Viña del Mar, pues indiscutiblemente produce excelentes piezas y lanza al mundo impresionantes éxitos, que es el propósito por el cual debe luchar cualquier Festival . . . Los integrantes del **Cuarteto Imperial** de Argentina recibieron trofeos de parte de CBS por sus logros en el 1974. Observaron la escena los amigos **Piombi** y **Caldeiro** de CBS . . . Lamento infinito el fallecimiento del cantante venezolano **Victor Piñero**, quien durante muchos años fuese la voz de **Los Melódicos** de **Renato Capriles**.

Muy buena la grabación salsera de **Ray Pérez** y su **Grupo Casaba** que CBS acaba de lanzar en Venezuela. "María Antonia," "Guaguancó Glorioso" y "El Reumatismo" lucen como éxitos en esta grabación . . . También en este sello, se lucen "Los Vecinos de la Cuadra (Me encanta el nombre) en "Sin Tí" (Ham-Evans) y "Mi Fortuna" (Frank Quintero). Bello acoplamiento vocal y musical con arreglos de **Frank Quintero** y bajo la dirección artística de **O. E. Montiel**. ¡**Los Chicos Malos** son muy buenos! Interpretan también en un "release" de CBS Venezuela "Margarita" (A. Franco-Nelson Scott) y "Tú Dudas de Mí" (G. Uñez E.). **Mango**, con **Freddy Roldan** en el Vibráfono, **Moises Daubeterre** en Piano y voz solista, **Argenis Carmona** en el bajo, **Gustavo Quinto** en la tumbadora, **José Navarro** en los Timbales y **Luis E. Gamboa** en el bongó y cencerro pudiesen dar fuerte en los mercados internacionales. Los números son "La Música" (Mango) y "Regresa" (Mango). **Nancy Soto** canta "Si Pudieras olvidar" y "Somos dos Extraños" (F. Z. Maldonado) en un arreglo tropical que pudiese pegar fuerte. **Bernardo**, compositor venezolano interpreta en un ins-

(Continued on page 61)



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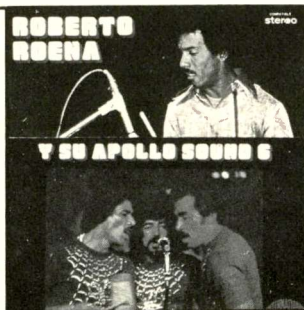
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# LATIN AMERICAN HIT PARADE

## Singles

### Texas

By KCOR

1. YO LO COMPRENDO  
LATIN BREED-GPC
2. DOS MUCHACHAS EN UNA TIENDA  
RODOLFO Y LALO-La Copa
3. TOMA MI CORAZONCITO  
RUCO VILLARREAL-Keylock
4. A LA LUNA NO VOY YO  
SONNY-Keylock
5. AMOR BONITO  
IRENE RIVAS-Lado A
6. CUANDO PASO POR TU CASA  
LOS GAVILANES-Zarape
7. LA NUEVA ZENAIDA  
RAMON AYALA-Tex Mex
8. SIEMPRE PENSANDO EN TU AMOR  
HERMANOS RIOS-Lado A
9. CHICANITA  
LOS ROYAL JESTERS-GPC
10. POR LA RADIO  
CARLOS GUZMAN-Bego

### Tampa, Fla.

By WSOJ (Woody Garcia)

1. POR EL AMOR DE UNA MUJER  
JULIO IGLESIAS
2. ERES LOCA DE VERDAD  
LINDOMAR CASTILHO
3. A LAS PUERTAS DEL CIELO  
OLGUITA
4. MI SANGRE LATINA  
NELSON NED
5. NO SABIA  
LUIS GARCIA
6. CANTO A LA HABANA  
CELIA CRUZ
7. CUENTALE  
IMELDA MILLER
8. EL BILINGUE  
JOVENES DEL HIERRO
9. QUIEN ERES TU?  
JOSE ANTONIO
10. ENAMORADA  
TANIA

### Chicago (Salsoul)

By JUAN MONTENEGRO

1. TE QUIERO (PART 2)  
LA SOLUCION-Ebirac
2. NERVIOS DE ACERO  
ISMAEL MIRANDA-Fania
3. NADA DE TI  
EDDIE PALMIERI-Coco
4. SOLO HE VIVIDO  
CORPORACION LATINA-Music Gem
5. AMBIENTE  
RALPHY LEAVITT-Borinquen
6. AVE MARIA QUE RUMBON  
CONSPIRACION-Vaya
7. MADRE  
TONY PABON-Rico
8. AMOROSA  
PRIMITIVO SANTOS-Rico
9. MI DEBILIDAD  
ISMAEL QUINTANA-Vaya
10. EL FUMIGADOR  
LATIN DIMENSIONES-Mreciana

### New York (Popular)

By EMILIO GARCIA

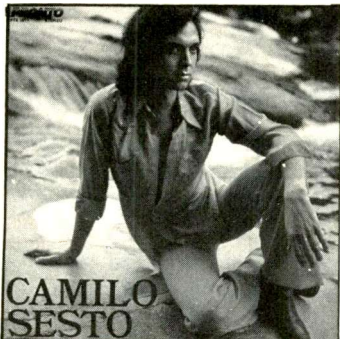
1. A FLOR DE PIEL  
JULIO IGLESIAS-Alhambra
2. POR EL AMOR DE UNA MUJER  
DANNY RIVERA-Velvet
3. PERDON POR SER COMO SOY  
PALITO ORTEGA-Fania
4. SANGRE LATINA  
NELSON NED-UR Latino
5. SONANDO CONTIGO  
LILY & EL GRAN TRIO-Montilla
6. PRUEBA DE AMOR  
TANIA-Top Hits
7. HASTIO  
SOPHY-Velvet
8. FALSAS PALABRAS  
ROBERTO TORRES-Mericana
9. DONDE ESTAS VIDITA MIA  
ANGELICA MARIA-Sonido Int'l
10. QUIERES SER MI AMANTE  
CAMILO SESTO-Pronto

## Nuestro Rincon (Continued from page 60)

trumental, también lanzado por CBS, "Yeya" y "La Casona." **Bernardo Hernández** a más del arpa, rasga el cuatro y puntea el bajo en esta grabación. ¡Ojo con el producto venezolano que está lanzando por CBS!... Audio Latino lanza esta semana a sus nuevas voces **Carla** y **Ernesto Alejandro**, al mismo tiempo en que saea al mercado nuevo sencillo de **Oscar Delugo**. También en este sello, va al mercado en Estados Unidos un sencillo conteniendo el éxito impresionante en Brasil y México de **Morris Albert** "Feelings" ("Dime") (M. Alberto-T. Fundora). Esta grabación es un original Beverly de Brasil... Y ahora... ¡Hasta la próxima!

Industrias Electricas y Musicales Peruanas (IEMPSA) held a party at the Piselli in Lima, on the occasion of its "25th Anniversary." Most of IEMPSA's employees, artists and executive staff were present. Honored at this event were **Paulino Bautista**, the oldest employee with the firm with a "Gold Button" received from **Enrique Pardo Heeren**, president of the directory of the company and **Hans Beugger**, who

(Continued on page 62)



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## Albums

### Brazil

By OLAVO A. BIANCO

1. EU QUERO APENAS  
ROBERTO CARLOS-CBS
2. CHARLIE BROWN  
BENITO DI PAULA-Copacabana
3. CANTA, CANTA MINHA GENTE  
MARTINHO DA VILA-RCA
4. VO BATE PA TU  
BAIANOS E OS NOVOS CAETANOS
5. LISBOA ANTIGA  
ROBERTO LEAL-RGE
6. FOTOGRAFIA  
JOSE AUGUSTO-Odeon
7. 1,800 COLINAS  
BETH CAVALHO-Tape Car
8. FOREVER  
PHOLHAS-RCA
9. CONTO DE AREIA  
CLARA NUNES-Odeon
10. CORRIDA DO OURO  
"INTERNACIONAL"  
TRILHA DE NOVELA-Som Livre/RCA

### Texas

1. A FLOR DE PIEL  
JULIO IGLESIAS-Alhambra
2. MINUS ONE  
LATIN BREED-GPC
3. EL IDOLO DE MEXICO  
VICENTE FERNANDEZ-Caytronics
4. COSTA AZUL EN MEXICO  
COSTA AZUL
5. QUE EL MUNDO RUEDE  
ANGELICA MARIA-Sonido Int.
6. TORTILLA FACTORY  
TORTILLA FACTORY-PLP
7. A TI  
LOS ANGELES NEGROS-UA Latino
8. LOS ENAMORADOS  
SONNY & THE SUNLINERS-Keylock
9. DOS AMORES  
LOS UNICOS-URL
10. YOLANDA DEL RIO  
YOLANDA DEL RIO-Arcano

## En Mexico (Continued from page 60)

gusto!... Que forma de seguir acaparando mercado **La Banda Macho** con su hitazo "La Noche que Murió Chicago". Las más importantes cadenas de discotecas reportan el número en primer lugar de ventas, y de igual forma las emisoras de mayor rating... Llenos de éxitos, y rompiendo todas las cifras existentes de ventas en temporadas anteriores, el sello CBS., que dirigen acertadamente **Manuel Villarreal**, **Armando de Llano** y **Raúl Bejarano**, cerraron el año 74. Dentro del balance, resultaron como los temas que mayores ediciones agotaron: "Espejismo" de **Juanello** en primer lugar, siguiendole "Que te Vaya Bonito" de **Vicente Fernandez**; "La Noche que Murió Chicago" de **La Banda Macho**; "A las 11 de la Noche" de **Rita y José**; "Pareces una nena" de **Leo Dan**; "Si no me quisieras" de **Los Perversos del Trópico**; "La Silla Vacía" de **Gerardo Reyes**; "Novillo Despuntado" de **Las Jilguerillas** y "Agradezco al Mundo" de **Manoella Torres**. Esto como un adelanto de mi próxima columna.

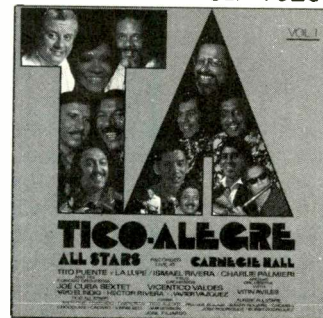
**Agustin Hernandez** dejó la Gerencia de Publicidad, Promoción y Relaciones Públicas de Discos Peerless. Un tema como para tocarlo en muchas líneas... Y hablando de Peerless, fué otro de los sellos que cerró el año superando ampliamente las ventas de épocas pasadas. ¡Felicitaciones para el caballero **Heinz Klincwort!**... Temporada triunfal de **Estrellita** en centro nocturno. La artista Cisne RAFF., ingresa al 75 con un envidiable futuro, y todo como consecuencia del tremendo salto a la popularidad que dió al colocar dos hit's nacionales... Con mucha fuerza, surgen sensacionalmente nuevas producciones, como ¿Quieres ser mi Amante? de **Camilo Sesto**; "De que vale tener todo en la Vida" de **José Augusto**, actual triunfador de "Candilejas"; "Te Necesito tanto Amor" de **Elio Roca**, intérprete argentino de gran popularidad por su éxito "Contigo y Aquí"; "Flor Morena" con **Los Felinos**, y **Juanello** que cubre su hit "Espejismo" con otro buen número "Que Esperabas."

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# Record World en Miami

By OMAR MARCHANT

■ MIAMI — Comenzando 1975 y esta mágica ciudad se proyecta cada día más fuertemente en los mercados internacionales con su producción musical. En idioma inglés son varios los temas que han vendido millones de copias el pasado año y en su producción en el idioma de Cervantes, se han logrado éxitos asombrosamente comerciales.

Ya un éxito local que pegue fuerte puede llegar a vender miles y miles de álbumes en el área de Miami, sin contar que generalmente un "hit" de Miami, tiene repercusión en New York, Chicago, Puerto Rico y muchos países Centro Americanos.

Felicitemos a todos los sellos disqueros que están produciendo sus nuevos discos en Miami, "la nueva capital del disco".

Audio-Latino ha promocionado fuertemente a sus artistas exclusivos los "Judges Nephews" (Los Sobrinos del Juez). Esta semana "Mortífica," tema creación de estos grandes músicos aparece en el primer lugar del Hit parade local.

Fué un éxito artístico absoluto la presentación de Titi Sotto en el recital que ofreciera en el Hotel Versailles de Miami Beach, el pasado 5 de enero. Grandes figuras de la farandula estuvieron

presente, y algunos de los temas interpretados salieron urgentemente para México. Se movieron los muchachos de la Musart.

Escuchamos a la Orquesta Creacion "75" en el tema "Guarare" en arreglos de Juanito Vilela. Este sencillo del sello Velvet trae por la otra cara un bolero de Enildo Padron titulado "Yo Quiero Ser."

Feliz Mateo San Martin con el gran hit de Johnny Ventura en esta zona: "Un Poquito Para Attras, Por Favor." Nos alegró sabrosamente en las pasadas Navidades.

Estuvieron actuando juntos en el Restaurant Montmartre de Coral Way, Armando Manzanero y Roberto Ledesma. Roberto preparando su nuevo LP.

Simpatica la actuación de Rolando La Serte en el special que hiciera con nosotros por el Canal 3.3. ¡ De película . . . lo que sabe La Serie!

Se escucha en la radio local el tema: "Tu Vida Es Un Escenario" (Tomas Fundora), en la voz de la juvenil Carla . . . ¡ Pinta hit!

Impresionante la pronunciación de Morris Albert en el tema "Time", que en idioma inglés ha lanzado la RCA Norteamericana y (Continued on page 63)



# LATIN AMERICAN ALBUM PICKS

## EN ESPAÑOL . . .

IVA ZANICCHI—Rifi CPS-9344

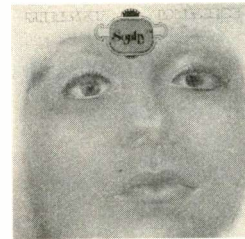


La excelente interprete italiana cantando en Español! Bellos arreglos e interpretaciones de "¿Chao, Cara, como estás?" (Daiano-Dinaro-Janne-Malgioglio), "No Te Olvides de Mí" (Tuminelli-Leoni), "La Noche del Adios" (Testa-Diveio) y "Yo te Daría Más" (Testa-Remigi). Lanzado por Columbia en España.

■ The excellent Italian singer in a superb package performed in Spanish. Iva Zanicchi sounds beautiful in this language. "El Arca de Noé" (Endrigo), "Será Mañana" (Kusik-Theodorakis), "Valor o Miedo" (Castellari-Castellari) and "Yo Te daría Más" (Testa-Remigi).

## LO MEJOR DE . . .

SOPHY—Tico CLP-1330

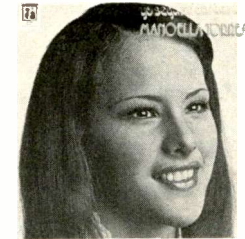


Lo mejor de las grabaciones Sophy en Tico. "En la Luna" (R. Calzado), "Esta soy Yo" (Puente-Figueroa), "Te Reto" (Curet Alonso), "Puedo" (M. Zea) y "La Ultima Palabra" (E. Lopez). Acompaña Tito Puente y su Orquesta.

■ The best of Sophy on Tico! "Fuiste Todo" (V. Gonzalez), "Contento" (R. Marrero), "Crystal Blue Persuasion" (James-Vale-Gray-Calzado) and "Almas Inseparables" (R. Marrero). Backed by Tito Puente and his Orchestra.

## YO SEGUIRE CANTANDO

MANOELLA TORRES—Caytronics CYS-1425



Nueva grabación de la cantante puertorriqueña Manoella Torres. Arreglos de Luis Cárdenas. "Te Recordaré" (L. Neves), "Dime Amor" (A. Manzanero), "Cuando Vuelva a tu lado" (M. Grever) y "Cuando te Quiero Besar" (Laura Gómez Llanos).

■ New album by the popular Puerto Rican singer Manoella Torres. Arrangements by Luis Cárdenas. "Cuando te quiero Besar" (L. Gómez Llanos), "Hazme Creer" (N. Ned), "Agradezco al Mundo" (R. Rodolfo) and "Te deseo Amor" (Ch. Trenet).

## LE MEJOR MUSICA DE SIEMPRE

ALAIN DEBRAY—RCA AVS-4257



Nueva grabación instrumental del talentoso Alain Debray (H. Malvicino) en la cual el repertorio es de los de siempre. "Noche y Día" (C. Porter), "Purpura Vivo" (Parish-Rose), "Polvo de Estrellas" (Parish-Carmichael) y "Según Pasan los Años" (Hupfeld).

■ New instrumental package by the very talented Alain Debray and his orchestra. A package that will sell forever! "Night and Day" (Porter) "Begin the Beguine" (Porter), "Sophisticated Lady" (Mill-Parish-Ellington) and "Cheek to Cheek" (I. Berlin).

## POLYDOR, S. A. de C. V. de México

felicita a

# Danny Daniel

autor e intérprete de la canción que ha batido records de ventas en España y Latinoamérica

"Por el amor de una mujer"

y presenta con orgullo el nuevo LP de este artista hispano



## Nuestro Rincon (Continued from page 61)

accepted a "Silver Plate" extended to EMI, of which lempsa is the representative in Peru. Also present were Augusto Sarria, general manager of the firm, Rita Tennant de Pardo and Teresa Kroll Rivera Schreiber. Congratulations to all!

Capitol released in Mexico their "Lechucita Line" directed to children with a coloring book and crayons attached. They released four "mini-albums" with six songs each . . . Astor Piazzola recorded an album in Milan, Italy, with jazz musician Gerry Mulligan. Astor is known as one of the most modern musicians of tango music and his union with Gerry in a recording is something that I am anxious to hear. The album was released by Erre TV in Milan . . . José Luis Gazcon, ex-member of the Mexican group Los Yaki and a successful soloist from the Capitol roster lost an eye during a hold up in Jalisco, Mexico. . . . Mariano Merceron died in Mexico of a heart attack. My deepest

(Continued on page 63)

## New Agency Bows

■ MONTEREY—Dan Weiner and Fred Bohlander have formed Monterey Peninsula Artists in the Carmel-Monterey (Calif.) area. Weiner will be president, and Bohlander vice president.

The new agency will handle such acts as Chicago, the Doobie Brothers, David Gates, Jesse Colin Young, Leo Kottke and Honk.

The offices will be located in Carmel on Lincoln Ave., between 7th and 8th Streets. Phone number is (408) 624-4889.

Weiner was a vice president of then International Famous Agency (now International Creative), where he and Bohlander represented such clients as the Pointer Sisters, Fleetwood Mac, Seals & Crofts and Loggins & Messina.

## Morris Gives Birth

■ NEW YORK — Wendy Morris, executive vice president of the Tomorrow Today public relations agency, gave birth Sunday, January 19 to a baby boy, David Andrew, weighing 7 lbs., 3 oz.

## Court Piracy Ruling

(Continued from page 3)

The U. S. Appellate Court had ruled against the unlicensed tape duplicators arguing that such duplication would threaten the considerable investments made by the original producer of sound recordings and that the said licensing provision of the Copyright Act was never enacted to provide the pirates with protection. The Supreme Court denied the writ of Colorado Magnetics to rehear the case, thus ending the appeals process for the firm.

## More Latin at MSG



Borinquen recording artist Iris Chacon is scheduled to appear at the 7th Latin Music Festival to be presented by Madison Square Garden Productions with Richard Nader for Happy Mediums Inc. on February 14. Also on the bill are Felix Del Rosario, Pete "Conde" Rodriguez, Hector La Voe, Machito and his 16 piece orchestra with Graciela (performing and providing the background for Iris Chacon), and Ismael Rivera y sus Cachimbos. Masters of Ceremony for the show are disc jockeys Paquito Navarro (WHOM), Polito Vega and Papy LaFontaine (WBNX). Shown with Iris Chacon in the photo above is Richard Nader.

## CONCERT REVIEW

# Rich Hits the Hilt(on)

■ LAS VEGAS — The capacity crowd at the Las Vegas Hilton was given a special treat, as Charlie Rich (Epic) returned to the Strip to present a thoroughly engaging performance (16).

### Dynamic Performer

The Silver Fox demonstrated his extraordinary vocal skill and stage presence, as he offered some scintillating versions of his million-sellers accompanied by the fine musical arrangements of Lenny Stack and the tight vocal harmonies of the Treasures, a female singing trio. Rich maintained a warm rapport with the audience who remained enthusiastic throughout his presentation. His retrospective took his career from a classical music student to rock and roll and finally country music. Another highlight of the show was Rich's

rendition of "I Feel Love," the theme song of the film "Benji," for which the pooch joined him onstage as a finale.

The stage was lavishly set as the Fox remained surrounded by The Jack Payne Dancers; behind him stood an eight-foot-high sign spelling out his name. Also adding their solid contributions were the Joe Guercio orchestra, whose rhythm and horn section complemented Rich's excellent keyboard stylings. Naturally, the number everyone was waiting for was the tune that changed Rich's career, "Behind Closed Doors," a moving version that silenced the audience.

A dynamic performer and singer, Charlie Rich is truly one of the superstars of country music.

Karen Fleeman



"Entertainer of the Year" Charlie Rich is shown in the photo at left singing a medley of his hits during his opening night sold-out performance at the Las Vegas Hilton Main Showroom. In the photo at right, Ann-Margret and Roger Smith present Rich with the Imperial Suite Key (symbolic of "superstar" status) during a reception given by Ann-Margret welcoming Rich back to the Las Vegas Hilton.

## Street Corner Symphony To Record for GTO

■ LOS ANGELES — David Joseph, who heads GTO Records' Los Angeles office, has announced the signing of Street Corner Symphony to a recording contract with the label. The group, produced by Jeff Cheen and Gene Page, will have product ready for release by mid-February.

### Personnel

Street Corner Symphony is a five man group consisting of Milton Hayes, Maurice Chessnut, Luigi Smith, Jesse Harris, and Lawrence Miller. Focusing much of their material on Acapella vocals, the group has recently appeared on dates with both Al Green and the Beach Boys. They are due to embark on a major tour with Taj Mahal beginning February 26.

## Island Reservices 'Floating World'

■ LOS ANGELES — Due to many requests, and in order to make playing particular cuts on the air more convenient, Island Records is re-servicing to radio stations a specially banded version of Jade Warrior's lp, "Floating World."

## Nuestro Rincon (Continued from page 62)

condolences to his family!

**Lope de Toledo**, young singer-composer from Spain has been selected to take part in the Festival Viña del Mar representing Spain. Lope was also a competitor last year in this festival and won third prize with his song "Y no la herí." Viná del Mar is one of the most influential and profitable festivals in Latin America. It has to its credit great smashing hits. Let's see what happens this year . . . **Cuarteto Imperial** was awarded by CBS in Argentina for their goals accomplished during 1974. **Piombi** and **Caldeiro** from CBS extended the trophies to this popular Argentinean group . . . I deeply express my condolences to Venezuela and to the family of the long time voice of **Los Melodicos** of **Renato Capriles**, **Victor Piñero**, who passed away in Caracas. Deeply sorry!

CBS released in Venezuela an album by **Ray Perez** and his **Casaba Group** containing "María Antonia," "Guaguancó Glorioso" and "El Reumatismo" among others. A superb package! Also from this label **Los Vecinos de la Cuadra** are outstanding in a single containing "Sin Ti" b/w "Mi Fortuna," produced by **O. E. Montiel** with arrangements by **Frank Quintero**. **Los Chicos Malos** (The bad boys) was also a release this week on CBS. This single contains "Tú Dudas de Mí" b/w "Margarita." The bad boys are good! **Mango** could make it with "La Musica" and "Regresa" also released by CBS. **Nancy Soto** performs "Si Pudieras Olvidar" and "Somos dos Extraños" and **Bernardo Hernandez** performs Venezuelan harp, "cuatro" guitar and bass in an instrumental also released by CBS containing "La Casona" and "Yeya." An eye should be kept on the product released by CBS in Venezuela! . . . Audio Latino is releasing this week singles by their new voices **Carla** and **Ernesto Alejandro**, a single by **Oscar Delugo** containing "Tengo el Vicio" (Ch. Novarro) b/w "Asi es mi Amor por Tí" (O. Delugo) and a single containing the smashing hit of Brazil and Mexico "Feelings" ("Dime") by **Morris Albert**, the original recording that Beverly released in Brazil several months ago and stayed in the No. 1 of their hit parade for over two months and is now also making it big in Mexico . . . And that's it for the time being!

## Rosenberg Joins AFE

■ NEW YORK—Harold Drayson, executive vice president of Audiofidelity Enterprises, has announced the appointment of Roy Rosenberg to head the promotion department. Prior to his appointment, Rosenberg was assistant editor of the Metropolitan Report.

## En Miami

(Continued from page 62)

en español, el sello Audio-Latnio. Esta melodía ha ocupado primeros lugares en México y Brasil.

Los Disco Alhambra comienzan el año a todo tren. Los Discos de **Julio Iglesias** y **Nidya Caro** vendiendose fuertemente.

Estuvo actuando en el "Numero Uno" el gran **Vicentico Valdes**. Llenó en cada presentación.

El **Gran Combo De Puerto Rico** acabó el fin de año. Hicieron dos bailes y varias presentaciones en el Centro Español. Ahora en este centro nocturno estan actuando **Los Chavales De Espana**; después vienem **Hugo Henriquez**, **Blanca Rosa Gil** y **Nelson Ned**.

La "Salsa" sigue imperando dentro de la juventud latina de esta área. Un nuevo grupo promete mucho, "**Candela**", nombre de esta joven agrupación. ¡Y hasta la proxima, amigos! ¡Saludos . . . desde esta "capital del sol"!

## CANADA

By LARRY LeBLANC



■ TORONTO—Kenny Harris of Pyramid Records announced that Lyrichord Disc Inc. will manufacture and distribute the album "Four Centuries of Music For Bassoon" by Christopher Weait in the U. S. Weait is co-principal bassoonist with the Toronto Symphony Orchestra . . . "Eight Miles High" from the "Best of Lighthouse" lp was released this week . . . Signed with SRO Productions recently were singer-songwriter Joe Mendelson and rock band Max Webster . . . February concerts

for SRO are Maynard Ferguson and his orchestra (2); Sonny Terry and Brownie McGhee (1); and Two Generations of Brubeck (17) . . . Mushroom Records announced the appointment of Robert Vanderlip as Ontario promotion representative. Bob can be reached at (416) 920-3387.

Jayson Hoover taping "Keith Hampshire's Music Machine" in Toronto January 30 . . . WEA announced the appointment of Brian Simpkins to the newly created position of manager, new product services effective January 6 . . . Island releases for January will include new albums from Jade Warrior, John Martyn, Sparks, Eno, John Cale and Nico . . . New Daffodil campaign to revolve around the catch phrase, "On Daffodil Records . . . Naturally" . . . Stringband recently taped two Ian Tyson television shows for CTV . . . The Guess Who sold out all three shows recently at the Bottom Line in New York. RCA announced that the Guess Who will do the first live quad radio broadcast in New York and the show will be taped and available for syndication . . . Egerton's has decided to make the Monday Night Talent Showcase a regular weekly feature of the club.

Strawbs to play Massey Hall, Toronto, February 6. On tour with Strawbs will be Man . . . Capitol Records-EMI of Canada Ltd. has assumed sole manufacturing, sale and distribution rights of the Arista label (formerly Bell) and its associated labels. The label's initial release set for mid-January will include new albums by Melissa Manchester, Gil Scott-Heron and a series of contemporary jazz recordings . . . Music Shoppe International will be co-ordinating dates for Shawn Jackson, Playboy recording artist, who has recently formed her own group . . . Downchild Blues Band have dropped their sax player . . . GRT have picked up Greaseball Boogie Band's option and future Greaseball product will be distributed in the U. S. by Motown . . . Maureen Murphy only one of the three Murphy girls still with Greaseball Boogie Band.

## Capitol Execs Plan for '75



Capitol Records executives from the United States visited the Capitol Offices at EMI in England recently to help plan releases and artist tours for 1975. Shown above at the planning session are, from left: Don Grierson, manager, international a&r and promotion; Ian Groves, Capitol label manager; promotion officer Peter Barton; director of international marketing Jim Mazza; Charles Webster, press officer.

## ENGLAND

By RON McCREIGHT

■ LONDON—Several important signings announced just prior to the MIDEM festival—chart toppers Mud will switch from Rak to Larry Uttal's Private Stock label in July after the conclusion of a complex deal which gives Phonogram worldwide rights ex-USA and Canada. They will in turn sub-license to Private Stock for the UK and Eire. Negotiations commenced while UK chief Peter Knight, Jr. was representing Phonogram International here earlier last year. Secondly, former Animals keyboard man and, in recent years regular contributor to the charts, Alan Price has been clinched by Polydor for the world outside North America. First product is an album for April release including Price's own compositions from the "Alfie Darling" movie in which he plays the title role, although Cilla Black is recording the title song for the soundtrack and her next EMI single. Next big move is rumored to involve Gary Glitter, who currently appears on Tony Roberts' Bell label, who themselves are on the move having changed offices and European representatives (from Polydor to EMI) in the past few weeks. RCA has entered into a new long-term agreement with Pickwick International giving them their entire collection of budget product, including classical lines for the first time.

Rick Wakeman claims that the recent national press reports of his "near fatal heart attack" last summer are "somewhat exaggerated"—he was in the hospital then simply under observation and is due for further tests in February after returning from the trip to Japan and Australia where he will promote his "Journey to the Centre of the Earth" album.

Pilot's follow up to "Magic," "January" (EMI) is moving fast and looks set for a climb to the top within two weeks, while heading a list of new singles this week is Sparks' "Something for the Girl with Everything" (Island), followed by Ronnie Charles with the LSO on "Layla" (Pye). Eric Burdon returns to the album market with "Sun Secrets" (Capitol) and Steeleye Span have the other hit album with "Commoner's Crown" (Chrysalis).

## GERMANY

By PAUL SIEGEL



■ BERLIN—The biggest news of the week is happening in Cannes as tradesters all over the world are gathering for the meetings that MIDEM chief-tain Bernard Chevy will have running from 9 in the morning way through to late in the evening. From Germany we expect a minimum of twenty-seven stands from publishers and record companies; however, many firms have plans to work out of their hotel rooms.

Single-y speaking, EMI/Electrola is out with a very strong disc entitled "Soleado" from the Daniel Sentacruz Ensemble. Publishing is a la Rudy Petry's successful Accord Musikverlage firm . . . Very popular over here, "TSOP" (The Sound of Philadelphia) by MFSB, with publishing from April Musik in Frankfurt . . . Decca has a hot waxing with Them on a Bob Dylan-authored tune, "It's All Over Now, Baby Blue."

Album-wise it seems all sweet for Cat Stevens' "Buddha and the Chocolate Box" on Ariola . . . RCA doing terrific as always with Elvis, this time with "Elvis Forever" . . . And at WEA "Klaus Doldinger Jubilee Concert" is hot as a pistol.

Bell has switched courses here from Polydor to EMI . . . Erni Bilkenroth, president of Edition Marbot, is working on a record by Christina entitled "Vor Dir Liegt Dein Ganzes Leben" (Your Whole Life Is In Front of You) . . . The president of Germany, Walter Scheel received a gala visit from America's Neil Diamond, who presented president Scheel with a check for 10,000 DMs towards cancer patients and research . . . Auf Wiederseh'n 'til next week from Cannes and MIDEM!



## Neighborhood Signings



Neighborhood Records, following the recent announcement of its long-term marketing and distribution deal with CBS Records International, has enlarged its roster by signing former Incredible String Band leader Mike Heron and singer/songwriter John Hetherington. Welcoming the new arrivals in the photo above are, standing, from left: Paul Atkinson, manager international a&r, CBS U.K.; Dick Asher (CBS Records U.K. managing director); Phil Symes (Neighborhood Records U.K.), and Penny Gibbons (Neighborhood Records U.K.). Seated, from left, are: John Hetherington, Mike Heron and Susie Watson-Taylor (manager of Mike Heron).

### CONCERT REVIEW

## Lee Heads Bill at Academy

■ NEW YORK — Few of us will ever know what it's like to see ourselves, doing what we do for a living, blown up on the silver screen in threes. Which is exactly what happened to Alvin Lee (Columbia) in 1970 in the "Woodstock" film. A blessing or a curse? For Lee, it was both: it made Ten Years After known to the masses (as opposed to their previous underground notoriety) but it also made life crazy for Lee, who was pushed into a corner musically as audiences demanded he play "da blooze" or (more precisely) "I'm Going Home." The strain upon the group became obvious and Lee, while claiming that Ten Years After still existed, stepped out and teamed with Mylon LeFevre for a critically-acclaimed album, "On the Road to Freedom."

At the Academy of Music (18), Lee and his band (dubbed Alvin Lee & Co.) dabbled in jazz, blues, and rock with varying degrees of success. This new contingent Lee is traveling with is quite impressive musically, especially tenor saxophonist Mel Collins, whose solo on Alan Tossaint's moody tune "Freedom for the Stallion" was one of the night's unadulterated joys.

Lee's finest moments came during the exquisitely beautiful "All Life's Trials," "Going Through the Door" and "I'm Writing You a Letter." The concert as a whole,

however, left something to be desired in the way of spirit. Lee seemed rather lethargic and uninspired for long periods of time. His command of the show was nowhere near what it is on the "In Flight" album (from which most of his Academy set was drawn) and he allowed too much of the evening to be spent on instrumental solos (in particular long drum and conga solos) which didn't move the audience enough.

What it all boils down to is a matter of pacing; a matter of playing the proper song at the proper time; a matter of the musicians seizing that moment when emotions jell between themselves and audience and riding on that energy for the rest of the show. That moment came and went at the Academy Saturday night, obscuring what was at times some very good music.

Gentle Giant (Capitol) preceded Lee with a well-received set featuring songs drawn from all of their albums. This group has instrumental virtuosity to recommend it and needs only slightly more distinctive material to have a really powerful set.

American Tears (Col) opened with a brief but impressive set of electronic rock. Excellent musicianship combined with highly-literate lyrics marks them a band to watch for in 1975.

David McGee

# ENGLAND'S TOP 25

## SINGLES

- 1 MS. GRACE TYMES/RCA
- 2 NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM
- 3 THE BUMP KENNY/Rak
- 4 STREETS OF LONDON RALPH McTELL/Reprise
- 5 DOWN DOWN STATUS QUO/Vertigo
- 6 HELP ME MAKE IT THROUGH THE NIGHT JOHN HOLT/Trojan
- 7 MORNING SIDE OF THE MOUNTAIN DONNY AND MARIE OSMOND/MGM
- 8 ARE YOU READY TO ROCK WIZZARD/Warner Bros.
- 9 JANUARY PILOT/EMI
- 10 STARDUST DAVID ESSEX/CBS
- 11 CRYING OVER YOU KEN BOOTHE/Trojan
- 12 I CAN HELP BILLY SWAN/Monument
- 13 PROMISED LAND ELVIS PRESLEY/RCA
- 14 GOODBYE MY LOVE GLITTER BAND/Bell
- 15 GET DANCIN' DISCO TEX AND THE SEX-O-LETTES/Chelsea
- 16 MY BOY ELVIS PRESLEY/RCA
- 17 LONELY THIS CHRISTMAS MUD/Rak
- 18 SOMETHING FOR THE GIRL WITH EVERYTHING SPARKS/Island
- 19 THE INBETWEENS THE GOODIES/Bradleys
- 20 PURELY BY COINCIDENCE SWEET SENSATION/Pye
- 21 SUGAR CANDY KISSES MAC AND KATIE KISSON/Polydor
- 22 BOOGIE ON RAGGAE WOMAN STEVIE WONDER/Tamla
- 23 ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) KEVIN JOHNSON/UK
- 24 YOU CAN MAKE ME DANCE, SING OR ANYTHING FACES/Warner Bros.
- 25 PLEASE MR. POSTMAN CARPENTERS/A&M

## ALBUMS

- 1 GREATEST HITS ELTON JOHN/DJM
- 2 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 3 GREATEST HITS SIMON AND GARFUNKEL/CBS
- 4 DAVID ESSEX/CBS
- 5 BAND ON THE RUN PAUL McCARTNEY AND WINGS/Apple
- 6 HIS GREATEST HITS ENGELBERT HUMPERDINCK/Decca
- 7 SHEER HEART ATTACK QUEEN/EMI
- 8 MUD ROCK MUD/Rak
- 9 THE SINGLES: 1969-1973 CARPENTERS/A&M
- 10 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 11 CAN'T GET ENOUGH BARRY WHITE/20th Century
- 12 AND I LOVE YOU SO PERRY COMO/RCA
- 13 ROLLIN BAY CITY ROLLERS/Bell
- 14 COP YER WHACK FOR THIS BILLY CONNOLLY/Polydor
- 15 SMILER ROD STEWART/Mercury
- 16 BRIDGE OVER TROUBLED WATER SIMON AND GARFUNKEL/CBS
- 17 LOVE ME FOR A REASON OSMONDS/MGM
- 18 RELAYER YES/Atlantic
- 19 HIS 12 GREATEST HITS NEIL DIAMOND/MCA
- 20 GOODBYE YELLOW BRICK ROAD ELTON JOHN/DJM
- 21 BBC TV'S BEST OF TOP OF THE POPS, VOL. 1 VARIOUS ARTISTS/Super Bees
- 22 BACK HOME AGAIN JOHN DENVER/RCA
- 23 MEDDLE PINK FLOYD/Harvest
- 24 PROPAGANDA SPARKS/Island
- 25 MOTOWN CHARTBUSTERS, VOL. 9 VARIOUS ARTISTS—Tamla

# GOSPEL TIME

By IRENE JOHNSON WARE



■ Fred Mendelsohn and John Daniels have announced the signing to a long-term recording contract of Reverend **Claude Jeter**. Reverend Jeter was the originator of the **Famed Swan Silverstone Gospel Singers** where he was the lead singer until he decided to leave to become a singing evangelist. Savoy Records has scheduled an immediate album release.

King James Records is now located at 3689 Lee Road, Shaker Heights, Ohio 44120 . . . **Hoyt Sullivan** of HSE Records has purchased Buckley's Record Shop in Nashville, Tenn.; it is now Jimmy's One Stop . . . Promotions for two men in the sales division of Word, Inc., were recently announced by company president **Jarrell McCracken**. **Stan Moser** has been named sales manager for records and music and **Rolund Lundy** his administrative assistant. The two will supervise all sales activities related to Word's various record and music lines. Eleven sales representatives selling only these two Word products will report to Moser.

Moser has been with Word since 1970. He created the telephone marketing program and has been director of record-music promotion and assistant sales manager. Lundy began in 1973 as a telephone marketing representative and later was director of record promotion. Both are graduates of Baylor University and worked parttime as students for Word.

Shop owners around the country may contact **Gerri Rogers**, formerly of WAOK Radio in Atlanta, at Record Shack of Atlanta to order gospel and r&b records at (404) 352-2291 . . . **Cam Floria**, president of Continental Singers, Inc., has announced the formation of a new company to be known as Christian Artists Corporation. The new corporation, which already has several projects under consideration, will be owned and controlled by the Christian artists (musicians, authors, speakers, radio, TV personalities, etc.) of the nation.

The purpose of the corporation is to unite the Christian Artists in projects and services to further Christian music and communications. The first project of Christian Artists Corporation is a music seminar and camp at Estes Park, Colorado, August 10-16, 1975, for music directors and youth musicians. The camp will include seminars, reading sessions, demonstration groups and national talent competition.

Also included will be nightly concerts featuring such artists as **Dave Boyer, Ralph Carmichael, Continental Singers, Andrae Crouch, the Imperials, Chuck Bolte** and the **Jeremiah People, Kurt Kaiser, Ken Medema, Keith Miller, Donny Monk & Friends, New Hope, Doug Oldham, Jimmie and Carol Owens, Richard and Patti Roberts, Thurlow Spurr** and **Truth**.

Anyone desiring further information concerning the corporation or camp may write: Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, California 91360, or phone: (805) 495-1212. Additional projects and plans will be announced in forthcoming weeks.

For deejay records on Hob product write to **John H. Bowden**, Hob Records, 254 W. 54th St., N.Y., N.Y. 10019.

The Albertina Walker Musical Production Committee met Saturday, December 14, at the home of **Rev & Mrs. Lesley O. Reynolds**. At this meeting, plans were discussed for the April 28, 1975 musical production to be held in the Arie Crown, Theater, McCormick Place.

The Music Department of York College of the City University of New York presented the **York College Gospel Chorus** in concert on Saturday, December 14, 1974. This concert was held in the "J" Building Auditorium which is located at 150-91 87th Road near Parsons Blvd., in Jamaica, Queens.

The Choir has performed at the Apollo Theatre, Creedmore State Hospital, several churches in Brooklyn and Queens, as well as at Queensborough Community College. It also plans to perform at Howard University, Montclair State College, University of Rhode Island and Rutgers University in the near future.

The Choir, which was established in the spring of 1972 by Rev. **Samuel Dixon**, is now under the direction of Mr. **David S. Butler**, M.A. candidate in Ethnomusicology at Hunter College (1975), adjunct lecturer at York College, and the founder and director of the contemporary **Gospel Ensemble**, one of the outstanding performing groups in the metropolitan area.

## Still More Honors for White



Barry White's career was embellished with additional honors by the NAACP at their annual Image Maker Awards ceremonies in Los Angeles last week where Barry was named Male Vocalist of the Year, Record Producer of the Year, and his million-seller lp "Can't Get Enough" Album of the Year. In addition, Love Unlimited, the group organized and produced by Barry, was named Female Vocal Group of the Year. Barry is pictured with his wife, Glodean James of Love Unlimited, and his music publishers Aaron and Abby Schroeder, of A. Schroeder International Ltd., who have represented Barry's music in the USA and throughout the world from the beginning of his career.

## Buddah Artists Are Busy In the Studio

■ NEW YORK—The first weeks of 1975 find a number of The Buddah Group's artists at work in the studio or having just completed recording projects.

Ben Vereen and Melba Moore have each finished up their debut Buddah discs. Vereen's album "Off-Stage" was produced by Tony Camillo and by the team of Tony Sylvester and Bert DeCoteau. Ms. Moore's new album "Peach Melba" was produced by Gene McDaniels.

Producer Allen Toussaint has gone into the studio with Buddah's nine-member women band, Isis. Coven, a new act on the label, are going into the studio with organist Jean Yves Labat.

## Clark Ups LaMaina

■ LOS ANGELES — Dick Clark has announced that Francis C. LaMaina has been named vice president-business affairs of Dick Clark Teleshows, Inc.

### Joined in '66

LaMaina joined the Clark organization in 1966 as controller. He now handles all facets of corporate business activities for both the parent and subsidiary companies of the Clark organization.

## Pride to England

■ NASHVILLE — Charley Pride, RCA recording artist, left last week for London to begin an eight-concert tour of England, Scotland and Eire.

## Butterfly's Back



MCA recording group Iron Butterfly presents Record World's Spence Berland with their debut MCA lp, "Scorching Beauty." Pictured from left are Erik Braunn (guitar), Phil Kramer (bass), Ron Bushy (drums), Howard Reitzes (keyboard and guitar), Berland and Len Sachs (manager of Iron Butterfly and president of Coyote Productions).

## CLUB REVIEW

### Booker T., Persuasions Perk Up Bottom Line

■ NEW YORK — Although the Bottom Line was rhythmically roused by both Booker T. (Epic) and the Persuasions (A&M) during a recent appearance (2), it turned out to be a billing that encompassed contrasting poles of musical spheres, with Booker T. relying heavily on instrumental power to grab the audience and the Persuasions accapella-ing their way into everyone's hearts.

Heady instrumentals that displayed direct jazz influences predominated on Booker T.'s set, best captured on "Flamingo," from his recently released "Evergreen" album and the closing number, an updated version of his '69 smash "Time Is Tight." However, when Booker T. did choose to vocalize, it was both well done and well appreciated, and perhaps in forthcoming appearances he will expose that aspect of his talent more often. Heading the list of vocal winners was the blues standard from Albert King (also the psychedelic classic from Cream), "Born Under a Bad Sign," and an excellent rendition of Stevie Wonder's "All In Love Is Fair." The four-piece troupe provided cohesively rendered selections, led by Booker T. on keyboards and further enhanced by Fred Burton on guitar.

After being warmed by the fine instrumental display from Booker T., the Persuasions kept the heat coming with perfectly arranged harmonies. They opened their act with the Everly Brothers' '58 hit "Dream," which exploded with soul. Their vocal interplay remained on a high calibre during the course of their performance as they displayed their vocal dexterity. Highlighting the quintet's performance was the Dells' '69 hit of "Oh, What a Night," a hypnotic version of "Gypsy Woman," a rousing rendition of the Temptations' smash "Beauty Is Only Skin Deep" (which elicited strong audience response and spread a feeling of oneness through the room), and the Ray Charles standard "You Don't Know Me."

Roberta Skopp

### 'Crazy Charley' Gets Sentence

■ PHILADELPHIA — Meir Cohen, doing business as Crazy Charley, was sentenced in Federal District Court here to a fine of \$300 and was placed on probation for two years after pleading guilty to three counts of a twenty-count indictment charging him with infringing on copyrighted sound recordings.

## CLUB REVIEW

### B.J. Thomas' Tunes Turn on Exit/In

■ NASHVILLE — The tremendous drawing potential of B.J. Thomas was proven recently as he played before standing room only crowds at the Exit/In. Mixing songs from his new ABC album "Reunion" with some of his old hits, B.J. kept the show moving and the crowd demanding requests, despite his obvious bad cold.

#### New Single

His new single, "Somebody Done Somebody Wrong Song," was well received as he debuted the country-flavored number. He sang a couple of lesser known songs that received warm applause, but it was the hits such as "I'm So Lonesome I Could Cry," "Little Bit of Love," "I Just Can't Help Believing," "Most of All," "Raindrops Keep Falling On My Head" and the song which became a number one hit for the Blue Swede group recently, "Hooked On A Feeling," that elicited the greatest response from the audience.

#### Tight Backing

Backed by a tight group who knew his material very well, B.J. added just enough chatter between songs to give the audience a brief break before his next number. And when they shouted requests, he honored almost every one, returning for an encore before time ran out.

Reuniting with his old producer, Chips Moman, B.J. Thomas' new album should bring the young veteran performer back to the forefront of pop music. Even with his cold, he still has one of the best voices around.

Don Cusic

## CLUB REVIEW

### Gil Scott-Heron, Gene Harris Heat Up Bottom Line Crowd

■ NEW YORK—If jazz is coming into its own as a progressive music force, the billing of Gil Scott-Heron (Arista) and Gene Harris (Blue Note) at the Bottom Line recently (8) served as testimony. Approaches applied, however, were distinctly different, with Scott-Heron and troupe surrounding their African-hued sounds with an aura of theatrical profundity, and Harris' ensemble employing a more club-type, almost Las Vegas-ish audience rapport.

#### Strong Audience Response

It seemed as if the Bottom Line, which has consistently proved accommodating to all varieties of contemporary music, was almost too small to contain the dynamics imparted by the Scott-Heron entourage. The nine-man band elicited strong audience response during the course of their heavily percussioned performance. But what perhaps filled the room most completely is that air of intensity that is such an intrinsic part of Scott-Heron's special sound.

They opened their set with "Summer of '42?," which was an up-tempo jazz delight and served to introduce Brian Jackson's African-flavored melodies. A softer and slower-paced selection followed, "Time," which was followed by several selections from their recently-released Arista "The

### Laguna/ABC Pact

■ LOS ANGELES — Jimmy Krondes, east coast professional manager of ABC Records' music publishing subsidiaries, has announced the company's signing of songwriter Ken Laguna.

### Far Out Goes Further Out



Far Out Management is expanding its personnel in the artist management area with the addition of Bruce Garfield, recently appointed to the new post of artist development for the company. Garfield, formerly with Blue Thumb Records, will coordinate the tours of Far Out acts including War, Eric Burdon, Jimmy Witherspoon and Robben Ford. Shown in photo are, from left, Jerry Goldstein, Garfield, Far Out executive VP Joel Brandes and Steve Gold.

First Minute of a New Day" set—"The Liberation Song" and "Offering," the latter proving to be one of the more soothing numbers of the set. Scott-Heron moved to keyboards to perform one of the evening's highlights, "Johannesburg," which kept on cookin' with percussion. The set concluded with a tune that has virtually become Scott-Heron's anthem, "The Bottle," but a standing ovation kept him onstage for a compelling version of "Home Is Where the Hatred Is."

Blue Note recording artist Gene Harris kicked off the evening's jazzy jaunt with added r&b dimensions provided predominantly by two accompanying women singers, Ersel D. Magitt and Kattie Doswell. A show business veteran of some 20 years, Harris' repertoire is well-rounded and interspersed with lounge-like patter. Previously recorded material was well blended with selections from his latest Blue Note set, "Astral Signal," highlighted by "The Last Day of Summer" and a rousing rendition of the Aretha Franklin standard, "Dr. Feelgood."

Roberta Skopp

### Oz Studios Debuts

■ LOS ANGELES—Oz Studios, a new company dealing in exclusive services for the music and entertainment trade, has been formed by four principals in Los Angeles.

#### Three Functions

The company, located at 760 N. Cahugena Blvd. in Hollywood, is involved in three major functions: graphics, with total creative packaging, album covers, billboards, advertising, merchandising and marketing; private rehearsal facilities for recording acts; and custom costume manufacturing.

Principals are Ethel Rappaport, Geoff Western, Jean Janssen and Patti Mitsui.

### Shelter Adds Mudcrutch

■ LOS ANGELES — Shelter Records has announced the signing of Mudcrutch to an exclusive long-term artist agreement. The group, from Gainesville, Florida, is being produced by Shelter president Denny Cordell. Members of the band include: Michael Cambell (guitar), Tom Petty (bass and guitar), Randall Marsh (drums) and Benjamin Tench III (piano).

#### Single Due Shortly

Their first single for Shelter, "Depot Street," is scheduled for release on February 3, with an album due later this year.

CLUB REVIEW

Weldon Woos the Etc.

LOS ANGELES—The intimate setting of Los Angeles' Etc. Club has proven to be an excellent milieu for the expressive vocal talents of Maxine Weldon (Monument). A regular performer at the club, Ms. Weldon manages to continually achieve a balance in her act that is rare among cabaret performers. The delivery of her ballads is warm without being schmaltzy; her uptempo numbers are funky without being forced or abrasive.

For the most part, her material consists of interpretive versions of familiar songs, well arranged and strikingly executed. The latitude of her voice was well showcased in a surprisingly fresh-sounding rendition of Leon Russell's standard "Song For You," while other standouts of the set included a soaring "Try A Little Tenderness" and a rousing "My Way." Backed by a capable quartet consisting of piano, bass, drums and guitar, Ms. Weldon moved gracefully and energetically about the small stage, establishing an easy-going rapport with her appreciative audience.

With a new lp in the works, Ms. Weldon appears to be ripe for widespread exposure. Her talent and versatility should enable her to perform in almost any type of setting, with Vegas and TV appearances looming as obvious future endeavors.

Eliot Sekuler

Heller Co. Realigns

NEW YORK — Fred Heller of the Heller Management Co. in New York has announced the appointment of Al Smith as associate director of the company.

In his new position, Smith will supervise the design, and direct all stage productions for the many Heller acts. Smith was the original sound man at Bill Graham's Fillmore East, and toured as technical advisor for the Rolling Stones, Sly Stone, Stevie Wonder plus the Bee Gees.

In other Heller Management Company moves, Marilyn Arthur was named production coordinator; Kathy Vanstrom was made office manager, and Billy Liberti was named tour manager.

Caviano Leaves Intl. Creative Mgmt.

NEW YORK — Robert Caviano has severed his association as an agent at International Creative Management's Contemporary Music Department effective immediately. He can be reached at 435 East 14th Street, Apt. 3B New York, N.Y. 10009; telephone: (212) 982-8737.

Chris Gantry: Songwriter Extraordinaire

By DON CUSIC

NASHVILLE—Many songwriters are merely "tunesmiths"—putting together some words and music for public consumption. However, there are some songwriters who are true poets, with a touch of genius in their songs any style. Chris Gantry is one of these.

New York to Nashville

Gantry has been in Nashville 12 years—arriving from New York when he was 19 because music absorbed his life, and he wanted his life to absorb music. As the years fell by he wrote songs such as "Dreams of the Everyday Housewife," "Sundown Mary," "Atlanta Georgia Stray," the brilliant poetic "Allegheny" and the beautiful, touching "Daddy, I Never Saw You Cry," and two albums for Monument, "Motor-mouth" and "Introspection." He also touched the heights and depths of life and got to know writers and musicians who would later come to the forefront of the music scene from Nashville.

He says of his time in Nashville, "I can't think of a better way to have spent those 12 years," and composed a short piece "To Nashville" to express his feelings. It stated "I thank you for having allowed me to partake in one of the greatest phenomena ever to happen on our planet as apprenticeship served in the 12 past years constantly in union with the greatest musicians, poets and divine people. Signed, Chris Gantry."

Having gone through all the good times and bad times and long years like he has, it would be easy for Chris to have a touch of bitterness. However, he doesn't. Admitting that at one time he was a little bitter, he noted that he has found some other interests in life and does not dwell on the bad times in the past, but rather concentrates now on making positive statements with his songs.

Nowadays, Gantry spends considerable time with his three children and says that "music is not in complete control of my life like it once was. I'm still as intense while I'm writing but I also do other things now and have other interests."

Chris notes that he draws most of his inspiration for his songs from "intuition and dreams" and lists some of his major influences as Rimbaud and Dylan.

A little over a year ago he recorded an album at the House of Cash studio that has never been released. It includes a wide spectrum of Gantry's writing, including two poems he wrote and recited over some free form jazz. He has that album in the can for

now while a new album he recorded for ABC/Dot at Ray Stevens Sound Lab and Quadraphonic, composed of "love songs and dedication songs," is readying for release. On it are all original numbers except Paul Simon's "The Boxer," a dedication song to Jack Kerouac entitled "On The Road," and one for Johnny Cash titled "Eagle."

Gantry notes that his current greatest musical influence is a 15 year old singer named Claire Galbraith who sings "angelic, pure music." He feels this is the way music is heading and is writing in this vein. One thing for sure; when people in the future speak of the poets and geniuses of Nashville, Chris Gantry will be one of those heading the list.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

Table listing country singles publishers and their respective songs, including titles like 'AIN'T SHE SOMETHING ELSE', 'A LITTLE BIT SOUTH OF SASKATOON', 'ALL THE LOVE YOU'LL EVER NEED', etc.

## Country Hall of Fame Reveals Expansion Plans

■ NASHVILLE—The Country Music Hall of Fame and Museum will increase the size of its physical plant by 100 percent, it was announced last week. Initial plans for expansion, drawn by Earl Swensson and Associates, architects for the project, were approved at a meeting of the Country Music Foundation Board of Trustees last week.

### Museum and Library

The expansion will double the size of the Museum and Library facilities housed in the Hall of Fame building, and the main public entrance will be moved from 16th Avenue to Division Street. Frank Jones, chairman of the board of the foundation, noted that "one of our high priorities in expanding the Hall of Fame was to preserve the general appearance of the building. The barn-roof effect of the present building has become an international landmark, and the Board of Trustees was pleased that Mr. Swensson was able to preserve that general look while expanding the building."

Harold Hitt, chairman of the

Foundation Building Committee, cited the reasons for the expansion: "The Hall of Fame was visited by more than 300,000 people last year. This was a thirty per cent increase over 1973, and we feel this justifies expansion. Many of our visitors now come on bus tours," Hitt continued, "and we feel it is important to design a building that is oriented toward this new group business."

No precise cost figure for the expansion is available, but William Ivey, Foundation executive director, estimates that the building program will cost "in the area of one million dollars." Ivey stressed that every part of the Foundation's operation was expanding, and that expansion would provide much needed elbow room for growing library and publications programs. The Country Music Foundation Library and Media Center, located in the basement of the Hall of Fame building, has become the largest repository for materials on the history of country music in the world, and houses more than 55,000 historical country recordings.

## A Crash-ing Success



The ABC/Records staff recently gathered at Nashville's King of the Road to celebrate the recent number one by Billy "Crash" Craddock, "Ruby, Baby." Pictured from left are Becky White, secretary; Charlotte Tucker, secretary; Tom McEntee, promotion; Nathan Martin, shipping; Craddock; Ron Chancey, producer; Bobbie Yielding, secretary; Don Gant, director of Nashville operations; Jerry Bailey, publicity manager; and Ervine Woolsey, promotion.

## CBS Foundation Presents Grant To Peabody Teachers College

■ NASHVILLE—The CBS Foundation has presented an educational grant in the amount of \$10,000 to George Peabody College For Teachers through the NARAS Institute. The grant was presented to Peabody by Ron Bledsoe, vice president, operations, CBS Records, Nashville, on behalf of the CBS, Inc. chairman of the board William S. Paley, president Arthur Taylor, and the board of directors.

### Bledsoe

In making the presentation Bledsoe stated, "Peabody has been instrumental in providing the music industry with an abundance of outstanding talent. The CBS Foundation was formed to recognize such outstanding contributions as have been made by the music faculty at Peabody. Their efforts are the lifeblood of our industry as the developers of tomorrow's teachers, who in

turn will educate tomorrow's musicians."

George Peabody College For Teachers is currently celebrating its 100th anniversary.

The NARAS Institute, a service branch of the National Academy of Recording Arts and Sciences, will receive a matching grant for educational endeavors from the national office of NARAS. This sum has been awarded to the Institute for their association with the CBS Foundation-Peabody grant.

The CBS Foundation grant was presented to Dr. John Dunworth, president, George Peabody College For Teachers. Also taking part in the presentation was T. B. Baker, Jr., president and general manager of WLAC Television, who is also a member of the Peabody board of trustees. WLAC is the CBS-affiliated station in Nashville.

## NASHVILLE REPORT

By RED O'DONNELL



■ Mel Tillis bought a Limousin (cq) bull for \$12,300 at the Denver Live Stock Show and discovered the expensive bovine animal is the only one in the U.S. that is a registered pure-breed. The bull's name is Herod (like in king), it's three years old and weighs 2500 pounds. Herod was born in Sweden—Limousin cattle are native to that country—and raised in Florida. Mel, too, was raised in Florida. Tillis figures he'll make money off Herod in stud fees.

A live 2-hour show by Bill Anderson in London Feb. 12 will be beamed to WSM radio (Nashville) via satellite. Stations that may want to air the broadcast via tape should get in touch with WSM.

Jazz drummer Buddy Rich came to Nashville for a gig at a night spot (sold out all four nights)—and said very bad words.

He criticized country music. Did he ever!

Rich said that country music appeals mainly to "intellectuals with the minds of four year olds."

And that wasn't all he said.

He said he is puzzled by the music's popularity.

"It's horrible and most of the time out of tune," he declared.

(Continued on page 71)

## COUNTRY PICKS OF THE WEEK

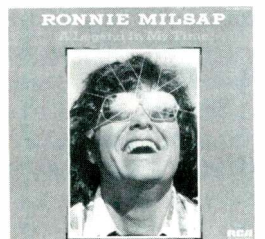
**SINGLE** LEFTY FRIZZELL, "LIFE'S LIKE POETRY" (Shade Tree, BMI). The Hag penned this number for one of his great influences and the song is as great as the influence. The student has stroked a masterpiece for the master—and is destined to bring Lefty back to the forefront of country music. An unbeatable combination—Merle and Lefty with an unbeatable song. Rhyme on! ABC ABC-12061.



**SLEEPER** PAULA WEBB, "PLEASE, MR. PRESIDENT" (Bridgeport/Verity, BMI). A talking record by a young girl reminiscent of "The Americans" about the unemployment situation. The young lady appeals to the President and the heartstrings of America with this plea to help her daddy who lost his job. Could be a huge request item with the timely lyrics. 20th Century/Westbound WT-5001.



**ALBUM** RONNIE MILSAP, "A LEGEND IN MY TIME." The CMA Male Vocalist of the Year shows the form that put him on top with this collection of strong songs and strong vocals. The title cut is currently a hit on the charts and "I'll Leave This World Loving You," "Too Late to Worry, Too Blue to Cry," "I Honestly Love You" and "Clap Your Hands" could do the same. RCA APL1-0846.



By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

KDJW, Amarillo	WBAM, Montgomery	WKDA, Nashville
KERE, Denver	WBAP, Ft. Worth	WMC, Memphis
KFDI, Wichita	WCMS, Norfolk	WMNI, Columbus
KKYX, San Antonio	WENO, Nashville	WMQM, Memphis
KLAC, Los Angeles	WHK, Cleveland	WPNX, Columbus
KMAK, Fresno	WHO, Des Moines	WSLC, Roanoke
KOYN, Billings	WHOK-FM, Lancaster, O.	WUBE, Cincinnati
KSO, Des Moines	WHOO, Orlando	WUNI, Mobile
KTTS, Springfield	WIRE, Indianapolis	WVOJ, Jacksonville
KVOO, Tulsa	WITL, Lansing	WWOK, Miami
WAME, Charlotte		

A Powerhouse! Billie Jo Spears' first release on United Artists is drawing raves that point to "Blanket on the Ground" spreading into a national smash! Check these reports: KLAC, WBAP, WVOJ, WHO, WWOK, WENO, WKDA, WMC, KERE, WPNX.

An expected avalanche of reaction on Charlie Rich's "My Elusive Dreams" guarantees another regulation run to the top!

An exciting first outing for Jessi Colter on Capitol! "I'm Not Lisa" breaking out in the midwest and eastern areas.

A trend is in the making toward the flip side of Little David Wilkins! "Butterbeans" is really cooking at KLAC and WUNI; WENO and WMQM are playing it heavily.

A cut from Bill Anderson's new lp is playing like a single at KERE and WPNX! Both music directors report super-heavy response to "Country D.J.!" Action showing on Anderson's single "I Still Feel The Same About You" in Miami, Norfolk and Nashville.

Runaway hits are confirmed for Dolly Parton and Sonny James!

Stoney Edwards is set to blast onto the national scene with the Chip Taylor-penned "Clean Your Own Tables." Picks in from Mobile and Montgomery; action at KTTS, WHO and WENO.

Sporting a country arrangement of Harry Chapin's pop hit "Cat's In The Cradle," the Compton Brothers are showing well in Ft. Worth, Amarillo, Des Moines and Nashville.

"Chains" breaking instantly for Buddy Alan at WHK, WUBE, WCMS, KERE and KFDI.

Melba Montgomery is racing toward her biggest release in several; "Don't Let The Good Times Fool You" adding believers at WIRE, KLAC, WUBE, KFDI and WPNX.

Left Field Likely: Strong favorable reaction to Sherri Jarrell's "A Little Pain Ain't No Big Thing" on Private Stock from WMC and WPNX listeners.

It's her most pop-sounding to date, but country folks seem to love Olivia Newton-John's "Have You Never Been Mellow." Stations on it include WAME, WIRE, WENO and WUNI.

Making her debut on Myrrh, songwriter Marijohn Wilkin's "God Is Love" is getting heavy requests in Lansing, added at KLAC.

Jim Weatherly's "I'll Still Love You" is making gains in the South, charted at WUBE (#27).

Connie Eaton is gaining national prominence with "Lonely Men, Lonely Women." A new star!

"Roses and Love Songs" will repeat the Ray Price success formula. Already added in Cincinnati, Miami, Norfolk, Memphis and Columbus.

New Country in Quincy! Radio Station WCNH has made the switch to country programming and is in need of all records! Send to Monte Bitner, WCNH Radio, Box 630, Quincy, Florida 32351.

# Mickey Gilley: Number One

By DON CUSIC

■ NASHVILLE—What sort of man listens to Mickey Gilley? Ask Hugh Hefner—and he'll tell you that he does. So do many others who want the best in country music.

Nearly every record company in Nashville had enough confidence that "Room Full of Roses" would not be a hit to turn it down—even though it was gaining widespread attention and sales in the East Texas area. They gladly backed up their rejections with reasons. So Mickey Gilley went to Eddie Kilroy, an old friend, who went to Playboy, who decided to take it.

Playboy took a chance on "Room Full of Roses," and that chance gave needed strength to the label and put Gilley on the road to becoming a superstar.

It seems that "Room Full of Roses" and every successive release by Gilley went to number one—in fact, this week in Record World Gilley's latest single and album, "City Lights," are number one.

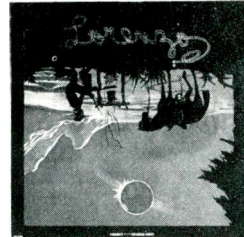
Mickey Gilley hails from Ferriday, Louisiana—the same hometown as Jerry Lee Lewis. The style

which so closely resembles Lewis is not so hard to figure out when you realize that the two are first cousins and grew up together. Their boyhood interests in the piano and singing led both of them into professional careers.

Jerry Lee hit first with his style—and Mickey felt he couldn't copy Lewis so he spent years going into recording studios not being himself. The result was 15 years of frustration until finally he had abandoned the dream of having a national hit record. He lived in Houston, and had a club, "Gilley's" where he played every week—making a good income from his music. He continued to cut records which sold locally and it was the local juke box operators who encouraged him to go in and cut "She Called Me Baby." This done, with time left over on the session, he cut "Room Full of Roses" to have something to put on the back side. Hearing the playback, Gilley realized something was there in the cut. The local radio stations agreed and before you knew it, the record got out of hand.

*(Continued on page 72)*

# COUNTRY ALBUM PICKS



## LORENZO

LARRY HOSFORD—Shelter SR-2132

Fantastic album in the "progressive country" vein from newcomer on Tulsa based Shelter label. Definitely deserves a listen—you can't help but like it. Super cuts are "Long Distance Kisses," "The King Takes the Queen," "Red, Right and Blue" and "Ode to a Broken Coleus."

## EVERYTIME I TURN THE RADIO ON

BILL ANDERSON—MCA MCA-454

Whisperin' Bill sings loud and clear on this album that headlined with the super single "Everytime I Turn the Radio On." He wrote all but three, showing that he's still got one of the most potent pens around. Other super cuts are "Concrete," "Roller Coaster Ride," "Let Me Be The One" and the old classic, "Gonna Find Me A Bluebird."



## 'Dolly' Goes Home

■ SEVIERVILLE, TENN.—A special benefit performance of "The Dolly Parton Show" in the singer's East Tennessee home town, Sevierville, has been scheduled for Thursday, Feb. 20. Preliminary plans for the program were announced by Emily Hodges, president of the Sevier County High School Band Boosters Club, and by Louis Owens director of Dolly Parton Enterprises in Nashville.

## Clark Helps Parks

■ NASHVILLE—Roy Clark, at the invitation of the U.S. Department of the Interior, has cut a series of TV promotional spots for the National Parks Service, their first national promo venture. They will air on 708 stations beginning in March. The spots were filmed at Lake Mead, Nevada, and Clark has been awarded a special commendation by the Interior Department for his participation.

## Nashville 'In Concert' Features RCA Talent

■ NASHVILLE—For the first "In Concert" taping in Nashville featuring country music, all the acts that performed were from RCA—a tribute to that label's strength in the country division. Hosting the show was Charley Pride and guests included Ronnie Milsap, Dolly Parton, Chet Atkins, Jerry Reed and Gary Stewart.

The show took nearly six hours to film and will later be edited to 90 minutes for viewing over the ABC network. The audience filled the new Opry House and cheered and clapped on cue—impressing the ABC film crew.

The "In Concert" series has concentrated on rock music and in the past and this visit to Nashville is a trial. Producer Jörn Winther stated that "If the ratings for these country shows are up, we'll be back for maybe a total of 10 shows." Winther said of the new Opry House, "It's the finest facility in the United States."

This taping of In Concert was the first time any network music show has ever featured talent exclusively from one recording company for a particular show.



Charley Pride, second from right, was the host for the first "In Concert" show taped in Nashville at the new Opry House while Tammy Wynette hosted the second taping of "In Concert" the following night. Pictured with them above are Gary Stewart, left, a guest on the show Pride hosted, and RW's Don Cusic.

## Nashville Report (Continued from page 69)

"It's phenomenal the way sensible people are listening to country music. I can never recall when such a terrible form of music took such a firm hold.

"The quality and sound are bad in most cases," he snorted. "And you can take three people, put them in a studio and they come off sounding like 33."

"It's just like rock music," Rich added. "All glitter, out of tune and full of no-talents."

Strangely, Rich's caustic comments created little furor among Nashville-based entertainers, although two or three fluffed it off as a "sour grapes" observation.

**Loretta Lynn**, who was married at age of 14, just celebrated a wedding anniversary. Husband **Mooney** bought her a new silver Jaguar. Although Loretta always has vowed to "leave the driving to others," she's now going to learn how to drive a stick shift!

**Melba Montgomery's** newest single for Elektra—written by **Gary Paxton**—is "Don't Let The Good Times Fool You" . . . Sounds like a good song to sing our way out of recession with . . . **Diana Trask** set to sing theme song of ABC-TV's upcoming "Anything Goes" Movie of Week. Pretty as Diana is, she oughta be in pictures . . . The local George Peabody College got a \$10,000 educational grant from The CBS Foundation through the NARAS Institute.

Columbia Studios now has a 24-track recorder, the first to be installed locally . . . Sightless singer **Ronnie Milsap** signed with ASCAP. He writes for Chess Music—on a Braille typewriter . . . Count **Danny Davis** of Nashville Brass among fans of **Liberace**. "I think he's the greatest showman in the entertainment field," Davis told promoter **Lon Varnell**.

**Kris Kristofferson & Rita Coolidge** pulled "Lover Please" from their "Breakaway" album on Monument as their next single. It was written by **Billy ("I Can Help") Swan** and was a big rock and roll hit for **Clyde McPhatter** in the 1960s . . . **Jim Aho**—is he related to Don Ho?—signed songwriter's contract with Loyd of Nashville Music, Inc.

The current **Roy Clark-Buck Trent** album (Dot-ABC), "A Pair of Fives," was a year in the making. It contains three originals written by Clark & Trent, including their latest single, "Dear Old Dixie" . . . Publisher **Jim Pelton's** bittersweet line: "The trouble with the sugar shortage is that if you don't like it, you can't lump it."

MCA's country comic **Jerry Clower** writing story of his life "as told to **Gerry (ASCAP) Wood**." It'll hit the stands this summer and if Jerry has his way the title will be "Ain't God Good."

Birthdays: **Buddy Emmons, Bill Phillips, Gary Van.**

## Country Radio (Continued from page 24)

who will pass judgment on country records which are said to contain "suggestiveness and obscenity, which is creeping into country and western music." According to Sanders, the rock music influence on country music has caused some of the new product to be suggestive and filthy . . . and the Proud Country station group will not play these records. The review board is made up of recording artists **Juanita Rose, Jimmy Dallas** and **Jack Reno**. The board will pass its recommendations on to the PDs of the Proud Country stations which include among others, KTOW, Tulsa, KOOO, Omaha and KBIL, Kansas City, Mo.

**Busy Boots Barnes** — jock, member of the Police Department and singer, has saved himself a few steps and is now broadcasting from a studio in his home. Boots does country and gospel shows and is in pretty dire need of product. Send all product to his attention at P.O. Box 96, Saraland, Alabama . . . his shows are heard over WLIQ in Mobile. If any of you have done remotes from FanFare in Nashville, Boots would be pleased to hear from you . . . he's considering same and would like notes on your experiences.

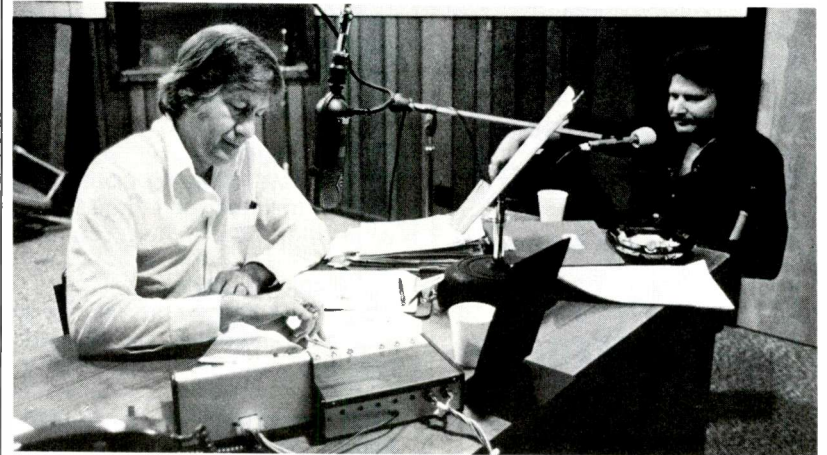
KZOL Radio in Farwell, Texas sports two female country DJs . . . one of them being **Sandy McDaniel**, MD. That probably should read two disc persons . . . she's also on TV 3 news on Portales, N.M. . . . all this leads to comments on the WMAQ search for a night time disc person . . . **Sandy**, along with several dozen other ladies have written to say that WMAQ might want to consider "searching" in their areas. I rather suspect the search will be held via mail, tape and photo.

If you'd like to rebroadcast that upcoming 2 hour country show which will be beamed from Europe to the U.S.A. via satellite, send new blank tapes (4 half hour reels) to WSM in Nashville. WSM will be the originating station in this country and all mechanical costs will be picked up by WSM and CMA. Your only costs will be invested in the tapes and the postage. The program, featuring the entire **Bill Anderson Show** and special guest **Mac Wiseman** will originate from a BBC theatre in London — produced by **Colin Chandler** and MC'd by **Wally Whyton** of the BBC, both of whom many of you met at the last two conventions. If your station would like to carry the show, 2 hours, live . . . then get in touch with WCM GM **Lee Hensel** . . . you can pick it up on a line charge basis out of Nashville.

About three years ago at the Country Music Seminar, **Biff Collie** was spouting off about a proposed new Gospel format he'd vote for . . . one with uptempo jocks, good tight production, quick format and the general application of successful radio to a gospel music station. Several of us in that conversation were intrigued . . . but as in many situations such as this we all went our separate ways and promptly forgot it. About a month ago I heard a station doing just that format . . . late at night and the signal faded before the call letters were given and now **Dan McKinnon** has made that change for his KSON-FM in San Diego, Ca. Folks will be watching with interest.

WWUN in Jackson, Mississippi airs **Charlie Brewer, Charlie Cook, Wayne Powell** (PD-MD), **Charlie Cook** back again for a total of six hours, and **Bert Bryant**.

## Darrell Does 'Big Country'

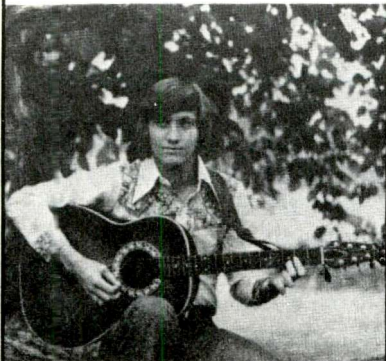


Capricorn country recording artist Johnny Darrell was in Los Angeles last week doing promotion for his newly released single "Pieces of My Life." While in town, he taped a segment of "Big Country," a syndicated radio format. Shown from left: are Chris Lane of "Big Country" and Johnny Darrell.

**BRYAN'S  
SONG  
IS  
BILLY'S  
SONG!**

**"LEAVE  
IT UP  
TO ME"**

Bryan Records #1010



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LARKIN**

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and Sales!**

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Record World Chart At**

**66**  
.....

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**COUNTRY  
SINGLE PICKS**

**COUNTRY SONG OF THE WEEK**

**DEBRA BARBARA**—RCA PB-10190

**HELP YOURSELF TO ME** (Ma-Ree/Porter-Jones, ASCAP)  
Little darlin' tells her man to help himself to her. Sounds like an offer you can't refuse. Help yourself to a hit.

**MARIE OWENS**—4 Star 5-1002

**REASONS A PLENTY** (Crooked Creek/Four Tay, BMI)  
She's found herself a new fellow—and she has ample reasons for taking up with him. Strong ballad by a super voice.

**BRIAN SHAW**—RCA PB-10189

**THE ONE SHE'S CHEATING WITH** (Hill & Range, BMI)  
Young singer will break big soon—and this one's sure to put him on jukeboxes everywhere. He likes cheatin' women—as long as she's cheatin' with him and not on him. Both the situation and song sound great!

**JOHNNY RODRIGUEZ**—Mercury 73659

**I JUST CAN'T GET HER OUT OF MY MIND** (First Generation, BMI)  
Young superstar sings a song penned by Larry Gatlin about a woman who conquered him—then got out of his life but not out of his mind. Another charttopper.

**BOB LUMAN**—Epic 8-50065

**PROUD OF MY BABY** (Algee, BMI)  
Bob's got a woman and a song to be proud of here. It starts strong and slow then picks up the tempo—and it'll pick up requests when it does.

**BILLY THUNDERKLOUD AND THE CHIEFTANS**—20th Century TC-2164

**I'M HAVING A PARTY** (Jack & Bill, ASCAP)  
He's celebrating a heartbreak and inviting everyone to the party. Foster and Rice have inked another hit that'll do a war dance to the top.

**ELVIS PRESLEY**—RCA PB-10191

**MY BOY** (Colgems, ASCAP)  
The King comes out with a lullabye ballad explaining to his son that the love between mommy and daddy has died but the love between daddy and son has grown stronger.

**CHARLIE RICH**—Epic 8-50064

**MY ELUSIVE DREAMS** (Tree, BMI)  
The Silver Fox brings back the country classic in the rich Rich voice. The Rich sound will once again take over the airways.

**RAY PRICE**—Myrrh MS-150

**ROSES AND LOVE SONGS** (Keca, ASCAP)  
Tender ballad by the king of country class as he takes a Jim Weatherly song telling his lady that all he can give her is roses and love songs. Sounds like the song he's given her is a hit.

**BUDDY ALAN**—Capitol P-4019

**CHAINS** (Screen Gems-Columbia, BMI)  
Buddy takes the old rock hit and sings it with a country flavor. It'll chain itself around the top of the chart.

**BOBBY WRIGHT**—ABC ABC-12062

**I JUST CAME HOME TO COUNT THE MEMORIES** (Contention, SESAC)  
Bobby sings that he comes back to his home just to remember things when they were better. You can count the requests here.

**TOM BRESH**—MGM M 14783

**YOU'RE THE BEST DADDY IN THE WORLD** (Papoose, BMI)  
A father remembers his daughter and the love he gave her and the love she returned. Certain to hit the hearts and the charts.

**JOEY MARTIN**—Fretone FR-020

**HONKY TONK FEVER** (Unichappell, BMI)  
An uptempo beer drinkin' song about this man's weakness for honky tonks when his baby ain't home. This fever will spread all over the charts.

**Studio One Prod.  
Pacts with IRDA**

■ NASHVILLE — Jim Cox, president, and Joe Deaton, vice president and general manager of Studio One Productions of Tazewell, Virginia, have announced the completion of a major distribution deal between Studio One and International Record Distributing Associates.

The first record scheduled for release by IRDA on the Studio One label is "Dream Girl," by Bruce Rush.

**Lewis Office  
Gets New Outlets**

■ NASHVILLE — Earl E. Owens, tour director of Jerry Lee Lewis & Company, has announced that he is currently setting up working arrangements with several booking agencies for co-operative placement of Lewis' show for a broad spectrum of audiences.

**Melodyland Inks Dove**

■ LOS ANGELES — Ronnie Dove has been signed to an exclusive long-term recording contract with Melodyland Records, a division of the Motown Record Corporation, it was announced by Herb Belkin, vice president of Motown's creative operations.

Ronnie's first single for the label will be "Please Come To Nashville," and will be shipping immediately.

**Mickey Gilley**

(Continued from page 70)

Since it was becoming too big for Gilley's small label, Astro Records, he journeyed to Nashville to find someone to take a hit record off his hands. To his dismay, he could find no takers until he called his long-time friend Eddie Kilroy. The two of them took it to Tom Takayoshi, executive vice president of Playboy Records, and he agreed to distribute the song. The rest is history.

Gilley describes himself as "a good ole country boy" and the description fits. The only hang up he has is that he likes having a good time and enjoying himself. Not a bad hang up — and one which fans as well as music business associates enjoy and appreciate in an entertainer.

Every one of Gilley's hits have been re-makes of old hit songs—"Room Full of Roses," "I Overlooked An Orchid" and "City Lights," and in his albums are only two songs that were original versions. He's not stuck in the mold of re-making songs though—and plans to cut more newer material in the future including a possible single. However, one thing is for certain—Gilley aims at number one.





# THE COUNTRY ALBUM CHART

FEBRUARY 1, 1975

FEB. 1	JAN. 25		WKS. ON CHART
1	4	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	7
2	3	I CAN HELP BILLY SWAN—Monument KZ 33279	6
3	1	THE SILVER FOX CHARLIE RICH—Epic KE 33250	7
4	2	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	27
5	5	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	10
6	8	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM-1-500	6
7	6	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	11
8	12	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	6
9	7	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	18
10	9	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	14
11	11	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0712	19
12	14	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	8
13	10	MISS DONNA FARGO—ABC/Dot DOSD-2002	12
14	13	COUNTRY PARTNERS CONWAY TWITTY & LORETTA LYNN—MCA 427	31
15	25	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	4
16	15	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	10
17	18	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	11
18	20	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	12
19	19	REUNION GLEN CAMPBELL—Capitol SW 11336	6
20	16	ANNE MURRAY COUNTRY—Capitol ST 11324	22
21	17	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM-1-1012	16
22	21	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	35
23	23	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	27
24	26	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-4975	5
25	31	BREAKAWAY KRIS & RITA—Monument PZ 33278	3
26	22	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	15
27	24	MEL TILLIS' GREATEST HITS—MGM M3G-4970	11
28	27	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	34
29	29	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	8
30	32	I WONDER WHOSE BABY JERRY WALLACE—MCA 462	9
31	30	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	10
32	28	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	8
33	33	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	19
34	38	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	8
35	35	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia KC 33293	8
36	34	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	10
37	36	NOW BRENDA LEE—MCA 433	16
38	43	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	3
39	41	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	11
40	44	I CAN LOVE YOU ENOUGH GEORGE JONES—RCA APL1-0815	4
41	48	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC ABCD-849	3
42	47	FALL AWAY TEX RITTER—Capitol ST 11351	3
43	46	PORTER AND DOLLY—RCA APL1-646	23
44	45	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	23
45	37	FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	12
46	—	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	1
47	39	NASHVILLE HIT MAN CHARLIE McCOY—Monument 32922	18
48	51	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	33
49	42	LORETTA LYNN'S GREATEST HITS—MCA 120	35
50	55	WORKIN' AT THE CARWASH BLUES TONY BOOTH—Capitol ST 11352	4
51	50	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	19
52	53	PURE LOVE RONNIE MILSAP—RCA APL1-0712	40
53	57	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	93
54	61	EXPRESSIONS RAY GRIFF—ABC/Dot DOSD-2011	2
55	65	DICK FELLER WROTE—United Artists UA-LA349-R	2
56	40	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD-2006	13
57	49	IT'LL COME BACK RED SOVINE—Chart CH5-2056	13
58	52	SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	17
59	59	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	13
60	58	COUNTRY IS TOM T. HALL—Mercury SRM-1-1009	22
61	—	BARBI DOLL BARBI BENTON—Playboy PB 404	1
62	56	ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	13
63	54	A MAN AND HIS MUSIC FARON YOUNG—Mercury SRM1-1016	9
64	60	BEST OF CHARLIE RICH—Epic KE 31933	37
65	63	LIVING PROOF HANK WILLIAMS, JR.—MGM M3-4971	15
66	62	COUNTRY BUMPKIN CAL SMITH—MCA 424	35
67	66	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	23
68	64	MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	14
69	67	ELVIS—LIVE ON STAGE IN MEMPHIS—RCA CPL1-0606	28
70	68	GRAND TOUR GEORGE JONES—Epic KE 33083	23
71	70	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KC 32531	46
72	71	SINGING SUSAN RAYE—Capitol 11333	15
73	69	PEACEFUL EASY FEELING ROY DRUSKY—Capitol ST 11339	9
74	72	THE JUNKIE AND THE JUICEHEAD JOHNNY CASH—Columbia KC 33086	12
75	73	HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	16

## DON'T JUST TAKE OUR WORD FOR IT, BUT IT'S A HIT!

INITIAL REACTION AND CONSUMER RESPONSE WILL MAKE A BELIEVER OUT OF YOU, TOO. JOIN THE BELIEVERS AND WATCH IT ACCELERATE.

# "I'LL BELIEVE ANYTHING YOU SAY"

MGM #14773

BY

## SAMI JO



FROM HER HIT MGM ALBUM: "IT COULD HAVE BEEN ME"

MGM #S3G 703

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FEBRUARY 1, 1975



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

FEB. 1	JAN. 25	TITLE, ARTIST	Label, Number	WKS. ON CHART
1	3	CITY LIGHTS MICKEY GILLEY	Playboy 6015	9
2	1	(I'D BE) A LEGEND IN MY TIME	RONNIE MILSAP/RCA PB-10112	10
3	7	THEN WHO AM I	CHARLEY PRIDE/RCA PB-10126	8
4	8	IT'S TIME TO PAY THE FIDDLER	CAL SMITH/MCA 40335	9
5	2	KENTUCKY GAMBLER	MERLE HAGGARD/Capitol 3974	12
6	12	I CARE/SNEAKY SNAKE	TOM T. HALL/Mercury 73641	6
7	16	THE TIES THAT BIND	DON WILLIAMS/ABC/Dot DOA-17531	8
8	11	DEVIL IN THE BOTTLE	T.G. SHEPPARD/Melodyland M6002F	8
9	10	WRONG ROAD AGAIN	CRYSTAL GAYLE/United Artists UA-XW555-X	11
10	14	THERE'S A SONG ON THE JUKEBOX	DAVID WILLS/ Epic 8-50036	11
11	12	IT WAS ALWAYS SO EASY	MOE BANDY/GRC 2036	10
12	15	WOLF CREEK PASS	C. W. McCALL/MGM 14764	9
13	18	RAINY DAY WOMAN	WAYLON JENNINGS/RCA PB-0142	6
14	4	MY WOMAN'S MAN	FREDDIE HART/Capitol 3970	13
15	6	RUBY BABY	BILLY CRASH CRADDOCK/ABC 12036	13
16	20	GREAT EXPECTATIONS	BUCK OWENS/Capitol 3976	10
17	9	OUT OF HAND	GARY STEWART/RCA PB-10061	15
18	28	WATCHA GONNA DO WITH A DOG LIKE THAT	SUSAN RAYE/Capitol 3980	9
19	24	I'M A BELIEVER	TOMMY OVERSTREET/ABC/Dot DOA-17533	7
20	25	THE BUSIEST MEMORY IN TOWN	DICKEY LEE/RCA PB-10091	10
21	21	SOMEONE CARES FOR YOU	RED STEAGALL/Capitol 3965	11
22	29	LADY CAME FROM BALTIMORE	JOHNNY CASH/ Columbia 3-10066	8
23	34	I CAN'T HELP IT	LINDA RONSTADT/Capitol 3990	6
24	31	LET'S SING OUR SONG	JERRY REED/RCA PB-10132	7
25	38	LINDA ON MY MIND	CONWAY TWITTY/MCA 40339	3
26	33	IT'S A SIN WHEN YOU LOVE SOMEBODY	GLEN CAMPBELL/ Capitol 3988	7
27	5	FOR A MINUTE THERE	JOHNNY PAYCHECK/Epic 8-50040	13
28	30	NEVER COMING BACK AGAIN	REX ALLEN, JR/ Warner Bros. WBS 8046	8
29	32	CAROLINA MOONSHINER	PORTER WAGONER/RCA PB-10124	7
30	43	SWEET SURRENDER	JOHN DENVER/RCA PB-10131	4
31	26	SINGIN' IN THE KITCHEN	BOBBY BARE & FAMILY/ RCA PB-10096	11
32	27	ANOTHER YOU	FARON YOUNG/Mercury 73633	9
33	39	THAT'S HOW MY BABY BUILDS A FIRE	JOHNNY RUSSELL/ RCA PB-10135	5
34	35	OUR LOVE	ROGER MILLER/Columbia 3-10052	8
35	48	HOPPY, GENE AND ME	ROY ROGERS/20th Century TC 2154	5
36	17	LIKE OLD TIMES AGAIN	RAY PRICE/Myrrh MS 146	14
37	40	LAY BACK LOVER	DOTTIE WEST/ RCA PB-10125	7
38	19	ROCK ON BABY	BRENDA LEE/MCA 40318	12
39	44	BIG MAMOU	FRENCHIE BOURQUE/20th Century TC 2152	6
40	54	WRITE ME A LETTER	BOBBY G. RICE/GRT 014	3
41	50	I BELIEVE THE SOUTH IS GONNA RISE AGAIN	TANYA TUCKER/Columbia 3-10069	5
42	45	HE'S EVERYWHERE	MARILYN SELLERS/Mega 1221	6
43	52	CHAMPAGNE LADIES AND BLUE RIBBON BABIES	FERLIN HUSKY/ABC 12048	4
44	53	YOU ARE THE ONE	MEL TILLIS & SHERRY BRYCE/MGM 14776	4
45	46	DEAR GOD	ROY CLARK/ABC/Dot DOA-17530	5
46	22	IT'S MIDNIGHT/PROMISED LAND	ELVIS PRESLEY/ RCA PB-10074	13
47	61	BEFORE THE NEXT TEARDROP FALLS	FREDDIE FENDER/ ABC/Dot DOA-17540	2
48	60	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)	MAC DAVIS/Columbia 3-10070	3
49	51	MR. SONGWRITER	SUNDAY SHARPE/United Artists UA-XW571-X	6

50	57	LOVIN' YOU WILL NEVER GROW OLD	LOIS JOHNSON/ 20th Century TC-2151	4
51	56	WHOEVER TURNED YOU ON	DAVID WILKINS/MCA 40345	5
52	59	BUTTERFLY	EDDY ARNOLD/MGM 14769	4
53	42	AIN'T SHE SOMETHING ELSE	EDDY RAVEN/ABC 12037	10
54	49	EVERYBODY NEEDS A RAINBOW	RAY STEVENS/ Barnaby B 610	8
55	37	WHAT A MAN MY MAN IS	LYNN ANDERSON/ Columbia 3-10041	14
56	68	RIDE 'EM COWBOY	PAUL DAVIS/Bang 712	2
57	71	OH BOY	DIANA TRASK/ABC/Dot DOA-17536	2
58	64	EASY LOOK	KENNY PRICE/RCA PB-10141	3
59	62	SOMETHING JUST CAME OVER ME	CHARLIE RICH/ Mercury 73646	3
60	67	MAMA DON'T 'LOW	HANK THOMPSON/ABC/Dot DOA-17535	2
61	63	SEE SAW	PATSY SLEDD/Mega 1217	7

## CHARTMAKER OF THE WEEK

62	—	PENNY	JOE STAMPLEY ABC/Dot DOA-17537	1
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63	65	RAIN	KRIS KRISTOFFERSON & RITA COOLIDGE/ Monument ZS8-8620	3
64	69	ME AS I AM	CHIP TAYLOR/Warner Bros. WB 8050	3
65	66	WATCH OUT FOR LUCY	TONY BOOTH/Capitol 3994	4
66	73	LEAVE IT UP TO ME	BILLY LARKIN/Bryan 1010	2
67	72	JANUARY JONES	JOHNNY CARVER/ABC 12052	2
68	75	JUST LIKE YOUR DADDY	JEANNE PRUETT/MCA 40340	2
69	70	CHOO CHOO CH' BOOGIE	ASLEEP AT THE WHEEL/ Epic 8-50045	3
70	74	DON JUNIOR	JIM ED BROWN/RCA PB-1013	2
71	—	THE BARGAIN STORE	DOLLY PARTON/RCA PB-10164	1
72	—	I'LL SING FOR YOU	DON GIBSON/Hickory 338	1
73	58	FORGETTIN' ABOUT YOU	JIM GLASER/MGM 14758	7
74	—	LIFE	MARTY ROBBINS/MCA 40342	1
75	55	ON THE WAY HOME	BETTY JEAN ROBINSON/MCA 40300	10
76	—	I'LL BELIEVE ANYTHING YOU SAY	SAMI JO/MGM 14773	1
77	36	THE DOOR	GEORGE JONES/Epic 8-50038	14
78	23	FORBIDDEN ANGEL	MEL STREET/GRT 1012	13
79	47	THAT'S THE WAY LOVE SHOULD BE	BRIAN COLLINS/ ABC/Dot DOA-17527	11
80	—	THE CROSSROAD	MARY KAY JAMES/Avco 605	1
81	—	LONELY MEN, LONELY WOMEN	CONNIE EATON/ ABC 15022	1
82	41	I'VE GOT MY BABY ON MY MIND	CONNIE SMITH/ Columbia 3-10051	11
83	—	A LITTLE BIT SOUTH OF SASKATOON	SONNY JAMES/ Columbia 3-10072	1
84	—	I CAN'T HELP MYSELF	PRICE MITCHELL & JERI KELLY/ GRT 016	1
85	—	BEST WAY I KNOW HOW	MEL TILLIS/MGM 14782	1
86	—	SOULFUL WOMAN	KENNY O'DELL/Capricorn CPS 0219	1
87	—	PADRE	JUDY LYNN/Warner Bros. WBS 8059	1
88	—	IS THIS ALL THERE IS TO A HONKY TONK	JERRY NAYLOR/Melodyland M6003F	1
89	—	ALL THE LOVE YOU'LL EVER NEED	CLIFF COCHRAN/ Enterprise ENN-9109	1
90	—	COME ON DOWN	TENNESSEE ERNIE FORD/Capitol 3916	1
91	—	THE WAY I LOSE MY MIND	CARL SMITH/Hickory 337	1
92	—	YOURS AND MINE	O. B. McCLINTON/Enterprise ENN-9108	1
93	—	FRIDAY WE'LL BE BACK IN LOVE AGAIN	JOEL MATHIS/ Chart CH 5225-N	1
94	—	LOUISIANA SWAMP RAT	VICKI BIRD/Avco CAV-604	1
95	—	SHOULD I COME HOME	JOE ALLEN/Warner Bros. WBS 8052	1
96	—	ONCE AGAIN I GO TO SLEEP WITH LOVIN' ON MY MIND	MELODY ALLEN/Mercury 73638	1
97	—	GONNA FIND ME A BLUEBIRD	BUD LOGAN/Shannon S825	1
98	—	COVER ME	SAMMI SMITH/Mega 1222	1
99	—	COME ON HOME	MARY LOU TURNER/MCA 40343	1
100	—	THE SWEETEST MISTAKE	HANK LOCKLIN/MGM 14777	1

'CHARTMAKER OF THE WEEK' IS THE HIGHEST DEBUTING RECORD

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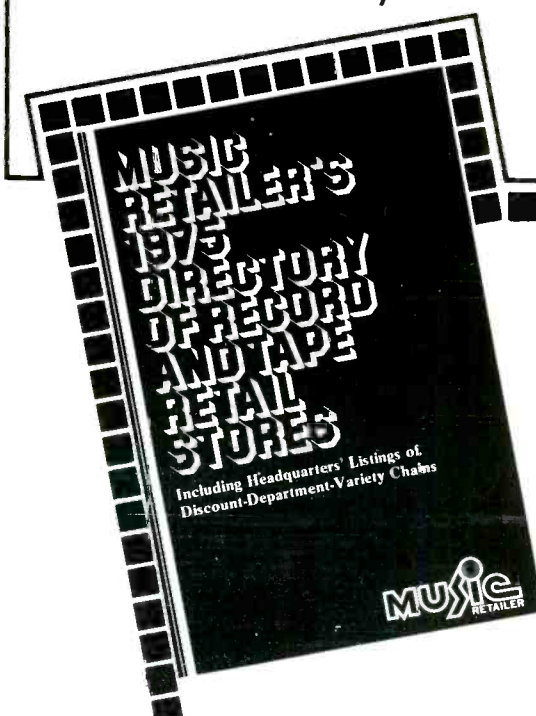
Including Headquarters' Listings of  
Discount-Department-Variety Chains



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