DEDICATED TO THE NEEDS OF THE MUSIC / RECORD INDUSTRY

SEPTEMBER 7, 1974 $1.50

RECORD WORLD

WHO IN THE WORLD:

20th Century Records

If you read the slightly too years since Russ Berger joined with Century Records, the law now means an impressive artist.

JONES, "Sugar Pie Guy, Pt. 1" (prod. by Lee Valentine/VMP Prod.) (Landy/Unichappell, BMI). Combining the street savvy of the doo-wop era with the velvet boogie of a Barry White, this promising male quartet definitely has a winner on their hands. The biggest bushel of "Sugar Pie" power since the Toppers' "Can't Help Myself." Mercury 73164.

UNICORN, "Ooh! Mother" (prod. by David Gilmour) (Anglo Rock, BMI). Seldom has a debutant's name and first title so befelt the talents involved. Their vocal blend is as hauntingly unique as the mythological horse while the afterglow of the song leads one to just that very colloquial musical reaction. Magic—pure and bullet-bound. Capital 3954.

ECSTASY, "Passion & Pain "Ask Me," (prod. by Bobby Martin) (Big Seven, BMI). E&P&P worst production yet, lighting the group's top 10 &c fuse so that they can also explode pop, thanks to Martin's red hot production. Musical search for the right question will be rewarded with a resoundingly positive response from top 40 markers. Roulette 7159.

SLEEPERS, "Sugar Pie Guy, Pt. 1" (prod. by Lee Valentine/VMP Prod.) (Landy/Unichappell, BMI). Combining the street savvy of the doo-wop era with the velvet boogie of a Barry White, this promising male quartet definitely has a winner on their hands. The biggest bushel of "Sugar Pie" power since the Toppers' "Can't Help Myself." Mercury 73164.

ALBUMS

STEPPENWOLF, "Slow Flux." They first thrilled us when they hit with 'Born to Be Wild' in '68, saddened us with John Kay's departure, and now prove to be captivating once again with this reunion. Kay's gravelly lead vocals are way out front, with tenacious group backing especially on "Jeraonga" and the single, "Straight Shootin' Woman." Mums PZ 33093 (Col) (6.98).

MIKE OLDFIELD, "Hergest Ridges." Waves of rich electronic sounds flow over the course of this work, following the fine tradition that Oldfield set with his golden Tubular Bells disc. The classical orientation is stimulating as Oldfield builds and climaxes lovely movements throughout the entire album comprised of one extended selection. Virgin VR 13-109 (Atlantic) (6.98).

ANDY KIM, "Baby I Love You," in '69 and "Be My Baby" in '70. Kim has come back with another single sizzler in "Rock Me Gently," most assuredly a sales spur for this album. This is his first attempt at production and one listen will ascertain the merit of that move. Capital ST-11318 (6.98).

ROGER McGuinn, "Peace On You." Ex-Byrds founder/leader solos for a second time manifesting all the musical magnetism that always attracted listeners. A major portion of the selections are co-authored by McGuinn and Jacques Levy (of "Oh Calcutta" fame) (Please Not) One More Time and the single, "Same Old Sound" illuminate Columbia KC 32956 (5.98).

HITS OF THE WEEK

SINGLES

HOLLIES, "Don't Let Me Down" (prod. by Ron Richards & Hollies) (Famous, ASCAP). Having breathed top chart "Air" for yet another time, this seemingly eternal British contingent follows up their most recent biggie with an Allan Clarke-penned rhythm ballad. Their patented harmonies build into a colossal culmination by song's upper end. Epic B-3009.

REUNION, "Life Is a Rock [But the Radio Rolled Me]" (prod. by Joey Levine, Maxine, David & Paul) (Crazy Chords/Smashing, BMI). Talent responsible for Ohio Express takes chewy rock onto historical turf. Tune is a combination of 47 artists' names, 21 song titles, 7 label logos and assorted rock paraphernalia at super speed! RCA PB-10056.

TAVARES, "She's Gone" (prod. by Dennis Lambert & Brian Potter) (Unichappell, BMI). The Hall & Oates tune gets a righteous reading akin to the spirit in which it was originally penned. Should prove an even stronger entry for them than "Too Late." Powerful song of loneliness unravels as truly going, going, gone! Capitol 3959.

GAYNOR, "Never Can Say Goodbye" (prod. by Mezo Monardo, Tony Bongiovi, Jr. Ellis) (Jobete, ASCAP). The Clifton Davis masterpiece proved a giant for both the Jackson Five and Isaac Hayes in the span of one year. Now Gloria's soulpower is out to prove there's the charm. MOR appeal tops off a total hit! MGM 14748.

ISIS, "Rubber Boy" (prod. by Shadow Morton/Radam Prod.) (Deposit/Wooden Weight, ASCAP). First culling from their strong album is a super edit of the flute-powered LP track. Blazing new trails for female rock bands, Isis sounds equally fine to pop and progressive ears on this masterful concept. The Shadow knows how to do it and does! Buddah 428.

EP & P, "Treasure House" (prod. by EP & P) (Big Seven, BMI). EP & P's best production yet, lighting the group's top 10 &c fuse so that they can also explode pop, thanks to Martin's red hot production. Musical search for the right question will be rewarded with a resoundingly positive response from top 40 markers. Roulette 7159.

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Introducing "Back Home Again"
The new single by John Denver

The second smash single from his big hit album

Featuring: Annie's Song
Thank God I'm a Country Boy • Eclipse
Back Home Again • Sweet Surrender

www.americanradiohistory.com
Atlantic Sweeps FM Airplay Report  
NEW YORK — Atlantic Records continues its strong barrage of airplay and sales, sweeping the top positions on this week's FM Airplay Report. "Tracy Nelson" is the Flashmaker of the Week, while the Average White Band and their debut album for Atlantic comes up as the Sleeper of the Week. Joining Nelson and AWB as Top FM Airplay of the Week is the third-three-record live Emerson, Lake & Palmer album "Welcome Back," on Atlantic-distributed Manticore.

Atlantic also captures the number one and chartmaker positions on the singles chart, with Eric Clapton's "I Shot The Sheriff" on RSO and Aretha Franklin's " Ain't Nothing Like The Real Thing" garnering those slots respectively. In addition, the ELP album and Crosby, Stills, Nash & Young's greatest hits compilation "So Far," are among those albums that are top retail sales for the week.

In crossover news, Eric Clapton, whose "I Shot The Sheriff" jumped to number one on the pop chart this week, is also picking up R&B play, including a number one position at KGFJ in Los Angeles. In addition, Bill Wyman's new single (Rolling Stones) is receiving country play at WBAM in Montgomery, Ala.

Motown Names Belkin Creative Operations VP  
LOS ANGELES — Herb Belkin has been appointed vice president, creative operations of Motown Record Corporation, it was announced by Suzanne de Passe, vice president, creative division.

"This is a strong step in making Motown's thrust in creative directions even more inspiring and effective than it has been up to now because of Herb's experience and the input all of us on the Motown team can expect," Ms. de Passe said.

Belkin's new position will encompass all creative services including A&R, business affairs, artists development, graphic services, advertising merchandising. (Continued on page 68)

Phonodisc Convention coverage begins on page 8

Size of Record Depots. Up by 75 Percent In Discount Centers  
BY GARY COHEN  
NEW YORK — General merchandise stores and discount centers around the country have increased the size of their record departments by 75 percent, according to a study by Chain Store Age. The increase in records, and other variety merchandise lines, comes at a time when the same chains are decreasing selling space for hard lines, soft lines and apparel.

Representative stores of two types were used in the survey: mid-size stores, with 30,000 to 60,000 square feet, and larger stores, with more than 60,000 feet. Included were outlets of McCrory, T.G. & Y., Woolworth, (Continued on page 68)

Beer Named RW Marketing Director; Profera to Head Research Department  
NEW YORK — Record World publisher Bob Austin and editor in chief Sid Parnes have announced the promotions of Lenny Beer to the position of director of marketing and Toni Profera to that of research editor. In addition, Mike Bisker has joined the staff as assistant research editor.

New Duties  
In his new position, Beer will be responsible for coordinating long-term marketing projects for Record World while also assuming the overall coordination of the promotion's department. In addition, he remains as an advisor and consultant to RW's research department, working out of the company's Los Angeles office.

Beer joined Record World in December of 1972 as chart editor, and is responsible for the current chart system, as well as the addition of the R&B LP and Economy LP charts and the expansion of the R&B Singles, Jazz and Pop LP charts.

In her new position, Profera will assume responsibility for and control of all charts. She joined Record World in November of 1970 and was named chart editor in July, 1972.

Mike Bisker joins the RW staff after a year in the market research department of Young & Rubicam. His appointment adds a strong research background to the chart department.

The Tally-MCA agreement renews Tally Records, originally started by Fuzzy Owen in the early '60s. Both Haggard and Bonnie Owens recorded on Tally, but when Haggard signed with Capitol in order to achieve major label distribution, Owen allowed Tally to become dormant so that he could devote himself full-time to management. When Haggard decided to establish his own label early this year, the name Tally was reinstituted, and when the distribution agreement was finalized, it became Tally-MCA. (Continued on page 71)

Casablanca, Warners Sever Distrib. Ties  
LOS ANGELES — Mo Ostin, chairman of the board of Warner Brothers Records, and Neil Bogart, president of Casablanca Records, have jointly announced the termination of their distribution agreement, effective immediately.

Goes Indie  
All future products on the Casablanca label will henceforth be distributed independently of Warner Brothers. However, Warners will continue to ship Casablanca product until such time as Casablanca notifies them that they have geared up to handle prod.

Myrrh Signs Ray Price; Pacts ABC for Distrib.  
WACO, TEXAS—In line with its expansion into country and contemporary music, Myrrh Records has signed top recording artist Ray Price to a major contract, announced Jarrell McCracken, president of Word, Inc., the parent company of Myrrh Records.

New Distribution  
Simultaneously with the Price signing, McCracken announced that ABC Records will distribute nationwide the Myrrh Records Records product, which includes such artists as Danny Thomas, Gene Cotton, Wanda Jackson, Barry McGuire, Second Chapter of Acts, Beautiful Zion Choir, Randy Matthews, Love Song (on the Good News label), Andre Crouch and the Disciples on the Light label. (Continued on page 71)
Ashley Gives Up  
Warner Comm. Posts

NEW YORK — Steven J. Ross, chairman of the board and chief executive officer of Warner Communications Inc., announced that Ted Ashley, chairman and chief executive officer of WCI's motion picture subsidiary, Warner Bros., Inc., has decided to give up those positions, effective January 1, 1975, in order to be free of day-to-day operational and executive responsibilities.

Ashley will continue to be actively involved on a part-time basis in the affairs of Warner Bros. and will serve as its co-chairman under an extended employment agreement for his exclusive services in the motion picture, television and related businesses through September 1980. As of January 1, 1975, Frank Wells, current president of Warner Bros., will become co-chairman of the board and chief executive officer and John Falley will become president, while retaining his present position as executive in charge of worldwide production.

Loudon Wainwright III Set for 'MASH' Role

NEW YORK — Columbia recording artist Loudon Wainwright III will appear on several episodes of the popular television series, "MASH" this fall. Playing the role of Captain Spaulding, Wainwright becomes the first major character to be added to the cast of the show since it went on the air several years ago.

Acting Debut

For Wainwright, this is his first acting venture. His main talents as a singer and songwriter will also be utilized on the show as his character, Capt. Spaulding, tends to express himself through song.

Wainwright has written several songs expressly for the "MASH" episodes, a couple of which will be included on Wainwright's forthcoming Columbia album. The lp, Wainwright's third for Columbia, will also include several numbers recorded live during his appearance at the Bottom Line in New York last week.

HQ, Debut Release

Set by Private Stock

NEW YORK — Private Stock Records, the newly formed independent Larry Uttal-EMI label, makes its product debut with the release of "Touch Too Much" by Atlantic.

It was also announced that the label's new offices are located in the Squibb Building, 40 West 57th Street in New York. The phone number is (212) 541-5720.

Reddy and Anka Set For '75 NARM Meet

BALA CYNWYD, PA.—Jules Malamud, NARM executive director, announced that plans have been finalized with both Helen Reddy (Capitol) and Paul Anka (UA), to appear during the Seventeenth Annual NARM Convention, to be held March 2-6, 1975, at the Century Plaza Hotel in Los Angeles. In making the announcement, Malamud stated that this was the first time two artists of such prestige and standing in the industry had been committed to NARM so many months in advance.

Helen Reddy will appear at the NARM Awards Banquet and Paul Anka at the Scholarship Foundation Dinner.

Alpert Returns to TV

LOS ANGELES — Herb Alpert will return to television for the first time in five years when he will star in the ABC television network special "The Sentry Collection-Herb Alpert and the Tijuana Brass." Alpert will tape the show in London during his current European tour and feature selections from his new A&M album "You Smile, the Song Begins." He will be backed by his nine-man group, the Tijuana Brass. Singer Lani Hall will also be featured during the show.

Atlantic Pacts Migration Records

Canadian record producer Bob Ezrin has formed Migration Records, a singles-oriented label which will aim at streamlined efficiency, channelling major efforts at creative promotion and utilizing AM radio as the prime marketing tool. Migration Records will be distributed by Atlantic and current plans for Migration include recruiting talent from not only Canada but all over the world. The first signing to the label is Gary Banner. Banner's first single on the label is "Baby Baby," pictured from left: Ezrin, Jerry Greenberg, senior vice president & general manager of Atlantic Records; Robert Cooper, attorney for Migration Records; and Dickie Kline, npp promotion director for Atlantic.

Tom Cossie Named RCA Promotion VP

NEW YORK — The appointment of Tom Cossie as division vice president, promotion, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.

In making the announcement, Kiernan said: "In the approximately five years Cossie has been with RCA Records, he has continued to demonstrate that he is one of the most able and dynamic leaders in the field of promotion. This appointment is a quite natural recognition of his contribution to RCA Records and the recording industry as a whole."

Major Contributions

Kiernan noted that Cossie has made a major contribution to the effort which concluded in RCA's having the best sales period in its history in the first six months of 1974, and that Cossie's direction of his field promotion activities had contributed strongly to a major resurgence in country, pop and r&b albums and singles, and (Continued on page 68)
This baby's a hit! Too.

The new album. It contains "Beach Baby"... the summer single. By a group so fresh, distinctive and inventive that there's no denying their name... The First Class.

The First Class. There's no denying their name.
Lance Freed:

A Music Man to His Bones

LOS ANGELES—Lance Freed, the newly named executive director for Irving/Almo Music, is one of the original members of A&M Records and also the youngest executive ever to run the company's publishing division.

Freed joined A&M in November, 1966, when the company was located at 8255 Sunset Blvd. He moved into the present A&M location on the old Charlie Chaplin movie lot in Hollywood, California. Freed then began working in the international division and was selected shortly afterwards to initiate one of the first college departments in the record industry.

After several years of pioneering in the college market, Freed served as assistant to Jerry Moss before joining Irving/Almo in 1973 as president and chief executive officer. He has worked closely with Bill Freiden, Irving/Almo's chairman of the board, and has been instrumental in the company's success.

Freed's professional career began in 1965 when he joined the Columbia Records promotion department as a junior executive. He later moved to Elektra/Asylum Records, where he worked as a junior executive and then as a senior executive, overseeing national promotions.

In 1969, Freed joined CBS Records as an assistant to the president of the company's west coast office. He later became president of CBS Records and was instrumental in the company's success.

Freed joined Irving/Almo in 1973 as president and chief executive officer. He has been instrumental in the company's success.

Joining Janis

On hand to congratulate Columbia recording artist Janis Ian after her show-stopping performance at the recent CBS Records Convention in Los Angeles were (from left) Goddard Lieberson, president, CBS Records Group; Charles Koppelman, vice president, CBS National Records; Alan Grant, Columbia Records; and Irwin Segelstein, president, CBS Records.

Wherehouse Moves HQ

GARDENA, CALIF.—Leon C. Harstone, president of the Wherehouse, has announced the relocation of the firm's headquarters from Torrance, Cal. to new offices here. The new central office and warehouse for the Wherehouse is located at 610 S. Spring Blvd., Gardena, Calif. 90249. The new telephone is (213) 538-2314, with the change effective immediately.

Sept. Is Motown 'Anthology Month'

LOS ANGELES—September has been designated "Anthology Month" at Motown Records. It was announced by the label's national sales manager, Mike Lushka. Motown has now released, each an approximate year study in pictures, words and music, on Marvin Gaye, the Temptations, Diana Ross & The Supremes, Smokey Robinson and the Miracles, Jr. Walker, Gladys Knight and the Pips, Martha Reeves & the Vandellas and the Four Tops.

Sales Success

Since the series was introduced in late 1973, with the release of The Temptations package, the Anthology series has been a sales success, the label reports. The two and three record sets, each containing a full color descriptive booklet featuring pictures and the highlights of each artist's career, and are all specially priced for the consumer. The eight sets have sold in excess of 900,000 units.

Ad Support

Special radio spots, placement of timebuys, window streamers, newspapers and magazine advertisement and a special display wire rack are all part of the campaign that is designed to penetrate to the consumer. The marketing campaign's objective is to aid the retailing arm of the industry by creating the customer demand. Anthology Month at Motown will be supported by Motown's sales, promotion and publicity departments in full strength to cap the most successful sales concept conceived by Motown's creative division.

B’ville Inks Cavaliere

NEW YORK—Albert B. Grossman and label chief Paul E. Fishkin have announced the signing of Felix Cavaliere to a long term recording contract with Bearsville Records. The addition of Cavaliere marks the first signing to the label since its initial artist roster was set in 1971.
Donny & Marie Osmond.
"I'm Leaving It (All) Up To You"

It's Gold Meets Gold As Donny & Marie Join Forces.
"I'm Leaving It (All) Up To You" (M 14735) is a smash single and now, the two solo "Hit-Makers" get together on a brand new album with more songs from their hearts. Donny & Marie Osmond—together for the first time.
Phonodisc Product Presentations Promised a Prosperous New Release

By ROBERT ADELS

SAN DIEGO — Three separate product presentations at the Phonodisc Sales Convention (21-24) gave the conventioners a taste of the new releases as well as the groundwork for mental enthusiasm. Each effectively produced audio-visual show spotlighting the new releases on United Artists, Polydor and MGM vividly revved up the psyches of all concerned to maximize each album's acceptance in the marketplace.

UA Product

Bob Cato produced the first presentation, based around the theme "UA Cooks." There was a minimum of narration here and in general, the music was used to speak for itself. The production climaxed with a number of highlights from the long-awaited Joel Dorn-produced Don McLean album "Lonesome Brother." Other September releases included the Electric Light Orchestra's "Elrodado," Cornelius Bros. & Sister Rose's "Got to Testify" as produced by Bob Archibald, a country release from Slim Whitman called "Happy Anniversary" and Blue Note albums from Bobby Hutcherson ("Cirrus") and Duke Pearson ("It Could Only Happen With You," featuring some of Flora Purim's earlier vocal renditions of standards).

Several “best of” collections were announced, including two-record sets from Bobby Goldsboro ("10th Anniversary Album") and "The History of the Bonzos," a compendium from English rock spoofers, the Bonzo Dog Band. In the “Very Best of . . ." series are new offerings from Bobby Vee, the Fleetwoods, the Hollies, the Ventures, Jay & the Americans, Ricky Nelson and, as purchased from the Scepter catalog, B. J. Thomas and Dionne Warwicke.

Future Releases

Other soon-to-be-released product unveiled in the presentation included: "Tina Turns the Country On!" with Tom Thacker producing Ms. Turner singing songs ranging from Hank Snow to James Taylor; the new Nashville package from Charlie Louvin, "It Almost Felt Like Love," and an album of current standards from Ferrante & Teicher as (Continued on page 20)

Live Shows at Phonodisc Meet Put Emphasis on New Talent

SAN DIEGO — The 1974 Phonodisc Sales Convention gave many in attendance their first shot at seeing those new acts on which Polydor Inc. and UA hang many of their hopes in the immediate and long-range future. A broad spectrum of artists were showcased at a series of productions during the four-day meet.

Country Show

The first live offering was a combined label country program. Veteran performer Don Gibson (MGM/Hickory) led off the show and featured his recent hits like "One Day at a Time" and "Touch the Morning." Backed by a band that often drifted into a jazz feeling, the writer-performer did go all the way back to the late '50s for several of his earliest hits (like "I Can't Stop Loving You"), but received his most enthusiastic response from the conventioners for his more current fare.

Calico, Sunday

The evening was then taken over by two new UA acts. The first was Calico, a six-member band from Texas. Perhaps the only country act to make use of a mellotron, the progressive and young contingent proved able interpreters ("Listen to a Country Song") as well as originators ("Come on Down to Texas" and "September Tears"). Their material and level of performance have much to offer as a crossover band. Sunday Sharpe closed the show, backed by Calico. Opening with Brenda Lee's "Sweet Nothing's" and closing with her new single answer disc to the Paul Anka hit, "I'm Havin' Your Baby," she proved a bubbly and spritely thrill in the more conventional Nashville groove.

Blue Note Night

A late-night Blue Note jazz affair offered a mellow setting for the keyboard fireworks of Gene Harris. Although a mainstream veteran, Harris' ease in relating to the kind of fusion that is presently taking place in all realms of contemporary music has led him into the development of a new style which could make him as important a force in today's jazz market as Billy Preston is to rock.

Baron Stewart

On a still more intimate and private level, Baron Stewart appeared for a short set to break up (in more ways than one) a UA promotion meeting. The singer-songwriter guitarist and pianist has the supreme confidence of a Billy Joel, the storytelling abilities of a Harry Chapin and the outrageous sense of humor of a Loudon Wainwright III, all molded into one brilliant package. His "Song of the Extradition," which dealt with male aggressiveness in matters of the heart (and other places), took the audience by storm. He is one UA act to watch particularly closely.

Sami Jo

The banquet gala which brought the major part of the convention to a close (23), saw Sami Jo (MGM/South) and Vernon Burch (UA) light up the stage. Currently bulleting with her "Tell Me a Lie" follow-up, "It (Continued on page 27)
Brownsville Station

Latest Album
"School Punks"
On Big Tree Records
Distributed by Atlantic Records

Management by Al Nalli
Bookings by Premier Talent
Which way is rock going to roll?

Find out next week.

Don Oriolo Joins 20th Century Music

Don Oriolo has a diversified background in the music industry, which includes writing, producing and arranging. He entered the field some ten years ago at the age of seventeen as a writer with Mills Music. In 1969 he was tapped by Mercury Records, also in Manhattan, to work in artist relations and do some producing. Two years later Oriolo joined Jerry Weintraub's Management III as a publishing representative and as a producer. In December of 1972 he was named executive assistant to Johnny Bienstock, president of RSO Records, with duties that included professional management.

CBS to Distribute 'Rock Dreams' Book

In a special arrangement with Popular Library, CBS Records will distribute a new book, entitled Rock Dreams, through record retail outlets throughout the country. The book consists of a series of drawings by Belgian artist Guy Peellaert with captions by British rock critic Nick Cohn, who collaborate to create a half-fact, half-fantasy history of rock & roll.

Increased Press Run

Popular Library, a contemporary publishing wing of CBS has already increased its initial press run from 35,000 to 175,000 copies in response to the requests for the book.

The book is in an all-color, 9" x 12" format, and sells for $7.95. CBS Records will be placing the book in record stores in every major city, alongside the other CBS Records-distributed publications such as Rolling Stone and National Lampoon.

PIP Distributes Groove Merchant

WODDURY, N.Y.—Ira Moses, president of PIP Records, a division of Pickwick International, Inc., in conjunction with Sonny Lester, president of Groove Merchant Records, has announced the signing of a long-term, exclusive agreement under which the Groove Merchant jazz label will be distributed worldwide by PIP.

Under the new distribution agreement, Groove Merchant will begin an extensive recording and promotional campaign. Jazz greats Lionel Hampton, Buddy Rich, Teddy Wilson and Zoot Sims will record a two album set in September prior to leaving for Europe on tour.

SG/CP Print Deals

NEW YORK—Screen Gems/Columbia Publications has acquired the sheet music rights to the entire library of Neil Diamond's Prophet and Stonebridge Music, it was announced by Frank Hackinson, vice president of the music print division of Columbia Pictures Industries, Inc.

Additionally, SG/CP has acquired print music rights (sheet, folio and educational) for Buddha Music's publishing firm, Kama Sutra.

Island Pubberies Tap Fred Goodman

LOS ANGELES—Walter Schaefer, president of Ackee Music Inc. and UFO Music Inc., has announced the appointment of Fred Goodman to the position of professional manager for the companies. In this capacity, Goodman will exploit the firm's catalogue which includes works by Russ Ballard, Jim Capaldi, Colin Horton-Jennings, Cat Stevens and Steve Winwood among others. In addition, Goodman will assist Schaefer in expanding the catalogue.

Don Oriolo

Oriolo has a diversified background in the music industry, which includes writing, producing and arranging. He entered the field some ten years ago at the age of seventeen as a writer with Mills Music. In 1969 he was tapped by Mercury Records, also in Manhattan, to work in artist relations and do some producing. Two years later Oriolo joined Jerry Weintraub's Management III as a publishing representative and as a producer. In December of 1972 he was named executive assistant to Johnny Bienstock, president of RSO Records, with duties that included professional management.

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"THE BITCH IS BACK"

A NEW SINGLE ON MCA RECORDS.

MCA-40297

FROM CARIBOU
John Scher: The Theater of Rock Promotion

By IRA MAYER

John Scher first started working part-time for Otto Sternberg’s Monarch Entertainment Bureau at the age of 17. He promoted some college concerts using contacts he established while at Monarch and eventually, when Sternberg retired, took over the company. After a year and a half partnership with Al Hayward, Scher purchased full control of Monarch. Scher is now 24. In this Dialogue he discusses the working of a market just developing—its hassles and joys of big-name concert promotion and production, and the future of pop festivals.

Record World: Let’s start by defining the venues out of which you are currently operating.

John Scher: It’s very simple. The Capitol Theatre in picturesque Passaic, New Jersey, which has been very, very successful in the last year, has finally really established itself as an important medium in its own right. We’re doing our third series of concerts at Roosevelt Stadium in Jersey City, which we are in the midst of now, and for this year it holds thirty thousand people. We have had the Allman Brothers, and Eric Clapton there this year, who have sold out, and a Seals & Crofts, Maria Muldaur, Souther, Hillman, Furay show which did well; and we’ve had the Grateful Dead, Crosby, Stills, Nash & Young, the Beach Boys and the Eagles.

Also this summer we opened up a balcony on the boardwalk in Asbury Park, New Jersey, which holds about four thousand people, and there’s a balcony up top for the kids to sit, and a dance floor on the bottom. We’re doing shows weekly there, occasionally during the middle of the week. We’ll probably continue doing shows about once a month during the winter down there. It’s been very successful so far—a lot of our audience from the northern New Jersey area tends to migrate down to the shore during the Summer, so it’s been successful, and it’s given us an opportunity that we’ve never had during the Summer to play the middle headliners and the small headliners that really don’t get an opportunity to work very much during the Summer because all the big, giant acts are out. It helps to cultivate an act into a headliner in your area. Those are the three major venues in Jersey that we’re promoting. We’ll also do a fair amount of concerts in upstate New York, at Syracuse War Memorial, the Dome Arena in Rochester, and we’re going to start doing some concerts in Albany, New York.

I try very hard to try to keep the venues I work in as artistically plausible as possible. Unfortunately, very often because of the monies that the acts are demanding, it becomes a necessity to go into a larger hall than you’d like to. Then the real job of a producer becomes to try to make that large venue work. I think Roosevelt Stadium, for example, works tremendously for what it is; much better than a Madison Square Garden, much better than a big indoor arena because of the nature of the place you can do things that you simply can’t do indoors. Where at the Capitol we’ll run a Marx Brothers film or a Flash Gordon film, which is very nice, at Roosevelt Stadium between acts you can do a spectacular fireworks display; you can have a highwire act, you can have a trampoline act, you can do things that you normally can’t do inside. Instead of somebody walking on stage and saying, “ladies and gentlemen, Eric Clapton,” you can light his name up in the sky in fireworks. It adds a different dimension, and I think the kids get off on it. There are definitely some drawbacks to doing shows outdoors, but, unfortunately, I think the large outdoors and the large indoor concerts are here to stay, because the economics of the business.

RW: What pet peeves have developed in the process of your evolution as a promoter?

Scher: Acts that don’t feel they have a responsibility to their audience, that don’t really give the audience what they’ve paid for. An act that charges a very, very large guarantee, forces a large ticket price, and gives the kids a shitty show—plays an hour, doesn’t play their hits.

I guess my next biggest pet peeve, which is one that absolutely galls me, is the evolution of the power-monster on a lower level of production—the guy who runs the T-shirt concession for X band, the truck driver, one of the roadies who will demand so much of you, personally...this kind of food, that kind of drink, do it this way, do it that way/I don’t care if I’m ininconveniencing you. I’m not trying to degrade those people—they’re very, very important to the production, especially the roadies, and I go out of my way to treat them well, to make sure that they’re fed and they’re as comfortable as they possibly can be. But power-wielding—you know, “You don’t do it the way I want you to do it, such and such an act isn’t going on stage.” What right does a roadie, what right does a T-shirt man, have to say that the act they work for isn’t going to go onstage if I, the producer of the show, don’t do what they tell me. And it’s gotten very out of hand and very nasty. You talk to the act or the manager and they say, “Oh, well our guy was wrong, and there’s no hard feelings.” But it takes a great deal out of you. I’ve recently seen some contract riders on very, very big acts that are most reasonable, that are maybe five, six, ten pages long, but are asking for things that are necessary for the production of that show. Alice Cooper, for example—I’m not trying to be too prejudiced—really asked for a very reasonable amount of things. It’s a very bizarre presentation, obviously, but they don’t really ask for anything out of the way, they don’t ask for their meal to be served on linen and on china, backstage at a War Memorial. They deal with the realities. I don’t want them not to be able to eat well, but the practicality of the thing is that we’re running a concert, not a bar mitzvah or a wedding. Fortunately, this year, it’s been getting somewhat away from that with some of the large acts. They’re asking for things that cost a lot of money, but they’re being very practical. If you have fifty people on the road with you, you need a bus to pick you up at the airport.

"...I think the large outdoors and the large indoor concerts are here to stay because of the economics of the business."

RW: Isn’t that part of what brought Bill Graham to close the Fillmore down?

Scher: I guess—I never heard him talk about that specifically. I think on a higher level, I mean the lack of appreciation of the act. They have very little appreciation, I can’t deny that. Unfortunately, I will never fool myself that the Capitol will ever become the Fillmore. It’s not in New York, it’s in New Jersey, and I’m aware of that. The act never really has to play the Capitol Theatre; they had to play the Fillmore. There was really very little choice. They were very unappreciative of Bill and what Bill created there for them. It struck home a little bit harder. With me, they’re very unappreciative, but they don’t have to play the Capitol, so, to an extent, all right, in a way they’re doing a favor just by being there. If it’s done well and they come back, great. Whereas with Bill, they always came back, and they just didn’t show appreciation when they did come back, with me, some of them don’t show appreciation by not coming back.

There are acts—Seals & Crofts, a perfect example—I don’t mind citing Graham at all. I played over fifty or sixty times when they were small, before I ever had the Capitol. Seals & Crofts are a very big act now, they took a long time to make it, and I wish them very well because of it. They stuck to it, and they deserve all the success they got. But unfortunately, there are some people, like myself, who played them an incredible number of times. I think I have fourteen or fifteen

(Continued on page 63)
<table>
<thead>
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<th>SINGLE PICKS</th>
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| **DEAD**—Grateful Dead 45-03<br>
**U.S. BLUES** (prod. not listed)<br>(Ice Nine, ASCAP)<br>First cut from their "Mars Hotel" set is a strange flag-waver. Socio-political rock places Uncie Sam in an r&r suit—colored red, white and blue. |
| **EARTH, WIND & FIRE**—Columbia<br>3-10026<br>
**DEVOTION** (prod. by Joe Wissert & Maurice White)<br>(Sugartime, BMI)<br>Speaking of the metaphysical in soft funk terms, the visual act delivers a substantial soul ballad devoted to breaking them as a major top 40 commodity. |
| **DYNAMIC SUPERIORS**—Motown M1324F<br>
**SHOE SHINE** (prod. by Ashford & Simpson/<br>Hip-$HOP & Silk Prod.) (Pick-O-Viol, ASCAP)<br>Reminiscing about pre-inflation days, song and production hang the expense in getting its love lyric across. A super, super ballad awaiting pop/soul crossover. |
| **ED MUNTER**—20th Century 2131<br>
**SPIRIT OF AMERICA** (prod. by Chuck Blare &<br>Jim Ed Norman/Spirit of America Prod.)<br>(Carr, BMI)<br>Gerald Ford hasn't been in office long enough for us to assess the relevancy of "Happy Days Are Here Again." "I'll then, this subtly patriotic peal will do nicely. |
| **GABRIEL KAPLAN**—ABC 12027<br>
**DE AMERICANS** (prod. by Gabriel Kaplan &<br>Sandy Yaguda) (Mellow Roll, BMI)<br>By waiting just long enough for the Byron MacGregor original to fade from sight, Gabe pulls off the perfect spoof. Hard sell comedy with guffaws galore. |
| **STEPHEN MICHAEL SCHWARTZ**—RCA PB-10049<br>
**ROCK ME AWAY** (prod. by David Kershbaum)<br>(ABC-Dunhill/Speed, BMI)<br>Using a middle name to differentiate himself from B'way's reignig giant, this Schwartz debuts as an impressive singer/composer. It's "up, up" for "Away." |
| **WHISPERS**—Janus 244<br>
**WHAT MORE CAN A GIRL ASK FOR?** (prod. by<br>Baker, Harris & Young) (Blackwood/Golden<br>Fleece, BMI)<br>A strong across-the-board game plan from the act's "Bingo" album. Felder/Harris tune sets the r&b vets up for some fine Philly soul action and answers. |
| **NINCHUKS**—Bryan 1008<br>
**BRUCE LEE'S RETURN OF THE DRAGON**<br>(prod. not listed) (Sonorada, BMI)<br>Strongly effective electronics meld with the mysterious Orient to create an instrumental in the Kung Fu genre. Movie idea should easily chomp it to the discs. |
| **GENE REDDING**—Haven 7003 (Capital<br>BLOOD BROTHERS** (prod. by Dennis Lambert &<br>Brian Potter) (ABC-Dunhill/One of a Kind, BMI)<br>Follow-up to "This Heart" combines the urban consciousness of "Livin' for the City" with the feel and beat of "Half Breed." Title lp track is in the hit vein. |
| **TOM JONES**—Parrot 5N-40080<br>(London)<br>SOMETIMES 'BOUT YOU BABY I LIKE** (prod. by<br>Gordon Mills) (Colgems/Glory, ASCAP)<br>Tom takes the uptempo happy route that first saw him with what's New Pussy-Cat." His handling of the Richard Supa song should spread the smiles around. |
| **VICKI BRITTON**—Bell 45-604<br>**IN ANOTHER WOMAN'S ARMS** (prod. by Al Copps/<br>Blue Monday Prod.) (Sorayada, BMI)<br>Lady who took "Flight 309" to many hit places will travel still further with this Cher-like storysong. Her vocal confidence wraps up a stellar production. |
| **HENRY GROSS**—A&M 1613<br>**MEET ME ON THE CORNER** (prod. by Terry Cashman &<br>Tommy West/Cashwest Prod.) (Sweet City<br>Song, ASCAP)<br>Internationally known via the original Lindisfarne treatment, this beauty of a song should now make it on these shores thanks to Henry's super Americanization. |
| **CHUCK JACKSON**—ABC 12024<br>**TAKE OFF YOUR MAKE-UP** (prod. by Steve Barri)<br>(Bullit-Proof, BMI)<br>The 13-year soul veteran has his most attractive offering here since "Any Day Now." Uptempo goodie urges naturalness, and that's exactly what he exudes. |
| **FRED WESLEY & THE JBs—People 643<br>**ROCKIN' FUNKY WATERGATE** (prod. by<br>James Brown) (Dynatone/Belinda, BMI)<br>"Pass the Peas" men have done the seemingly impossible—making a new dance out of a political scandal. But it sure does work, and all the expletives are positive. |
| **MOMENT OF TRUTH**—Roulette 7158<br>**YOUR LOVE** (prod. by Red Whirelaw &<br>Norman Berger)<br>(Big Seven/Seals, BMI)<br>East coast r&b breakout has a Spinners sound that should meet with strong national acceptance. Act makes every moment count to assure them chart love. |
| **DON C. DAVIS**—Renegade 5616<br>**WOMAN WITH CHILD** (prod. by J. Giblal)<br>(Angel Prod.) (Fairway, BMI)<br>Paul Anka's natal breakthrough smash has made this a pregnant time for a ballad in the ("You're Havin' My Baby" style. MOR beauty goes all the way for top 40 action. |
| **FALLENROCK**—Capricorn 0211 (WB)<br>**SHES A MYSTERY** (prod. by Johnny Slate, Larry<br>Merley/Windchime Prod.) (Windchime/Tree, BMI)<br>New act for the Macon concern gets into a folk-rock zone all their own, although somewhat in the CSN&Y groove. Musical roadsign for AM and FM markets to heed. |
| **CHARLIE DANIELS BAND**—Kama Sutra 595 (Buddah<br>LAND OF OPPORTUNITY** (prod. by Charlie Daniels/<br>Dan Rubin Prod.) (Rado Doro/Kama Sutra, BMI)<br>Gut level song of injustice deals with the reality that might still makes right, and money is often just that. Well-told story with a deft, gesticulating hand. |
| **NEW COLONY SIX**—MCA 40288<br>**I DON'T REALLY WANT TO GO** (prod. by Rodney<br>Dillard/Int'l Record Prod.; N. Mallin & J. Joffman<br>(UA, ASCAP)<br>Evoking the spirit of "Put Your Hand in the Hand" on a purely secular level, this sound symphony of rejoicing in song achieves its goals in thought and deed. |
| **DOUG DILLARD**—20th Century 2123<br>**YOU DON'T NEED A REASON** (prod. by Rodney<br>Dillard/Int'l Record Prod.; N. Mallin & J. Joffman<br>(UA, ASCAP)<br>Former NY rock radio personality rumored to be returning via a new FM outlet narrates this love/peace ode for a post-Nixon '74. Demographically powerful lady. |
| **ROSKO**—A&M 1619<br>**SHE (POWER TO BE** (prod. by Rosko Prod.)<br>(Rosko/Ginsing/Medallion, ASCAP)<br>Former NY rock radio personality rumored to be returning via a new FM outlet narrates this love/peace ode for a post-Nixon '74. Demographically powerful lady. |
| **JACK AND THE GIANT KILLERS**—<br>UK 5N-49025 (London)<br>**SOMEBODY'S BEEN SLEEPING IN MY BED** (prod. by<br>Jonathan King) (Gold Forever, BMI)<br>Man who first put the "oooa" in the "chooqa" now pours the "fee, fie, fo, fum" over the song first charted for 100<br>Proof in '70. A sleeping giant of a hit! |
| **FREE SPIRIT**—Chess 2154<br>**LOVE YOU JUST AS LONG AS I CAN** (prod. by<br>Bobby El/W MOT Prod.) (W MOT/Fridays Child, BMI)<br>Taking the message of "Be Thankful for What You Got" one Lovestep further, new act has a disco discovery that's surely spiriting towards major r&b chart status. |
| **HYLA PARKER**—Cheri 501<br>**RECOMMENDATION** (prod. by Ted Drell/Drill/Bergman<br>Adventures) (Free Enterprise, ASCAP)<br>First release from Boo Frazier's new indie is a smooth soul outing for a debuting thrus. Strong Richard Landis arrangement makes happiness a single named "Joe." |
Charles Sherrell has super soul talent behind his first album, "Sweet Charles" (PE 6603), featuring his single release, "SOUL MAN" (PE 639). So with the genius of the Godfather of Soul, James Brown, doing the producing and guys like Fred Wesley doing the arranging, this hot young talent is on his way to making it.
ALBUM PICKS

TERRY SYLVESTER
Epic K5 33076 (5.98)
Holm's high harmony vocalist solos for the first time, showing all the talent he has displayed as a group member and more. His sweet vocal quality is enhanced by symphonic arrangements, especially lovely on "Pick Up The Pieces Again," "It's Better Off This Way" and "Make My Day." A simply wonderful album!

I SURVIVE
ADAM FAITH—Warner Bros. 55 2791 (6.98)
With many accomplishments to his credit (including the production of the Leo Sayer and Roger Daltrey albums) Faith returns to recording ably abetted by David Courtney, Ritchie Blackmore and Paul McCartney. Already an English smash, "Foreign Lady," "Star Song" and the title tune are talent testaments. With Faith you don't need hope and charity.

THE MIGHTY MIGHTY DELLS
THE DELLS—Cedar CA 60030 (Chesney/Janus) (6.94)
Consistently selling r&b vocalists continue in their hit-making vein here. Soul saturates the grooves as their smooth vocals glide through each tune, with special appeal on "Bring Back The Love of Yesterday" and the single, "Learning To Love You Was So Easy." Mighty swell Dells!

INSIDE
EDY—Janus JLS 3062 (6.94)
Four German musicians (whose efforts were previously available on an import set) dispense their hard rock rhythms on a Stateside label. Their style, although heavy metal, remains tight and cohesive, as they dexterously switch from electrically energetic passages to symphonic movements with grace. "Future City" and "Up and Down" are the set sparklers.

GROOVERS PARADISE
DOUG SAMH—Warner Bros. BS 2810 (6.98)
Long standing rock figure makes his Warner Brothers debut with his Tex-Mex trip, including former Creedence Clearwater Revivalists Doug Clifford and Gus Cook. The album is musically tight and cooking, with the countrified rockers "Just Groove Me" and the title track spotlighting. Sure to garner FM attention.

BLUE JEAN COUNTRY QUEEN
LINDA HARGROVE—Elektra TE-1013 (6.98)
New country breed emerges with renewed spirit and dimension. Programming possibilities for Miss Hargrove's first extend way beyond country classifications, especially with "Lonesome City Blues," "Keep Me Warm" and "Where Do I Begin." With tasty Pete Drake production, Music City's finest are all at their best.

HORSE OF A DIFFERENT FEATHER
DIANA MARCOVITZ—Columbia KC 33063 (5.98)
Uniquely unusual vocal and musical style marks Ms. Marcovitz' Columbia debut. The musicianship is cohesive and Ed Freeman production merits praise, with programming possibilities lying in FM segues. Humor is prevalent throughout, especially evident on forty-esporte "The One and Only Cowboy Song" and Randy Newman's "Love Story.

MARSHA REEVES AND THE VANDELLAS ANTHOLOGY
Malown M7-77882 (7.98)
Come and get great musical memories, as the trio that held us captive in the sixties sounds as wonderful now as they did then. A compelling compilation, ranging from "Come and Get These Memories" and the thumpin' "Heat Wave," "Dancing in the Streets," and on to the rhythmic "Ready for Love."

GOOD DAY
LIGHTHOUSE—Polydor PD 6028 (6.98)
Additional personnel as well as some inter-group role switching gives Lighthouse a "new face." The quality is still top-notch, with the assemblage taking a funkier turn this time out. Jim lenner production smiles as always; group harmonies are stronger than ever, as evidenced by "Be Here Now" and "Going Downtown."

TEASIN'
CORNELL DURTEE—Atlantic SD 7311 (6.98)
Cornell Dupree has, for some time now, enhanced many a fine album with his agile guitar expertise. On his Atlantic premiere Dupree is out front with the embellishments coming from other sessions. Whether funkily electronic as on the sultry title track or rhapsodically impassioned as on "Blue Nocturne," Dupree's de tops!

DO IT BABY
THE MARACAS—Tama Te-32453 (6.98)
Their current title track single is an r&b smash with pop inroads cookin' up a storm, and it's their first biggie since Smokey's departure. If those elements alone do not ensure the album's success, the delightfully gentle material included in the package certainly does.

MERL SAUNDERS
Fantasy F-9460 (6.98)
Primarily a jazz keyboardist, Saunders became well-known to the rock community through performing and recording with Jerry Garcia. This latest solo offering shows his jazz roots blossoming rock buds. Fmers could fare well by programming, with "It's Cheaper to Keep Her" and "Wondering Why" being the packaging gems.

SOUTHPAW
MICHAEL WENDROFF—Ruddock BDS 5409 (6.98)
On this, his second album, Wendroff's interesting melodies are supported by the superb production capabilities of Lewis Merenstein and Ralph Moss, the latter contributing the engineering chores as well. Merenstein and Moss add just the proper touches to the selections, as can be witnessed by "Here We Are" and "Empty Beaches."

CARAVAN & THE NEW SYMPHONIA
London PS 650 (6.98)
After garnering airplay as an import item, the disc is now available as an American release, providing a fine combination of sounds. The classically-orientied quintet teams up their electronic expertise with the orchestral style of the New Symphonia to form an interestingly exciting set, highlighted by "The Love in Your Eye."
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The Record Breakers:
Scott Shannon & WMAK's Record Research
By LENNY BEER

NASHVILLE — WMAK has helped Nashville become one of the nation's key markets for testing and breaking new records thanks to the ear of program director Scott Shannon and to the research systems that have been developed by the music department at the station.

Although the Nashville market has long been considered a country music haven, WMAK is a pop station looking for pop product, and Shannon is quick to point out that they still have not played Billy Crash Craddock (ABC), currently a top country crossover, in emphasizing that point. What they do play is approximately 36 records, 30 with numbers and additions numbering between 0 and 5 new records, chosen each week at their Monday music meeting. But the story of the meeting itself can only be understood when we back-track to the work that goes into getting there.

The research for the station is done by Shannon, Coyote McCloud (former PD at WQOW and now music director at WMAK) and Nancy Solinski. Their basic goal, as stated by Shannon, is to find a "record with a handle," one which its audience will react to in 5 to 10 days. This reaction is determined in four ways:
1) Phone call response from the listeners.
2) Personal response from key listeners used by the station for each record: sort of a projectable mini-matrix of their audience.
3) "Man-in-the-street" interviews that the station conducts.
4) Store calls not necessarily made to all the stores in the area or to the largest volume movers

in a market which moves between 7,000 and 10,000 records on a big hit, but to stores Shannon refers to as "typical of his audience cross-section."

Furthermore, before the meeting, the research staff checks on all reports given to them by promotion men, checks records which are moving and showing potential in smaller markets (Shannon points to Montgomery, Alabama and Lexington, Kentucky as keys for himself), reads all the national trades and tip sheets, and determines the status of every record they are playing.

KSLQ Celebrates Second Birthday

ST. LOUIS—KSLQ-FM is celebrating its second birthday with a party, promotions, an album giveaway and personal calls from recording artists.

The station, which has established itself as a top rocker in the area, will also be distributing a birthday album with pictures of all station personnel including PD Gary Bridges and MD Johnnie King.

Shadie Stevens Named KMET PD

LOS ANGELES—Shadie Stevens has been named director of programming and operations of KMET-FM, announced L. David Moorehead, vice president and general manager of KMET. The appointment is effective immediately.

The music meeting itself is held in conference by phone with WKGN in Knoxville, Tennessee and WERC in Birmingham, Alabama. Shannon states that usually each station is testing one record and reporting on its progress. However, it should be emphasized that although there is an involved research system used to evaluate and search for product, Shannon deserves much of the credit himself because he listens to the music and has a knack of finding the hits and, most importantly, playing them. His ear is credited by the industry for jumping first on singles by Olivia Newton-John ("I Honestly Love You"), Dave Loggins ("Please Come to Boston"), Jim Stafford ("Midwood Weed") and Grand Funk ("The Loco-Motion").

WMAK is included in the list of "record breakers" because of its unique attitude towards listening to the music, watching smaller markets, being aware of the national picture and being in direct contact with its market.

Gotham to Get New Progressive FMer

NEW YORK — After seventeen years as a classical station serving the New York metropolitan area, WNCN-FM will change its format to that of a progressive rock station on October 5. Pending FCC approval, the call letters will be changed to WQIV. Program director under the new format will be Larry Miller.

Buckley's Stand

The announcement was made last week by William F. Buckley, Jr., chairman of the Star Broadcasting Group which purchased the station in May, 1973. According to Buckley WNCN income has not been enough to cover expenses. He called the format change "a disappointment both professional and personal" and stated that he has "no intention whatever of listening to it ever under the new format."

Buckley also stated that he hoped the station would give its classical collection to a non-commercial station in the area.

(Continued on page 63)
A&M Taps Two
LOS ANGELES—Harold Childs, vice president of promotion for A&M Records, has announced two additions to his staff, effective immediately.

Peter Mollica has been named the new promotion representative for the New York region. He was formerly the New York promotion representative for MCA Records. Mollica is replacing Lenny Bronstein, who was recently appointed promotion man for the San Francisco region.

John Ferrer has been named the new promotion representative for the New Orleans, Louisiana, region. He had formerly worked for All-South Distributors. Ferrer is replacing Al Moinet who was recently promoted to southern special projects coordinator.

DiscReet Sets Fall Release
LOS ANGELES — Herb Cohen, president of DiscReet Records has announced the company's Fall release. According to VP Harold Berkman, the company is doing a major campaign thrust on all its product, with heavy support for Frank Zappa, Ted Nugent and Tim Buckley who are all set to embark on major tours.

The albums scheduled for release on September 13 include a double album from Zappa, called 'Zappa/Mothers-Roxy and Elsewhere,' a Ted Nugent and the Amboy Dukes disc entitled 'Tooth, Fang and Claw,' and a new Tim Buckley album, "Look at the Fool.'

Also, scheduled for October is an album by Kathy Dalton, which is a repackage of her last lp, with the exception of the inclusion of her latest single and title song, "Boogie Bands and One Night Stands.'

Beltran to Address B'nai B'rith Group
NEW YORK — Ken Rosenbloom, vice president of programming for the Music & Performing Arts Lodge of B'nai B'rith, has announced that Gil Beltran, president of Polydor Inc., will address the Lodge at its first meeting on Monday, Sept. 9, 1974. The meeting will take place at the Central Synagogue, 123 E. 55th St., in New York with a buffet starting at 6:00 p.m. and the meeting at 7:00.

Ronnie Lippin to MCA
LOS ANGELES—Ronnie Lippin has joined the staff of MCA Records, Inc. as senior publicist and writer for the company's publicity and artist relations department, it was announced by Joan Bullard, director of the department.

PB Meets the PM

20th Music Inks Bravin
LOS ANGELES — Herb Eiseman, president, 20th Century Music Corporation, has announced the signing of Dan Bravin, Israeli-born singer, to a pact in association with Kittyhawk Music, owned by Dan Dalton.
Phonodisc Product Presentations

(Continued from page 8)

produced by George Butler, "Beautiful . . . Beautiful." New product from the U.K., in addition to the forthcoming ELO and Bonzo packages, include "Eddy and the Falcons" (the new offering from Roy Wood's Wizzard) and Hawkwind's latest, "Hall of the Mountain Grill."

Also featured in the UA presentation were recently-issued product from Shirley Bassey, Man and Paul Anka. Throughout the program, new tours were stressed as a key to breaking the acts currently on the build for the label.

Polydor Inc.

While no UA officials formally addressed the convention before their presentation, the Polydor Inc. audio-visual shows (Polydor and MGM) were prefaced by a series of remarks from key executives.

Polydor chief Bill Farr introduced Polygram U.S. board chairman Bob Brockway who spoke of the labels under the Polydor Inc. banner as "two creative centers, unique in terms of repertoire and direction, each with its own president, but sharing cooperative functions."

Brockway brought Polydor Inc. president Gil Beltran to the microphone who in turn presented an amended version of a prepared text (RW, Aug. 31). While praising his field force for their continuing efforts, he stressed the point that "as the consumer is the ultimate judge," the company would continue to deliver product in the marketplace wants. Polydor Product

Then Polydor label president Jerry Schoenbaum addressed the audience, informally speaking of the increasingly positive "street talk" on Polydor product. He also introduced Al Kooper and Kenny Kerner & Richie Wise, two future sources of Polydor releases under new production pacts (the details of which were not spelled out, although new artists rather than established acts seem to be what these independents will deliver).

Schoenbaum then stepped aside to reveal a three-screen a/v production keyed to the countdown of a NASA launch. The excitement exploded from there as the new product was previewed: "'M a n d r i l l ' s "Mandrilland;" "Where Have I Known You Before" from Chick Corea and Return to Forever; "The Latest Edition" featuring a new line-up for John Mayall's band; "From the Inside . . ." as performed and produced by a group of inmates known collectively as Power of Attorney; "Good Day" from Canadian rockers Lighthouse; "Mixed Bag II" from Richie Havens (on Stormy Forest which now moves from MGM to Polydor as a custom label); "Change Up the Groove" from Roy Ayers Ubiquity; and from England, "Everyone is Everybody Else" by Barclay James Harvest.

New Spring/Event product in the Polydor presentation included: "Caught Up" from Millie Jackson; a Gail Sicilia-produced package of "Zingers from 'The Hollywood Squares'" TV game show, featuring nine of the NBC series' regulars; the label debut "Keep on Steppin,'" from the Fatback Band; and first albums for Act I and the Peppers. Four new releases from ECM feature jazz from the Gary Burton Quartet, Stanley Cowell Trio, Benny Mau- pin and the Jan Garbarek-Bob Stenson Quartet.

Current Polydor product spotlighted in the presentation included albums from Link Wray, James Brown, the Atlanta Rhythm Section and The Wild Magnolias.

DG, Int'l

Deutsche Grammophon VP Jim Frye dispensed with a formal presentation which he indicated will be seen in a regional level. Polydor Int'l VP Von Mike Wintersfeld gave a talk on global product while Polydor U.K. general manager Wayne Bickerton (also producer of the Rubettes) intertwined a speech with slides and film of international talent under the Polydor umbrella.

(Continued on page 21)
Polydor Inc. at Phonodisc Meet

Polydor Inc. (MGM and Polydor Records) proudly participated in the planning and events at Phonodisc's Sales Convention. Shown left to right (top row): Polydor Inc. president Gil Beltran addressing the audience assembled for the label's product presentations; Sami, principal Ray & Jo Rahim and Bill Spitalsky (seated) with Polydor label president Jerry Schoenbaum; Stan Maresa, VP of artist relations with Gil Beltrán; MGM artist Johnny Bristol and Polydor Inc. marketing VP Phil Jones; and Record World publisher Bob Austin chatting with Gil Beltrán; (bottom row): Jerry Schoenbaum and Record World VP Spence Berland; MGM Records president Jimmy Bowen with Stan Maresa, MGM A&R director Bruce Greenberg, Austin, Mrs. Jimmy (Blake) Bowen and Bristol; Hickory Records president Wesley Rose participating in a panel discussion on the country music market; and producer Al Kooper speaking about his Sounds of the South pact with Polydor.

Phonodisc Product
(Continued from page 20)

MGM Product
MGM president Jimmy Bowen introduced his label’s three-screen production on a positive and humorous note. “What direction is MGM going in: MOR, pop, rock, country? We’re going to do all of it. And I know we can, ’cause I haven’t seen this many bullets since Dean Martin was a baby.”


Bobby Pat Kelly Dies
LAS VEGAS — Bobby Pat Kelly died here Saturday (20) as a result of a shooting incident. The son of John Kelly of John Kelly and Associates, he worked as a booking agent for his father’s firm.

Country & Far Eastern

Talent Shows
(Continued from page 8)

Could Have Been Me,” the strikingly attractive woman proved to be a strong cross between the pop beltability of a Cher and the more gentle country-pop appeal of a Bobbi Gentry. Her audience participation segment of the show worked perfectly, leading all to believe that there could easily be a multi-media dimension to her talents awaiting further development. As a pure singer, she is a pure pro.

Vernon Burch
Closing the banquet stage show was newly-signed Vernon Burch, a young black guitar master who has the potential to become another Stevie Wonder. A bit nervous at first, he appeared to be an axeman/lyricist—commanding a cool approach to cookin’ music. But as the evening progressed, he began to show his more flashy side. Having finished his first album and already thinking out his second, the man who for years was a Memphis studio man now seems ready to take his rightful place in the spotlight.

Robert Adels
Pictures of Phonodisc and Polygram international executives on page 65.

Cocker Forms New Band Begins National Tour

LOS ANGELES—Joe Cocker has formed a new group, Cock ‘n Bull, and is currently embarking on his first national tour in over two years.

Cock ‘n Bull consists of Albert Lee (lead guitar), Peter Gavino (drums), Mick Weaver (keyboards), Greg Brown (bass) and Phyllis and Marianne Lindsay (background vocals). The tour will begin in El Paso, Texas on August 30.

War did not appear in the UA presentation at the recently held Phonodisc Convention.

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Who In The World: 20th Is Here to Stay

HOLLYWOOD — Russ Regan, president, 20th Century Records, is pictured on the cover of this week's issue in front of one of his "walls of gold" at the firm's home office in Hollywood, former home of A&M and the legendary Uni, which brought Regan countless gold records including a large quantity for product by Neil Diamond and Elton John.

Since the formation of 20th, Regan has chalked up five gold albums, seven gold singles and a platinum disc. These were earned by performers that were virtually unknown until the 20th staff, under Regan, "rolled up their sleeves." The list is headed by Barry White, the DeFrano family, love Unlimited and Marva McGovern. In addition, Regan's selective roster includes a number of other artists that are headlining in the same direction. There's also a new country division, with

Denver Tours

NEW YORK—John Denver will launch his Autumn tour of 21 cities beginning September 6 in Portland, Oregon. The circuit will include stops in all major cities missed during his summer swing around the nation.

Highlighted by a two-day first time ever stand at New York City's Madison Square Garden, the John Denver tour will wind its way through both big city arenas and college campuses.

Orlando Debuts New Copacabana

NEW YORK—Carmine Falla, once general manager of the original Copacabana in Manhattan, is opening a new Copacabana September 2 at 2148 Flatbush Avenue, Brooklyn. The grand opening night will feature two shows by the same act that closed the famed showroom two years ago—Tony Orlando and Dawn. The new club will seat 200.

RCA Promotes Feldman

NEW YORK—The appointment of Steve Feldman as sales manager, RCA Records' New York City branch, has been announced by Frank O'Donnell, director of sales, eastern region.

Feldman joined RCA Records as a sales representative of the New York branch in November of 1972. Prior to joining RCA, he had spent nine years with ABC Records, four and a half as a salesman for New York and New Jersey and four and a half as an account executive for ABC New York branch. Before that, he was an accountant for Allied Artists film company.

Offices in Nashville, where industry veteran Jimmy Vinneau is in charge.

As this issue comes out, Regan is in the United Kingdom attending meetings and appearing as guest of honor at a number of events in conjunction with the label's debut there. Although they have enjoyed widespread sales in England for some time now via Pye, 20th will henceforth be distributed (by Pye) under its own logo.

Marketing Team

The 20th Century Records marketing team carefully selected by Regan—those who have been with the company since inception—include Tom Rodden, VP, general manager; Paul Lovelace, national promotion director; and Hosea Wilson, national & radio promotion director. These men and their staffs have proven that 20th, "Where Your Friends Are," is really here to stay!

Rachel Faro to RCA

NEW YORK—Rachel Faro has signed an exclusive recording contract with RCA Records, announced Kenneth Glancy, president, RCA Records. In announcing the signing, Glancy also said that Ms. Faro's debut album for RCA, "Refugees" will be released in October.

Production

"Refugees" was produced for Faro by John Simon, noted for his production work with The Band ("Music From Big Pink," "The Band"). Janis Joplin ("Cheap Thrills"), and Seals and Crofts ("Dawn Home") among others.

Allen the Family

CBS Intl. Pubbery Inks Hammond & Hazelwood

Walter Yentkoff, president of CBS Records International, recently signed Landors-Roberts songwriters Albert Hammond and Mike Hazelwood to an exclusive, long-term sub-publishing agreement for all countries outside the U.S. and Canada. Hammond, who currently is one of CBS International's top selling artists, is releasing his third album this fall. Pictured during the contract signing are (from left) Albert Hammond, Walter Yentkoff and Mike Hazelwood.

Love Signs with RSO

NEW YORK—Bill Oakes, president of RSO Records and Tapes, has announced an agreement between his company and Arthur Lee, leader of Love, for worldwide distribution of records and tapes by the group.

At the same time, it was announced jointly by Skip Taylor, president of Skip Taylor Productions Inc. of Hollywood, that a production and management agreement has been signed with Love.

Oakes said that Love has just completed their first album for RSO entitled "Reel To Real," and also a new single. The album and single will be released in October. Both records will be released world-wide.

Lance Freed

(Continued from page 6)

attest to the fact that he and his associates have achieved their goal. The writers include Paul Williams, Dobie Gray, Leon Ware, Randy Newman, Mentor Williams, Tom Jans, Gene Pistilili, Bernard Inger, Dennis Tracy, Ron Davies, Jeff Barry, Peter Allen, and of course, Helen Reddy.

"Working with such a diversified group of writers is very exciting for me," commented Freed. "We have built, with great care, a strong core of writers and have helped to give Irving/Almo an incredible track record over the last twelve months."

Attitude

Irving/Almo currently sings on 15 albums in the top 100, and has maintained a minimum of 10 albums on the charts over the last year. A great deal of the success, according to Freed, is due to the company's attitude towards its writers.

"We try not to limit our writers to any kind of exclusivity. We encourage outside relationships if the chemistry is right, and the prospects for strong material are increased by a healthy association with our writers. I believe that we are humanistically oriented, but there is an underlying aggressiveness to our approach which provides a strong motivating force for everyone in the company. Needless to say, I am very optimistic for the future."

The future for Irving/Almo is very bright, indeed. The long-time association with A&M Records is now stronger than ever, and the Irving/Almo has expanded its efforts to increase its productivity in the commercial, film and television mediums. Brenda Andrews, Jeff Benjamin, Joel Simon and Evan Medow are diversifying their placement of material and the company is well covered in every musical idiom, from r&b to country.

Jerry Moss

As for Freed, A&M president described him best during a recent interview: "Lance Freed is a born lover, a know-it-all, knowledgeable record executive, a sensitive human being, and . . . a music man to his bones."

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SEPTEMBER 7, 1974

1  I SHOT THE SHERIFF
ERIC CLAPTON
RSO 500 (Atlantic)

2  (YOU'RE) HAVING MY BABY
PAUL ANKA/United Artists
WX454-W

3  TELL ME SOMETHING GOOD
RUFUS/ABC 12010

4  THE NIGHT CHICAGO DIED
PAPER LACE/Mercury 73942

5  I'M LEAVING IT ALL UP TO YOU DONNY &
MARIE OSMOND/MGM 14735

6  ROCK ME GENTLY
ANDY KIM/Capitol 3985

7  FEEL LIKE MAKIN' LOVE
ROBERTA FLACK/Atlantic 2303

8  CAN'T GET ENOUGH OF YOUR LOVE, BABE
BARRY WHITE/20th Century TC 2120

9  YOU AND ME AGAINST THE WORLD
HELEN REDDY/Capitol 3897

10  THEN CAME YOU
DIONNE WARWICK & SPINNERS/
Atlantic 3202

11  HANG ON IN THERE BABY
JOHNNY BRISTOL/MGM 14715

12  IT'S ONLY ROCK N' ROLL (BUT I LIKE IT)
ROLLING STONIES/Rolling Stones RS19301

13  DON'T LET THE SUN GO DOWN ON ME
ELTON JOHN/MCA 40299

14  NOTHING FROM NOTHING
BILLY PRESTON/A&M 1544

15  YOU HAVEN'T DONE NOTHIN'
STEVIE WONDER/Tamla T54252F (Motown)

16  LET'S PUT IT ALL TOGETHER
STYLISTICS/Aaco 4640

17  WHO DO YOU THINK YOU ARE
BO DONALDSON &
THE HEYWOODS/ABC 12006

18  I HONESTLY LOVE YOU
OLIVIA NEWTON-JOHN/MCA 40280

19  RUB IT IN BILLY CRACKDOCK/ABC 12013

20  ANOTHER SATURDAY NIGHT
CAT STEVENS/A&M 1602

21  EARACHE MY EYE CHEECH & CHONG/Ode 66102 (A&M)

22  CLAP FOR THE WOLFPACK
GUESS WHO/RCA APBO-0324

23  SHININ' ON GRAND FUNK/Capitol 3917

24  SUGAR BABY LOVE RUBETTES/Polydor 14089

25  PLEASE COME TO BOSTON
DAVE LOGGINS/Ep 5-11115

26  SWEET HOME ALABAMA
LYNYRD SKYNYRD/Sounds of the South/MCA 40258

27  BEACH BABY
FIRST CLASS/UK 49002 (London)

28  SIDESHOW
BLUE MAGIC/Atco 6961

29  I LOVE MY FRIEND
CHARLIE RICH/Ep B-20006

30  FREE MAN IN PARIS
JONI MITCHELL/Asylum 11041

31  WILD THING
FANCY/Big Tree 15004

32  STEPPIN' OUT
TONY ORLANDO &
DAWN/Bell 45501

33  CAN'T GET ENOUGH
BAD COMPANY/ Swan Song 70015

34  KEEP ON SMILIN'
WET WILLIE/Capricorn CPS 0045 (WB)

35  ROCK AND ROLL HEAVEN
RIGHTeous BROTHERS/Hoven

36  TAKIN' CARE OF BUSINESS
BACHMAN-TURNER OVERDRIVE/Mercury 73474

37  YOU LITTLE TRUSTMEN
TYMES/RCA PB 10022

38  TIME FOR LIVIN'
SLY & THE FAMILY STONE/Ep 5-11109

39  HAPPINESS IS JUST AROUND THE BEND
MAIN INGREDIENT/ RCA APBO-0305

40  CALL ON ME
CHICAGO/Columbia 4-46062

41  SKIN TIGHT
OHIO PLAYERS/Mercury 73609

42  RIKKI, DON'T LOSE THAT NUMBER
STEEELY DAN/ABC 12014

43  ROCK THE BOAT
HUES CORP./RCA APBO-0232

44  ROBBIN' YOUR BABY
GEORGE MCCRAE/T.K. 1004

45  WATERLOO
ABBA/Atlantic 3035

46  NEVER MY LOVE
BLUE SWede/EMI 3938

47  I SAW A MAN AND HE DANCED WITH HIS WIFE CHEF/
MCA 40273

48  YOU CAN'T BE A BEACH (IF YOUR LIGHT DON'T SHINE)
DONNA FARGO/ Dot 17506 (Famous)

49  ANNIE'S SONG
JOHN DENVER/RCA APBO-0295

50  JAZZMAN CAROLE KING/Ode 66101 (A&M)

51  STOP AND SMELL THE ROSES
MAC DAVIS/Columbia

52  ALL SHOOK UP
SUZI QUATRO/Bell 45477

53  TELL HER LOVE HAS FELT THE NEED
EDDIE KENDRICKS/Tamla T54249F (Motown)

54  KINGS OF THE PARTY
BROWNSVILLE STATION/Big Tree

55  DOOR TO YOUR HEART
DUCAT/Cadet 5704

56  IT COULD HAVE BEEN ME
SAM JO/MGM South 7034

57  DON'T KNOCK MY LOVE
DIANA ROSS & MARVIN GAYE/
Motown M12956

58  TIN MAN
AMERICA/Warner Bros. WBS 8014

59  BOOGIE BANDS AND ONE NIGHT STANDS
KATHY DALTON/
DiscReet DDS 1300 (WB)

60  FALLIN' IN LOVE
SOUTHER, HILLMAN, FURAY BAND/
Asylum 45201

61  RIVER'S Risin'
EDGAR WINTER/Epic 5-11143

62  SURE AS I'M SITTING HERE
THREE DOG NIGHT/Dunhill 15001

63  FUNKY DU CURTIS MAYFIELD/Custom 1999 (Buddah)

64  KALIMBA STORY
EARTH, WIND & FIRE/Columbia 4-46070

65  DO IT BABY
MIRACLE/Tamla T5424BF (Motown)

66  CITY IN THE SKY
STAPLE SINGERS/Stax STA 0215

67  MACHINE GUN
COMMODORES/Motown M1307F

68  SUGAR LUMP
LEON HAYWOOD/20th Century TC 2103

69  DADDY DON'T TAKE NO MESS
P JAMES BROWN/
Pablo 14255

70  LOVE ME FOR A REASON
OSMONDS/MGM 14746

71  EYES OF SILVER
DOBBIE BROTHERS/WB 8011

72  LOVER'S CROSS
MELANIE/Neighborhood R A 4215

73  TRAVELIN' PRAYER
BOB JOEL/Columbia 3-10015

74  RINGS LOB/Big Tree BT 15008 (Atlantic)

75  RADAR LOVE
GOLDEN EARRING/MCA 40202

76  SUZIE GIRL REDBONE/Epic 8-50015

77  WOMBLING SUMMER PARTY
WOMBLES/Columbia 3-10013

78  MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)
BOB DYLAN/Asylum 11043

CHARTMAKER OF THE WEEK

— Ain't Nothing Like the Real Thing
ARETHA FRANKLIN
Atlantic 3200

— Life Is a Rock (But the Radio Rolled Me)
REUNION/
RCA PB 10056

— Carefree Highway
GORDON LIGHTFOOT/Reprise

— Second Avenue
GARFUNKEL/Columbia 3-10020

— You Got to Be One of Those Chicks
BRUNSWICK 55514

— Higher Plane
KOOL & THE GANG/Delite 1562 (PIP)

— Straight Shootin' Woman
STEPHENWOLF/Mums

— Surf'in U.S.A.
BEACH BOYS/Capitol 3924

— Give It to the People
RIGHTEOUS BROTHERS/Haven 7004 (Capitol)

— Free Fresh Start
Dunhill 15002

— Don't Change Horses
TOWER OF POWER/Warner Bros. WB 8010

— Midnight Flower
Four Tops/Dunhill 15005

— Ain't No Love in the Heart of the City
BOBBY BLAND/Dunhill 15003

— One Day at a Time
MARILYN SELLS/Mega 205 (PIP)

— Live It Up
ISLEY BROTHERS/T-Neck 258-225 (Col)

— The Need to Be
JIM WEATHERLY/Buddah 420

— A New Rock and Roll
HUGH MAHOGANY Rush/20th Century TC 2112

— You Can Have Her
SAM NEE & AM/1612

— The Air That I Breathe
HOLLIES/Epic 5-11110

— Captain Howdy
SIMON STOKES/Casablanca

— The Man That Turned My Mama On
TANYA TUCKER/Columbia 4-46047

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There is fresh new growth in our wonderland.

The freshness is the result of restless searching for the seeds of real talent, seeds which can grow into hardy perennials.

The growth comes from the patient development of every aspect of that talent. The same careful cultivation that helped give Anne Murray and Edward Bear their place in the sun is lavished on every one of Capitol's Canadians.

Now it is getting on towards harvest time. Not every artist will come to full flower this year. But our gardeners are in this for keeps. That's why Canada's musical Garden of Eden will still be at Capitol next year . . . and for years to come.

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Gordon Lightfoot:
Success Spans the Decade

Gordon Lightfoot’s career is a study in control and marketing. He does the right thing at the right time. There are very few gaps in that career in the past decade.

How many other stars today started out as a singing and dancing chorus boy? How many others survived the golden years of the ’60s folk movement? Here’s a man who’s sung in operettas and barbershop quartets, played cornet in a swing band in the sweet-crooning Gino Sivili Singers, studied at the Westlake School of Modern Music in Los Angeles, acted as singing host on a TV variety show in England, and recently had a no. 1 album and no. 1 single with “Sundown.”

Terry Jacks—Man For All Seasons

This year Terry Jacks had a worldwide hit with “Seasons In The Sun,” a Jacques Brel penning translated into English by Rod McKuen. Released on Bell Records, outside Canada, the single has picked up eight million sales. In Canada, Terry became the first Canadian ever to achieve platinum (150,000 sales) on a single. Jacks’ follow-up “If You Go Away,” another Brel composition, didn’t do quite as well. He also had a minor hit in this country with the single “Cause We’re In Love” released under the name the Hood.

He began his career in Vancouver in the mid-sixties as a vocalist and rhythm guitarist with the Chessmen and appeared regularly on CBC-TV’s “Music Hop.” In 1968, as leader of the Poppy Family (“Beardley The Clouds”) was released and got a great deal of west coast exposure. Their third single, “Which Way You Goin’ Billy,” originally slated as a B-side, became one of the biggest records ever recorded in Canada. More hits followed: “That’s Where I Went Wrong,” “No Good To Cry,” “Where Evil Grows,” “Good Friends” and “Concrete Sea.” Last year Terry and his wife Susan went their separate ways — each establishing a solo career. Terry formed his own label, Goldfish Records, which handles Susan Chiiliwick and Barry Greenfield.

A Tribute to Canadian Talent

By LARRY LeBLANC

TORONTO — Even following the tremendous chart activity of Canadian artists in recent years there’s still a degree of vagueness among outsiders as to the exact nature of the Canadian music industry.

Only the chart-toppers are known to music figures outside the country—Anne Murray, Terry Jacks, Gordon Lightfoot, the Guess Who, Bachman-Turner Overdrive. What has gone unnoticed is the great bed of talent that does well in Canada but hasn’t scaled the outside walls. People like the Stapledums, Murray McLauchlan, Bruce Cockburn, Robert Charlebois, Rene Simard, Valdy, Stompin’ Tom Connors, Papo whom a major star within Canada with incredible followings. All are likely to cross-over into international markets in the next year.

There is a new spirit of growth coming within the country. There’s an artistic excitement that is producing some outstanding young talent. The Canadian marketplace overall is still an untapped market. American and men should be up scouting in Canada. That isn’t happening enough yet. They’d be surprised by the polished talent available.

This Record World Special on the Canadian market has been designed to spotlight the Canadian performer. So much time and energy has gone into pushing the industry that sometimes the artists have been ground under. We focused on figures in all musical fields from across the country. Attention is given to the much-neglected Canadian country market and artists with smaller industries. The overall focus is on Canadians living and working in their own industry. Artists who have left the country are not discussed because, in most cases, they do not need industry attention.

The section has been prepared by RW Canadian editor Larry LeBlanc, David Farrell, Peter Taylor and Patrick Harborno.

There’s No Question About the Guess Who

The Guess Who (RCA) is Canada’s premier rock attraction with a career that spans over a decade. Only drummer Gary Peterson remains from the original group that started as A1 and the Silvertones (later renamed Chad Allan and the Expressions). In 1965, the original quartet, consisting of Randy Bachman, Chad Allan, Jim Kale and Peterson, had an enormous hit with “Shakin’ All Over.” The followup was difficult; it took another 22 singles and five albums to come up with “These Eyes,” produced by Jack Richardson.

Success followed success as songwriters Randy Bachman and Burton Cummings (who joined in 1965) kept the group fed with such natural hit songs as “Laughin’,” “Undun,” “No Sugar Tonight” and “American Woman.” After “American Woman” Bachman left the group. The Guess Who continued to roll up hits. Really, they are an amazing group—the type that is always around. Just recently, guitarist Domenic Troiano—best known for his work in the James Gang—joined after Kurt Winter and Donnie McDougall left.
**Anne Murray Makes Musical Magic**

When Anne Murray came stompin' onto the musical scene from the Maritimes five years ago she had no media, little money and a face that was only recognizable to the viewers of CBC-TV's "Singalong Jubilee."

"Snowbird" was a hit but it was three more years before she followed it up in the U.S. with "Kenny Loggins' "Love Song." Since then, "You Won't See Me" and the flipside "He thinks I Still Care" rose high on the charts. She's an old-school crooner in modern dress with a repertoire made up of generally hardcore love songs and Beatle-ish rockers. She operates out of a show-business tradition that is much older than rock—out of the same tradition, maybe, that inspired Rita Coolidge.

**Hectic Year**

This last year has been a hectic one for Anne. She toured constantly, tuck up on late-night talk shows plus specials and recorded her album "Love Song." She is now managed by Alvie Enterprises and her publicity is handled by Ren Grevatt. Currently she is recording at Eastern Sound with producer Brian Ahearn. Due in October is a new album. Capitol has the album "Anne Murray Country" and a new single "Just One Look," backed by "Son Of A Rotten Gambler" aimed at the country field.

**Lighthouse Illuminates Canada's Music Scene**

An era of Canadian music came to a close recently when it was announced that Lighthouse was finished as a year-round tour. (Continued on page 20)

**Rene Simard: Youthful Success**

If any single symbol could be said to epitomize the breadth and pizzazz of French-speaking Quebec music it would probably be 13-year-old Rene Simard.

His first record, a single called "L'Oiseau" ("The Bird"), sold more than 100,000 copies and was later included in an album of the same name that sold 150,000 copies. Rene's next six albums each sold more than 100,000 copies—more than all other French Canadian artists combined and more than Presley or The Beatles in Canada in their peak years.

He has sold out Montreal's Place des Arts three times, starred in two movies (one of them autobiographical) and he recently won the grand prix special award at the 1974 Tokyo International Music Festival, presented by Frank Sinatra.

When the 4-foot, 10 inch 75-pounder sings, teenyboppers and adoring mothers cheer wildly. Police at one performance had to call in the fire department to hose down a swarm of girls and mothers who were using a flagpole to get into an already overcrowded auditorium. Rene must be carried on the shoulders of two security guards to and from the stage.

Many of his songs (including "Another Day," "You" and "Lady"") have been recorded by teenyboppers.

**Stompin' Out Those Super Sounds**

The Stampeders—Ronnie King, Rich Dodds and Kim Berly—are recognized by many people as being one of Canada's most important groups. On the release of the band's fifth album, "New Day," (their second on Capitol in the U.S.) they find themselves completing a 45-day U.S. tour with Black Oak Arkansas, taping "The Midnight Special" and Don Kirshner's "Rock Concert," and appearing at the American Song Festival.

Thus, eight years after they zipped away from Calgary in a scarred Cadillac limousine (containing, at one period, six musicians and manager Mel Shaw & family) and blew the car clear across Canada to tour eastern clubs, they're still surprising themselves. Recently, they completed a 4-phase tour across Canada marking the 10th anniversary of the band since their formation in Calgary.

Stampeder's albums in Canada are released on the MWC label and include "Against The Grain" (1971), "Carryin' On" (1972), "Rubes, Dudes & Rowdies" (1973) and the current "Running Wild."
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* Best Contemporary Record Of The Year
  For “Seasons In The Sun”
* Best M-O-R Record Of The Year
  For “Seasons In The Sun”

CHILLIWACK

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SPEAK FOR THEMSELVES

BARRY GREENFIELD
Duo Hit It Big In Canada Recently With “New York’s Closed Tonight” and “Sweet America.”
Just Signed With Goldfish Records With New Single “Canada Sky” And New Album
“Rainbow” To Be Rush Released

SUSAN JACKS
Former Lead Vocalist At The Poppy Family
First Canadian Female Vocalist To Be Awarded A Gold Record For “Which Way You Goin’ Billy”
New Album Produced By Former Chilliwacker Claire Lawrence To Be Released In November
New Single “Build A Tower” To Be Rush Released

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Bruce Cockburn: An 'Uneasy' Star

Bruce Cockburn is a star but the word makes him uneasy. He's still content to travel about Canada freely in a camper truck with his wife Kitty and dog Aroo. He has been touted by his peers, by some of the industry and by the media as the next big Canadian folk superstar to make it internationally. He's had a string of RPM Weekly Juno Awards and four best-selling albums on the True North label. His music has been recorded by such artists as Anne Murray, George Hamilton IV, Connie Smith and Nat Stuckey. He can be heard on the soundtrack of Don

(Continued on page 12)

Ian Thomas' Time Is Nigh

In 1972, Ian Thomas was a producer for CBC-Radio and was making records for broadcast on the network chain. He also produced the network's sole rock offering — the National Rock Works Company.

At the same time he was recording tracks of his own at RCA Studio in Toronto. When it was announced that GRT Records was to release the single "Painted Ladies," Thomas was still at his CBC job. The song became a solid hit across Canada and was released by Janus in the U.S., doing very well.

When his first album, titled simply "Ian Thomas," was released he decided it was time to leave CBC. Since then he has picked up another hit, "Come The Son," and released another album, "Long Long Way," with the title tune now being another Canadian hit.

History

His history is tied into a Hamilton group which had a minor hit on RCA, "If You're Looking," and played concerts with the Hamilton Philharmonic and the Toronto Symphony Orchestra. During his tenure with the group Ian wrote and directed "Frankenstein," a rock musical for McMaster University in Hamilton, and was commissioned by the Hamilton Philharmonic to orchestrate a rock symphony entitled "Turn Your Back To The Wind." Sharing the concert spotlight with Thomas these days is his backup group consisting of Hugh Alexander Syme (keyboards), D'Arcy Wickham (guitar), Michael T. Oberle (drums), Steve Hogg (bass) and Josh Onderisig (guitars).

Cameron Keeps Comin'

What Cape Bretoner John Allan Cameron offers in his music is a lot of territory. Most of the songs in his repertoire are vibrant 16 and 17th century Scottish and Irish ballads. He also sings songs from a growing circle of young pop writers including Bruce Cockburn, John Prine, Robbie MacNeill and Bob Ruzicka.

TV Show

When CTV gets around to scheduling the new "John Allan Cameron Show" this season, his name will likely become a household word across the country. It's ironic that he still lacks a recording contract ... though the decision seems to be his. In March '72 John signed a contract with Balmur Limited (Anne Murray's management firm) and has spent a good deal of time touring Canada with Anne. He also recorded two albums for Columbia Records, "Get There By Dawn" and "Lord Of The Dance," both produced by Brian Ahern. Cameron has been in and out of Toronto recording studios for the past year and it's likely a label affiliation will be announced soon. Meanwhile the 36-year-old guitarist/fiddler is out there playing concerts, taverns, festivals and on every kind of TV entertainment show going.

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The Best Is Yet to Come

Anybody attending the RPM Weekly Awards presentation will remember Murray McLauchlan striding onstage four times to accept three of the statuettes for himself (Composer of the Year and Folk and Country Single of the Year for "Farmer's Song") and one for True North Records (Independent Label of the Year), his record label.

McLauchlan, who has enough star power in him to run a small city's electrical system through Christmas, will undoubtedly be a major figure in the '70s. He's already a highly-respected songwriter in the States with songs recorded by Tom Rush, Bobby Neuwirth and David Waffen. His time for being recognized as a major star is rapidly approaching.

Reviews

Writes Stephen Holden in Rolling Stone of Murray's current U.S. Epic album "Day To Day Dust": "Given the proper support, the extroverted Murray is Canada's most promising singer/songwriter should be one to win him recognition in the states. A master of the acoustic folk style, McLauchlan is a first-rate singer, guitarist and harp player, whose twangy vocals recall both Eric Andersen and Paul Siebel. More importantly, he is an excellent songwriter in the traditional folk style, whose lyric vision evenly balances sensuality, humor and reflection."

"Day To Day Dust" is McLauchlan's third album for the True North label and a fourth has been set for October. Meanwhile, he's spending his time touring in the U.S., working places like the Bitter End in New York and the Boardinghouse in San Francisco.

Thedermug Is Making Some Noise

Two years ago producer Greg Hambleton started working with a London, Ontario band called Thedermug. The production marriage seemed a bit strange at the time because most of Hambleton's work had been done on the light side of rock and this new group played hard rock and roll.

Two Canadian albums, on Hambleton's Axes label, titled "Thedermug Strikes" and "Orbit" seem to prove that the partnership is ideal. Hambleton and the band have created a sound that is tight, starkly frank and carefully manicured. Five Thedermug singles have done well: the enormously popular "Orbit" (released twice), "Africa," "Mickey Mouse Club," "You Really Got Me" and "Breakin' Up Is Hard To Do."

When Epic released the group's U.S. album, "Thedermug Strikes," compiled from the two Canadian albums, critical acclaim followed: Bud Scoppa in the New Stone wrote: "A Canadian quartet playing definitely unpretty rock and roll, Thedermug is not content to merely exploit conventional rock formulas on their first U.S. album." And Zo World reported: "Along with Sweet, Thedermug seems to be the band that's to fill the void left by the dissolution of Move into two separate entities. Yessir, Thedermug is not only a brash demolition crew, but also a band with a sense of humor and this album is the best example of that since Roy Wood's 'Brontosaurus.'"

The Seguin Twins: Quebec's Premier Pair

French-speaking Richard and Marie Seguin have a massive following in Quebec but are virtually unknown in any other part of Canada. Yet the attention given to them in that province is so intense they'll likely move on to be major Canadian stars.

The Seguins gained serious attention a few years ago when they formed a folk group called La Nouvelle Frontiere. The group earned a respectable reputation around Montreal and cut an album for Gamma Records. Internal problems split the group apart and the twins took 10 months off away from music before they decided to work as a duo.

Warner Brothers' Quebec promotion rep Jacques Chenevier had seen La Nouvelle Frontiere and liked the Seguins. When the duo went out on their own he signed them—the first French Canadian artists ever signed to the company. Two singles came and went quickly. The breakthrough came with the first album, entitled simply "Seguin." Even today it's a strong seller. A second, recorded at Montreal's Studio Six with producer René Letarte, presently awaits release.

The twins sing of the land. They sing from a "prise de conscience," roughly translated, a

(Continued from page 4)

"My Mother Is an Angel," written by his 14-year-old brother Régis, are to his parents. He also sings about being a boy, about puppy love and, in Japanese, about a boy and his newly divorced mother. He also sings Christmas songs and "Ave Maria."

He's a natural showman on stage who carries himself with a cool grace which seems indifferent to applause. He belts out songs in his soprano voice with the ingenuousness of a loving son who still goes to church.

Says his manager and record company head Guy Cloutier about his discovery: "The boy will be ready for New York by November. We don't want to rush him. I had René's horoscope read recently and it said he will be singing for a long time. His voice won't change for at least another two or three years."

The Bear Facts Are Hit Songs

Edward Bear has come up with a new image. Longtime leader and drummer Larry Eovy has stepped out front as a singer and now limits his drumming to only two or three numbers in a set.

Continuing to provide both the live and recorded backup for Eovy are Bob Kendall (organ) and the group, New Potatoes. Just released under the new set-up is their album "On Parade" and the single "Freedom for the Stallion," both recorded at Nimbus 9 studio in Toronto with producer Gene Martynec.

Montreal's Harmonium Makes 'Quality' Music

One of the biggest events at Quality Records was the release of the debut album by the Montreal-based Harmonium. Even before the actual release of the set it was given priority airplay by Montreal radio stations CHOM-FM and CKGM. The kick-off for Quality's campaign was a press reception at Tempo Studios which was broadcast "live" by the two stations. Sales for the album poured in after the broadcast.

The group, consisting of Serge Fiori, Michel Normandeau and Louis Valois, made its first appearance together at the University of Montreal in the fall of '73. Appearances throughout the province of Quebec followed and the band signed with Quality last January. Quality's Bob Mor- ten produces the band and Fred Torak acts as arranger.

Currently the group is working on its second album at the new West Lake studio in Montreal. In October they are slated to participate in the Paris Music Festival.

As it turns out, Eovy is the only original member of Edward Bear that started out in 1967. Early members Danny Marks (guitar) and Paul Weldon (organ) have long since departed. In the late '60s the band had a healthy hit with the song "You, Me and Mexico" but were unable to follow it up for three years. There were some minor Canadian hits like "Fly Across The Sea" and "Masquerade," but it was "The Last Song" and its follow-up "Close Your Eyes," which really established Edward Bear. Of late, Eovy has been working at building a base for the new act and getting involved in management, publishing and production of other acts.
Charity Brown
Linda Brown
Keith Hampshire
Lorence Hud
Bruce Miller
Savannah
featuring Bolt Upright
Ian Tyson
Valdy
Gino Vannelli

A&M Records of Canada Limited
Stompin' Tom Connors - Household Word

Stompin' Tom Connors is the only Canadian country performer whose name is a household word in all 10 provinces and who is instantly recognized as he walks down a street. He's an odd man to have become a symbol of Canada. A son of the Maritimes, he's able to stand center-stage at Toronto's Massey Hall, wearing a black cowboy hat, hammering his left heel on a plywood board, and singing about getting drunk in Sudbury, that dreary north Ontario town. His past has been the subject of countless magazine articles, newspaper stories, television interviews, hotline shows, and CBC radio profiles. It's a well-known story now: the child who ran away from his foster parents when he was a youngster, and who worked his way through factory and mining jobs and on coal-boats, tobacco farms, and logging operations. When he wasn't working he was hitch-hiking. He sings about "Bud the Spud" who trucks "the best doggone potatoes that's ever been grown".

Jim & Don Haggart: Country Music Duo

Jim and Don Haggart, born in New Glasgow, Nova Scotia, have been performing as a country music duo since 1971. The duo has a string of national hits with "I'm Coming Home," "Nashville Girl," "Pictou County Jail," "He," and "What Used To Be A River." Their newest release is "The Balladeers," produced by Gary Buck for Arpeggio Records and written by brother Jim.

Ray Griff - The Entertainer

"I first began writing little three-line rhymes for my grandmother when I was five," recording artist Ray Griff says as he attempts to explain how he got his start as a songwriter. "By the time I was seven, I had written my first song. And today I've had over 450 of my songs recorded by other artists."

Among Griff's best-known works are "After The Laughter" by Wayne Newton, "Baby" by Wilma Burgess, "Better Move It On Home" by Porter Wagoner and Dolly Parton, "Step Aside" by Faro Young, "Who's Gonna Play This Ole Piano" by Jerry Lee Lewis plus "Darlin'" and "Mornin' After Baby Let Me Down" which Ray recorded himself.

Today, however, Ray Griff is an entertainer, too. "I can remember when I was a kid in Canada." Ray relates, "I used to dream about the time when people would come out to see me perform. So today, when crowds really do come out to watch me work, I've got to feel like I'm giving that audience their money's worth."

In other words, you better be prepared while Ray rigorously wraps a mean karate chop around much of his music. . . . leap's atop amplifiers . . . pounds the devil out of piano keys . . . and dances across the floor with any-one crazy enough to cooperate! "When I moved to Nashville ten years ago I had to turn to songwriting as a matter of survival," says Griff, "and I worked at three jobs just to keep from starving till I could collect some of my royalty money." Because Ray Griff was an entertainer first, and a songwriter second, though, he can now step on stage and it's like 'going home.'

Eikhard Makes the Move From Country to Jazz

With little fanfare, Shirley Eikhard has been transformed from a first-rate country performer to a powerful jazz and pop stylist. More than 500 public appearances in every major city in Canada are now behind her—and that does not include nearly 100 television shows. Over 50 of her songs have been published, and Capitol Records in the U.S. recently picked up their option on (Continued from page 14)

Family Brown: Canadian Country

One of the best-known Canadian country acts is the Ottawa-based Family Brown, which has been together as a musical unit for six years. The group consists of bassist Joe Brown, a 30 year veteran of the music business and the father of the three youngest members of the group—Lawrence (d.b.a. Cary)—and drummer Ron Sparling and lead guitarist Dave Dennison.

The Family offers a show of original songs, country standards and comedy routines. Their career is centered around their own syndicated television series "Country Way," and numerous appearances on network shows. They've also played the Northwest Territories with the Armed Services Tour and cross-country tours with such artists as Vic Mullen and Myrna Lorrie.

Three albums behind them, they've also had a string of single hits including "R.R. #2," "Family Love," "The Feeling's Too Strong" and "90 Acre Farm." Barrie is the principal writer in the group and his material has been recorded by Cliff Edwards, the Allan Sisters, the Rhythm Pals and Brush Arbor.

Downchild Blues Band Rolling Up the Hits

Unlikely candidates for pop stardom today are Downchild Blues Band. Three years ago when they were playing gritty Chicago blues at Grossman's Tavern in Toronto, it was unthinkable that the group would have hit records and play at high schools, festivals and clubs across Canada. But it happened. They rolled up hits with two enormously popular albums, "Bootleg" (recorded in the basement of Rochdale College) and "Straight Up." Plus there was a monster single "Flip Flop and Fly" that kept turning up as a hit nine months after its release. Another single "(I Got Everything I Need) Almost" has also done well.
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Cliff Edwards Remains Active

It's been near two years that singer Cliff Edwards left The Bells to pursue a solo career. Five years earlier he'd formed the group and he guided it through hundreds of club and concert dates to a gold record with "Stay Awhile." He produced the hits "Moody Manitoba Morning," "Fly Little White Dove Fly," and "Maxwell's Silver Hammer." His solo efforts, on the Polydor albums "Transition" and "Carpenter of Wood," brought out a country side not heard in The Bells. Soon afterwards he signed with Columbia Records.

This month he's in Nashville recording with producer Glenn Sutton. Day to day he keeps busy playing concert and club dates along with his wife Ann and a backup band. There's also a syndicated TV show, titled "The Cliff Edgar/Cliff Edwards Show," taped at CFCF-TV in Montreal.

Seguin Twins

(Continued from page 10)

conviction, which in this case implies a return to the land, natural sources. The music is earthy and may even be easily approached by English-speaking audiences.

Valdy Homegrowns Hits

Valdy is probably Canada's first homegrown star in over a decade. Almost everyone agrees that the singer/composer is extraordinary. He's not one of those artists that is constantly out there pushing an image and a name. Most times he can be found on Woody Island, off Newfoundland, working on his schooner. Even his record label, Haida, and its distributor (A&M Records) has trouble locating him at times. But he sells records. Over 60,000 copies of his two albums, "Country Man" and "Landscapes," have been sold.

Shirley Eikhard

(Continued from page 12)

the fourth year of her recording contract.

To Americans, however, she's just another name on a record album that hasn't sold very well. The album, simply titled "Shirley Eikhard," was released in March, 1972 and has sold 10,000 units in Canada.

Shirley Eikhard

Her songs have been recorded by Anne Murray, Donna Ramsay, Gary Buck, John Arpin, Chet Atkins, Karl Erickson and the Laurie Bower Singers.

Though she was again awarded an RPM Weekly Juno for Best Country Female Singer this year, the Van classifying her as solely a country performer. At 18, she is trying out some new directions and her repertoire is becoming more varied and more intense. She is scheduled to cut some new material in the upcoming months and is busily looking for a producer.

Edward Bear

A STAR IS BORN

By 1968, the duo was turning to Nashville for their musical inspiration. Their roots had always been country—basically Appalachian and Canadian variants—but the albums "Nashville" and "Full Circle" were country music at its most progressive. Out of their country interest a backup band, the Great Speckled Bird, was formed. Their Ampex album ranks one of the most innovative country records ever made. Afterwards they recorded two albums for Columbia, and it became noticeable that he and Sylvia were moving in different musical directions.

Gary and Dave: Professional Showmen

Friends from high school days, singer/composers Gary Weeks and Dave Beckett have made reputations for themselves as two highly professional showmen. The duo became active musically during their years at the University of Western Ontario (both are psychology graduates) where they promoted shows and entertained infrequently in the local bars.

In 1970, they represented Canada at Japan's World Expo. They played for three weeks, returned to Canada and went their separate ways for two years. When producer Greg Hambleton formed Axe Records in 1972 he reunited the duo and gave them a hit on their second release—"Could You Ever Love Me Again." It went top ten nationally and was issued in the U.S. by London Records. A tour last year across Canada with the Stapleders brought the duo a great deal of attention and a platform for further hits like "Here It Comes Again" and a remake of Carole King's "It Might As Well Rain Until September." Currently the twosome is working on a new album scheduled to be released in about a month.
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Koffman's Classics See World Wide Success

Since the '50s, Moe Koffman's career has embraced a variety of musical experiences: solo appearances with symphony orchestras, rock and classical work in the recording studio and playing in big bands for Sonny Dunham, Jimmy Dorsey, Charlie Barnet and Tex Beneke.

He's recorded over 10 albums but his recent treatment of the classics have become his most popular record successes. He's had a smash hit of Vivaldi's "Four Seasons," followed by another best-seller, "Moe Koffman Plays Bach," and "Master Sessions," which spotlighted the works of Grieg, Bartok, Debussy and Berlioz. Being released soon is a new GRT album titled "The Planets," recorded at Toronto Sound and produced by Doug Riley.

Ian Tyson

(Continued from page 14)

tions. Finally, the duo decided to record separately. Ian signed with A&M Records, has released two singles—"Love Can Bless The Soul of Anyone" and "The Great Canadian Tour" and is currently working on an album. Bolstering his enormous Canadian popularity is his CTV show, "The Ian Tyson Show."

Robert Charlebois: Artiste Extraordinaire

Robert Charlebois, more than any other Canadian performer, is capable of showing the entire world exactly where it is at; the cocky, self-assured Quebec singer is a Genius with a very large G. He's Canada's only rock superstar—a celebrated singer in Montreal with a tremendous following in Quebec. There is nothing like him in English Canada—no star with such a frantic and devoted following. At 17, in his first year of National Theatre School, he had his first album—an unlikely mixture of bossa nova and ballads. He went through a folk period, a quasi-guitar period—swooping across the stage arrogantly elegant in a funny, red Captain Video space suit with the big V on it in lightning or silver lame trousers and a Montreal Hab's hockey shirt—and finally arrived as a matured musician combining jazz, blues and rock rhythm. In recent months Charlebois and Frank Zappa have spent time collaborating on new songs. These days he talks of putting together a comedy show for the Olympics in Montreal in '76 and a movie titled "The Singing Spy," which Sergio Leone has offered to produce. In Canada he recently completed a bilingual TV special for CBC with producer David Acomb.

Carroll Baker Country Is Hitbound Territory

One of the best known Canadian country performers is Gaiety Records artist Carroll Baker. She has had ten consecutive Canadian country hits under the direction of Don Grashey, who heads Gaiety. Grashey is a well-known Canadian producer/songwriter who is credited with guiding the early careers of Myrna Lorrie and Loretta Lynn.

Beginnings

Carroll started singing in Bridgewater, Nova Scotia in church choirs, duos at clubs and public functions. After she moved to Oakville, Ontario in the late '60s, she became a vocalist with the group Country Blues and appeared on a local radio show, "Hayloft." During her appearances at Ontario clubs and jambores, she was discovered by George Petralia who brought her to the attention of Grashey. The first Gaiety recording session resulted in the hit "Mem'ries of Home," a Petralia tune. The follow-ups were "Love Now and Pay Later," "A Hit in Any Language," "It's Late and I Have To Go," "That's How My Heart Beats," "World I Know Is Now," "Witchita," "All Them Irons in the Fire," "Ten Little Fingers" and the current "Little Boy Blue."

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Danny McBride Takes
An Epic Adventure

At 23, Epic's Danny McBride has been slamming around the Toronto music scene for a long time. Yet, it was only last year that he turned up with a contract with Epic Records and a plane ticket to record in England.

The English venture resulted in the album "Morningside," produced by ex-Shadows drummer Tony Meehan. The list of musicians assisting is impressive and includes Barry DeSouza (drums), Mike Winter (bass), Mike Maran (keyboards), Jean Roussel (piano), Dave Arbis (violin) and B. J. Cole (steel guitar). Arrangements were handled by Mike Maran.

Of the sessions McBride confessed: "It frightened me at first meeting these people. It was very difficult to impress them with anything. But it was such a pleasure working with them. They told me 'this is your album and we want you to project out of this, not us, because we've already done that. We're going to take care of you. I said 'great.'"

Locally, Danny is still best known as a member of a late sixties Toronto band Transfusion. He's also played with King Biscuit Boy, the Canadian Rock Theatre and the popular Luke and the Apostles. Currently he's working on songs for another album.

Fludd Gates Are Open

Things started coming together for Fludd many years ago in Birmingham, where Ed and Brian Pill ing played alongside such musicians as Cat Stevens, the Moody Blues, John Bonham and Robert Plant.

The brothers Pilling came to Canada in the early years of Toronto's Yorkville Village scene and formed a group, then another and finally Fludd in 1970. Warner Brothers released the first Fludd album and two big singles, "Turned 21" and "Get Up, Get Out And Move On." The group moved onto Daffodil Records to record the album "... On!" from which the single "Cousin Mary" became their third hit.

When Attic Records was formed in Toronto recently—by Al Mair, head of Gordon Lightfoot's Early Morning Productions and Tom Williams, former national promotional manager of WEA of Canada—Fludd was the first act to be signed. Their first release, "Brother & Me," has quickly become a national hit. In the next few months it is expected that Attic will announce a U.S. label tie-in. Meanwhile, Fludd is set to record in October for a new album.

Keith Hampshire's Varied Career

It's been a hectic two years for singer Keith Hampshire since he and producer Bill Misener came to A&M Records with a demo tape of a song written by Mike Hugg called "Daytime Night-Time." Hampshire's outing was one of the biggest Canadian records in 1972 and made the Top 30 in Record World. The follow-up, a remake of Cat Stevens' "First Cut is The Deepest," was a huge success in Canada as was "Big Time Operator" which came afterwards. By this time A&M had released the album "First Cut."

Hampshire's career is varied. He hosts a weekly CBC-TV program "The Keith Hampshire Music Machine" and is a backup singer on numerous jingles. His voice, as well as being known for his popular recordings, has been heard on CFRC-Radio in Calgary where he started as a DJ in the sixties, on British pirate ship Radio Caroline, and on CKFH (Toronto). His current single is a Peggy Cline-Cling-Johnny Cymble song "Baby I Want to be Yours Forever and Ever."

Alexis Radlin's Star on the Rise

These days Vancouver is buzzing about a Windsor singer who's moved to the West Coast to record for the newly-formed Mushroom label. Writes Don Stanley in the Vancouver Sun: "Alexis' original material is most impressive... she is a wonderfully soulful singer... emotional... moving voice were suggestive of one of those vanished big names of the blues..."

Mushroom Album

Mushroom has released the album "Alexis" which was produced by Steve Douglas at Can Base Studios in Vancouver and Gold Star Studios in Los Angeles. All 10 tracks from the album were written by Alexis and the set features an impressive array of well-known studio talent including Hal Blaine, Robbie King, Kat Henrieke, Billy Strange and the Cladie King Singers.
Look where Canadian music was a quarter of a century ago. Look hard — It was tricky finding it then. Broadcasters hardly knew of it. A recording scene was minuscule. Publishing practically non-existent. And as for performing rights, well, that was a sluggish monopoly situation in those days.

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King Biscuit Boy Emerges on Epic

Radio station KFFA in Helena, Arkansas once had a regular program sponsored by the King Biscuit Flour Company. The show was called the King Biscuit Time and the house band was the King Biscuit Boys.

Richard Newell

Rock-a-billy star Ronnie Hawkins claims that he rehearsed his band in the KFFA studios. When harp player Richard Newell signed with Hawkins in 1966 he was renamed King Biscuit Boy. The name stuck through years on Toronto's Yonge Street strip, with a Hawkins offshoot band Crowbar, and with his solo career.

Recording

He's recorded two noteworthy albums for the independent DafoDill label but his most recent album is on Epic. It's produced by Allen Toussaint and features six Toussaint tunes and the New Orleans band The Meters. Recently King Biscuit was put into service for the regrouped Electric Flag sessions on Atlantic and accompanied the group for a number of gigs. Mostly he is touring in the U.S. with the Meters.

April Wine Turns on the Juice

Despite economic tightening in the Canadian music industry and the changing character of the rock audience, April Wine, an enterprising Montreal-based band, has racked up an impressive number of hit records.

Halifax Birth

He's been a professional musician for ten years, starting off with ethnic folk music while attending St. Pats University. He also worked within rock and R&B circles. After university he worked for the City of Victoria designing sewage and drainage systems until opting out for a farm outside the city.

‘Country Man’

Two years ago Haida released "Country Man," produced by ex-Chilliwack member Claire Lawrence. It yielded two hit singles: "Rock 'N' Roll" and "A Good Song." The follow-up, "Landscapes," produced the single "Simple Life."

In 1973 Valdy picked up a RPM Weekly Juno Award for outstanding folk performance of the year. At last year's presentation he pulled down a Juno for Top Canadian Folksinger. After a lull of a year from the "Landscapes" album, he's set to record this month in Toronto.

Lighthouse

(Continued from page 4)

ing band. It will keep itself together as a recording band, but members will be free to pursue whatever projects interest them. That could be translated into saying that the band has broken up but leader Skip Prokop refuses to commit himself. This announcement follows the completion of a 75-day, 59-engagement tour across Canada. With three members left from the original group of 1967, Prokop could easily put together another Lighthouse.

Any Lighthouse activities in the future depend almost solely on Prokop. Currently, he's looking forward to a rest from public appearances until at least Christmas, and will get involved with producing Bob McBride.

Bob McBride’s Magic Means Hit Action

For over three years Bob McBride's powerful vocal stylings led Lighthouse through a series of Canadian gold singles and albums, RPM Weekly Juno Awards and outstanding concerts.

Last year he left the group and moved his direction toward solo work. While in the group he had

(Continued from page 22)

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RECORD WORLD SEPTEMBER 7, 1974  SECTION II
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VEBB: Building A Rep

The Ville Emard Blues Band—19 to 25 well-known Montreal sidemen—has been together less than nine months and already they've built a reputation for being spectacular.

The main parts of the band include all of Robert Charlebois' sidemen (Bill Gagnon, Michel Seguin, Marcel Beauchamp, Michel Robidoux, Christian St. Roch), the entire group Contrac- tion (Christiane Robichaud, Yves Laferrière, Marcel Huot, Robert Stanley, Robert Lachapelle, Carlyle Miller) and most of Claude Dubois' musicians (Michel Dion, Denis Farmer, Rawn Bankley), as well as such experienced musicians as Pierre Nadeau, Serge Vallières, Rénald Montemeglio and singer Lise Cousineau.

The members have spent years playing for other stars like Robert Charlebois, Yvon Deschamps, Claude Dubois, Renée Claude, Véronique Sanson, Pierre Lalonde and Tex Lecor. Their sound is identifiable Quebecois, filled with a feeling of love and respect of music. The group is astounding in its diversity—tackling African, rock, jazz and soul rhythms.

Now available is the group's two record set live album released by their own label, Funkébec.

Rush on the Move

This month caps off a whirlwind summer for Toronto-based Rush. They've spent a good part of the last two months in the U.S., touring with Uriah Heep, Savoy Brown, Kiss, Z Z Top, Rare Earth and The New York Dolls.

For six years the group worked on the local circuit until they signed a booking agreement with American Talent International two months ago. Following the tie-up with ATI came a recording contract with Mercury Records. Mercury has issued the band's 1st album, aptly titled "Rush," which has previously been released on the Canadian independent Moon Records.

The trio consists of Geddy Lee (bass and lead vocals), Alex Lifeson (guitars and vocals) and Neil Peart (drums).

Bob McBride

(Continued from page 20) recorded a solo album on Capitol, titled "Butterfly Days," which was a collection of softer tunes that never had the chance to surface in Lighthouse's big-band structure. Following his departure he completed work on a second album, "Sea Of Dreams," which included the softer ballads but also orchestrated songs.
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**COMIN' FROM ALL ENDS**—New Birth—RCA
**FULFILLMENT**—Three Times—Tamla
**ONE**—Bob James—CTI
**PHOEBE SNOW**—Shelter
**PUSY CATS**—Harry Nilsson—RCA
**ON STAGE**—Jaguar & Medusa—CTI
**ON THE BEACH**—Neil Young—Reprise
**ON THE BORDER**—Eagles—A&M
SOUL TRUTH

By DEDE DABNEY

NEW YORK: Personal Pick: "Shoe Shoe Shine" — Dynamic Superiors (Motown). Written and produced by Ashford and Simpson, this tune could become a true classic in its own right. Superior delivery will bring this home for a new group on the horizon.


DISCO POTENTIALS: "Brooklyn People" — Brooklyn Express (Cheri); "You Were Right On Time" — Ripple (GRC).

Leaving the mike was Maurice "Hot Rod" Hubert who held down one of the drive-time slots at WWIN-AM in Baltimore. Hubert is now entering politics, running for the post of clerk, Circuit Court. He now stresses, as he always did, total community involvement.

WJFC-AM in Chicago has gone through many transitions in the past week or so. It was a known fact that Donny Brooks, formerly with WDKX-AM in Memphis, was to be the new program director. As the resignation of Sonny Taylor was to be effective in late August, Brooks moved his entire family to Chicago only to find that Taylor's resignation was not accepted by the owners. Now Donny Brooks is out of a job as the problems plaguing Taylor's regime have now been rectified.

Jay Thomas Smith is no longer program director or radio announcer at WDKX-AM in Rochester, New York. Smith is now looking for a position as an announcer. You may contact him at (716) 244-8626 or write P.O. Box 3665, Rochester, New York 14609.

London Records, in a search for a national rhythm and blues promotion director, found Mike Abbott, formerly with United Artists. London is now revamping their entire rhythm and blues department to produce a solid roster of artists. Polydor Records and Joe Medlin have hired Karen Chamberlain to handle east coast regional rhythm and blues promotion for that company. Ms. Chamberlain formerly serviced the Baltimore/Washington area for Buddah Records.

At the NATRA convention, a Record World Decade Award was presented to producers Kenny Gamble and Leon Huff. Gamble was not present at the press reception held at the Century Plaza Hotel in Philadelphia International suite. Shown here are (from left) Columbia special markets VP LeBaron Taylor, Leon Huff (who accepted for Gamble), Record World's rhythm and blues editor Dede Dabney, Epic VP Ron Alexenburg and Bob Austin, publisher of Record World.

(Continued on page 56)
FROM THIS L.P.-2 SINGLES

"Truck Stop"
DK 4534

"Keep On Dancin"
DK 4535

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Chocolate Syrup  Takes Success

Soul Truth (Continued from page 54)

Robert L. Scott, program director of KYAC-AM & FM, has hired ex-program director Jim Wellington from KREM-FM in Spokane, Washington. Wellington's new name is Christopher James and he will be holding down the 7-midnight airshift.

Atlantic City, New Jersey will never be the same for.foreigning at Club Harlem were Al Green and Margie Joseph, whose reception was so fantastic that they have asked her to return.

Playboy Inks Lance

**NEW YORK—**Lance & the Gang (De-Lite) will be headlining a coast-to-coast personal appearance tour from August 20 to October 3. The seven-member vocal/instrumental group will be accompanied by Graham Central Station (WB) and Blue Magic (Aco) on the tour, which was arranged by Queen Booking Corp.
Edgar Winter, Bad Co. Show Flash with Class

■ LOS ANGELES — The Edgar Winter Group (Epic) was in peak form at their recent Forum engagement (15). “Keep Playing That Rock ‘n Roll” was the first number, and the powerful energy level they attained kept the ecstatic audience rocking long after the show had terminated. The word flash best describes the style of the band, and their costumes and stage presence suit accordingly. Bassist Dan Hartman was decked out in his new futuristic silver space suit, complete with bass and built-in amplifier. Although the costumes were a treat, the music is the group’s forte, and a tighter, more talented composite of musicians is hard to find. Each member of the group contributes an incredible amount of excitement on stage, and the entire visual presentation was spectacular, with Teddy Siasl masterminding the special effects.

“Do Like Me!”

On “Do Like Me” (from their recent album), Edgar alternated superlative sax riffs with full-throated vocals, and Rick Derringer performed an exceptional guitar solo. Edgar rotated instruments through the entire performance, and demonstrated his accomplished musicianship on keyboards (hung from neck for mobility), percussion and sax. Rick was the focal point, however, with his wild, bouncing stage antics. Both “Rock ‘n Roll Hootchie Koo” and “Teenage Love Affair,” were performed from Derringer’s solo album. Although the crowd favorite was “Frankenstein,” the new tune, “Easy Street,” generated as much excitement within the audience.

Bad Company

Bad Company opened the show and had the audience out of their seats, dancing and singing along during most of the set. Lead singer Paul Rodgers belted out their single, “Can’t Get Enough of Your Love,” and memories of the sound of the band Free stirred among old fans present. Almost all of the selections of their recent release on the newly formed Swan Song label were performed, including “Rock Steady.” The crowd was genuine in ecstasy, indicating Bad Company will soon be headlining major concerts.

Rita Turner

GRT Insert Draws Strong Response

■ SUNNYVALE — Overwhelming response to GRT Music Tapes’ recent ad coupon insert has resulted in plans for a second one this fall, according to Jack Woodman, advertising manager.

The colorful advertising piece appeared in various music publications in July and has drawn thousands of orders for 11 different items on the giant order form, ranging from GRT catalogues and box cutters to a trip to Las Vegas, Woodman said.

A Rose is a Rose . . .

BOA’s Jim Dandy presents Rita Turner (left) and Karen Fleeman (right) at a Record World with a remembrance of the reception held last week in honor of Black Oak Arkansas.

Copyright Suit Filed by RCA

■ INDIANAPOLIS — RCA Corp. has filed suit in U.S. District Court here charging Tuchman Cleaners, Inc., Perfect Sound, Inc., and Sidney and Charlene Tuchman, the officers, directors and principal stockholders of both firms, with copyright infringement.

The defendants are alleged to have sold, in violation of the Copyright Act, a number of RCA’s copyrighted sound recordings, including “John Denver’s Greatest Hits,” “Farewell Andromeda” and “Rocky Mountain High” by John Denver; “Amazing Love” and “Sweet Country” by Charley Pride; “Pin Ups” by David Bowie; “Raised on Rock/For Ol’ Times Sake” by Elvis Presley; “I’ll Keep On Loving You” by Porter Wagoner; and “It’s Been A Long Time” by the New Birth.

RCA seeks statutory damages of $5,000 for each separate infringement, not only of the recordings listed in the complaint, but of any other infringements that may be disclosed in the course of the action. Plaintiff also asks for a permanent injunction to bar the defendants from directly or indirectly infringing its copyrighted sound recordings, the destruction of all infringing copies in the defendants’ possession and reimbursement of court costs and attorneys’ fees.

AMD Pacts Chelsea

■ REDWOOD CITY, CAL.—Amperex Music Division has announced a long-term tape licensing agreement with Chelsea/Roxbury Records for distribution of its pre-recorded tape product in the U.S. and Canada.

Thomas E. Davis, vice president and general manager of AMD, said the agreement with Chelsea/Roxbury, headed by Wes Farrell, is a long-term agreement.

The first album released was “Be Thankful For What You Got,” by William DeVaughn, featuring the million-selling number one single by the same name.

Maturations

Tracy continues to mature as a vocalist. Eschewing the tendency of some artists to “throw off” their earlier hits while giving their all on current material, she strives constantly for a fresh approach and for new insights into all of her songs. Thus, older songs such as “Mother Earth” and “Sad Situation” sound as fresh and true as “After the Fire Is Gone,” which is probably the best of her newest songs.

Accompanists

Finding the right combination of musicians capable of firing her to new musical heights has been, and remains, Tracy’s most formidable task. Mother Earth is in a state of flux; they resemble the original group in name only, save for guitarist John “Toad” Andrews. The assemblage on display at the Bottom Line was inspired at times, but too inconsistent overall in meeting the challenge presented by Tracy’s dynamic singing.

Everything did come together, though, on the rousing encore, Eric Kaz’ “Temptation Took Control of Me,” which featured the tasty lead guitarists of Andrews and Steve Hostak behind Tracy’s powerhouse vocal. It sent everyone home happy, proving that when all things fall into place, Tracy Nelson and Mother Earth can be one dynamic group.

Johnson & the Scats

The sartorially resplendent Larry Johnson and the Scats (Sugar Blues on harmonica and Professor Sixmillion on snare drum) played a stimulating thirty-minute set of old blues songs, and the Professor even threw in a magic trick. They delivered a noteworthy rendition of “Death Don’t Have No Mercy,” with Johnson singing low and eerily as the Professor brushed lightly over the snare. Sugar Blues’ harp was in the distance, high and lonesome, evoking the feeling of a chill at midnight.

Everything was done, as John-son said, “with a little humor.” Tracy and the band couldn’t have had a better lead-in.

David McGee
Gracias mil al compañero Fernando Moreno, dinámico corresponsal de Record World En España, por las múltiples atenciones que tuvo con mi esposa y conmigo durante nuestra estancia en la Madre Patria. Saludos y un abrazo grande, Fernando... Y ahora de nuevo en las actividades diarias.

El compositor Tit Curiel Alonso, está grabando en Puerto Rico un álbum en el cual interpreta como solista temas inéditos de su propia inspiración. Entre los temas escogidos figuran boleros y números del género “salso”. Anuncia el empresario cubano Mario Aguerdo, que tiene bajo contrato a Camilo Sesto, Peret y Elío Roca. Y que próximamente irá presentando a cada una de estas figuras estelares, ante el público de la urbe neoyorquina... Cortijo y su Combo están situando a “Prucutu Cumamba” como un éxito que promete vender bien, el cual está incluido en su más reciente álbum titulado “Cortijo Con Las 7 Potencias”. Jugosas ventas está marcando el nuevo álbum de Celia Cruz y Johnny Pacheco, que el sello Vaya acaba de lanzar al mercado.

Vicente Fernández, el cantante mexicano de moda, que se ha revelado en pocos meses como uno de los vendedores más sólidos del sello Caytronics, está siendo muy bien promocionado en la radio hispana de Nueva York, con el tema “Piénsalo Bien,” del desaparecido compositor mexicano Agustín Lara... Se nota la ausencia del locutor Rubianini de la Rosa que estaba al frente del programa “Puertas y micrófonos abiertos”, que se transmite diariamente por Radio WADO. Durante el tiempo que Rubianini estuvo animando este espacio radial, el programa se fortaleció y contó todo un éxito, por lo que mereció los mayores elogios de la prensa especializada.

(Continued on page 61)
LATIN AMERICAN HIT PARADE

Singles

New York (Salsoul)  
By EMILIO GARCIA  
1. LAS CUARTEÑAS  
2. NO HAY AMIGO  
3. EL SON DE SANTURCE  
4. ORGULLOSA  
5. LOS COMPAÑEROS PETE “CONDE” RODRIGUEZ—Fania  
6. BOBINE  
7. EL DIA DE SUETE  
8. EL CARTERO  
9. ASI NO SE QUIERE A NADIE  
10. QUIMABAR  

Spain  
By FERNANDO MORENO  
1. TOMAME O DEJAME  
2. LOVE'S THEME  
3. LA FIESTA DE BLAS  
4. AYUDADAME  
5. MI CORAZON  
6. EL SONIDO DE FILADELFIA  
7. DEJAME CONOCERTE  
8. CELIA Y JOHNNY  
9. VIOLENTO  
10. WATERLOO  

Brazil  
By OLAVO A. BIANCO  
1. SONG FOR ANNA (CHANSON D'ANNA)  
2. CITA  
3. ODEA PARA VACA VAI O BOI  
4. LADY MILADY  
5. IN THE RAIN  
6. EXCUSE ME  
7. YOU ARE EVERYTHING  
8. I'M FALLING IN LOVE WITH YOU  
9. MORE  
10. CAYO CERRO  

Ecuador  
By MARCELO NAJERA  
1. Y TE HAY Quedado Sola  
2. A LAS PUERTAS DEL CIELO  
3. LA ULTIMA CANCION  
4. THE SHOW MUST GO ON  
5. UNA CERVEZA  
6. LA FLOR DE PAPA  
7. TE AMARE  
8. BRINGO POR TI  
9. POR QUE TE VAS?  
10. OJO DE ZULES  

Nuestro Rincon  
(Continued from page 58)

azteca ... los representantes legales de la Sociedad de Autores y Compositores de Música, embargaron las instalaciones de la grabadora “Editora Gala” de México, para garantizar el adeudo por pagar chos autorales no cubiertos por la empresa, especialmente los correspondientes a las obras de Juan Gabriel “Me Gusta Estar Contigo” y “Tu Sigues Siendo el Mismo” que en esa empresa grabó Angelica Maria.  

Capitol lanzó un sencillo de Rosenda Bernal interpretando “La Esposa Olvidada” de Homero Eufrazio y “Estúpido Cupido” de Severo Mirón.” También en esta etiqueta un long playing del nuevo grupo La Fórmula en el cual se destacan “Vestida de Blanco,” “Rey Feto.”

(Continued on page 61)

Record World en Miami

By OMAR MARCHANT

Se están presentando en estos momentos en centros nocturnos de Miami de los grandes cantantes cubanos de la nueva promoción: Lissette, con su ballet de Puerto Rico (Montmartre) y Luisa Maria Guell (Centro Español). Muy buena la interpretación y los arreglos del tema “Hice,” que está resultando un gigantesco éxito en la voz del brasileño Paulo Sergio. Muchos entendidos consideran a Paulo Sergio como el más fuerte rival para el mercado de habla castellana de Roberto Carlos.  

Raul Marrero sigue siendo un gran ídolo por estas latitudes. Ejemplo de ello lo tenemos con sus últimos hits: “Quiero Besarte” y “No Me Cuesta Nada.” De “Todo” Un “Poco” es el título del nuevo álbum que ha sacado la Musart con el “Guapa chico” Rolando La Serie. Este LP es una recopilación de grandes éxitos de Lasser grabados para la Musart en 8 álbumes anteriores. Escuchándose mucho por la radio local a Leonel Vaccaro en

(Continued on page 60)
Señor Junior Drops By

NEW YORK—A first time visitor to this country arriving the day the President of the United States resigned must have been somewhat perplexed by the American political process. And on his initial trip to the U.S., RCA’s rising Spanish star Junior did confess some bewilderment, although emphasizing he didn’t care to delve too deeply into political matters.

Junior’s Growth

The personable young vocalist did however eagerly volunteer information on his burgeoning career with RCA. Records. Stopping by Record World’s New York offices with a number of RCA’s international marketing and promotion people, Junior was enthusiastic about an imminent recording session and subsequent album release. Both developments have been prompted by the impressive success of his current single “Excuse Me.” (Spanish title, the much more poetic “Perdóname!”) which has topped the charts in a number of Latin American countries including Panama and Brazil. The fact that Dusty Springfield has deemed the tune, which was also written by Junior, suitable for recording is another indicator of its hit status.

Antonio Morales Junior is presently residing in Spain, though he has a bit of a Far Eastern heritage, having been born in the Philippines. His career began about a decade ago in a group; he then joined a duo and about three years ago decided to go it alone, signing with RCA.

Junior plans to travel to London at the end of August to record his first solo album, a collection of stylish ballads headed up of course by “Excuse Me.” Worldwide wide release of the album, which will be recorded in both English and Spanish, is slated for October. Caytronics will handle distribution of the Spanish version, while RCA will do the marketing in the U.S. and Great Britain.

Cleveland?

Things are definitely looking up for Junior, but a morning of peering at Manhattan’s skyscrapers he did complain of a stiff neck. On his next visit Junior expressed a desire to see some of America’s natural beauty, voicing an intention to travel to Cleveland. “Excuse me?”

Jonathan Skiba

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LA MAGIA TERMINO

LOS GAIOS—Penman F-1PS-1136
Nueva grabación de los talentosos chilenos en la cual se destacan “La Magia Terminó” (C. Baesa), “Ya no Queda Amor” (C. Baesa), “Te Traeré del Cielo” (L. Nuñez) y “Quémame los Ojos” (N. Navarro).


PA’ FUERA

ROBERTO ROENA Y SU APOLO SOUND—International XSLP 00667
En el tope de su desarrollo como orquesta de gran sabor salsero, Roena ofrece aquí un gran repertorio de bailadores. ¡Exce- cente presentación! “Tu Loco Loco, y yo Tranquillo,” “Soñando con Puerto Rico,” “El Quetafeo,” “Te lo Voy a Jurar” y “El Sordo” entre otras.

■ Roberto Roena and his Apollo Sound are at the peak of their sales. Here they perform their best. “Tu Loco Loco, y yo Tranquillo,” “Las Brisas de mi Bori- quen,” “El Quetafeo,” “Mandigore” and “Cho- torro.”

LA MAS HERMOSA TENTACION

LARRY MOENO—Audio Latino ALS 4050
Con sus interpretaciones de “La Más Hermosa Tentación” y “Yo te Prometo” vendiendo fuerte en varias áreas, Larry Moreno ofrece aquí también otros temas de su creación, tales como “Ya sé que soy Casado,” “Porque te Quiero,” “Cara Can- sada,” “Qué triste el Amor cuando Se Va” y “Mi Canción por Ti.” Original RCA de Argentina.

■ With his “La Más Hermosa Tentación” and “Yo te Prometo” making top Fes, Larry Moreno also offers here a superb package of his own songs such as “Un Corazón de Madera,” “Limosna no Quiero Limosna,” “Oye Mi Pequeña Niña” and “Siempre serás mi Amor.” Original recording from RCA Argentina.

TITO UNLIMITED

TITO PUENTE AND HIS ORCHESTRA—Tito CLP 1322
Con Tito Puente tocando innumerables instrumentos, su orquesta toma características de genialidad. ¡Gran grabación y mezcla! “Wata Wasuri” (T. Puente), “Qué Pasó” (T. Puente), “Lost Horizon” (Bacharat-Davis), “Acosta’s Feeling” (M. San- chez Acosta) y “Guajira en Puente Rico” (T. Puente).

■ With Tito Puente playing vibes, piano, electric piano, mellotron, tambourine, marimbas, organ, tympani, cowbells and percussion, his orchestra sounds astonishingly great. “Infinite Love” (T. Puente), “Margie’s Mood” (T. Puente), “Borinquen” (T. Puente) and “Valley of the Dolls” (Dory Previn).

En Miami

(Continued from page 59)

el tema de Lolita De La Colina—“Quiero volver a ser tu amante” —Muy buena la promoción de discos Alhambra en esta zona sureste.

Otro gran éxito de Johnny Ven- tura para el sello Kubaney lo es: “Bobine,” apareciendo en los pri- meros lugares del Hit Parade local. Grabando Los Chavales De E- spaña un nuevo álbum en los estudios de Frank Linale. Este LP contendrá los éxitos de siempre de Los Chavales y saldrá bajo el sello Oro Record. La grabación es supervisada por el maestro Hector Garrido.

www.americanradiohistory.com
Fania All Stars Going to Africa

- NEW YORK — Jerry Masucci’s Fania All Stars are preparing to join such stars as Aretha Franklin, Stevie Wonder, James Brown, B.B. King, Miriam Makeba and the Spinners, to name a few, for The International Musical Festival in Salé, Morocco, late this month, to premiere the Ali-Foreman heavyweight fight in Africa. The Fania All Stars will be the only Latin group on the bill, according to the label.

‘Chinatown’ Single Re-Issued by Col

- NEW YORK—PerCY Faith’s single “Theme from ‘Chinatown’” is being re-released by Columbia Records in a four-color sleeve due to initial reaction from stations and the public to the movie. The film’s score by Percy Goldsmith is published by Famous Music Company.

En Nuevo York

(Continued from page 58)

Falleció en Puerto Rico, el cantante boricua Manny Roman, creador del éxito “No Me Digas,” como vocalista de la Orquesta de Johnny Zamot, número que grabó recientemente para el sello Mericana. Una desaparición muy sentida en nuestro medio artístico... Después del enorme impacto alcanzado por Nelson Ned con “Happy Birthday, My Darling” de Claudio Fontan, número que fué un bombazo, tanto en la radio como en ventas disqueras, el sello U A Latino está preparando el lanzamiento de un nuevo álbum de este popular compositor y cantante brasileño, el cual aparecerá en el mercado el próximo mes de septiembre... Lanzó el sello Mardi Gras un álbum de Raúl Marrero, producido por el siempre activo Joe Cain. El repertorio de este LP está integrado por atractivos temas, de los cuales algunos pertenecen a la autoría del propio Marrero. Se destaca “Quiero Besarte,” como el primer éxito de este larga duración... ¡Y ahora hasta la próxima, desde la Babel de Hierirol!

“La Magia Terminó”

LOS GALOS

Parnaso P-LPS 1136

Regresa a la Esposa Triste
Ya no queda Amor
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Ruby Records Formed

LOS ANGELES — The formation of a new independent company, Ruby Records, which will develop recording talent in the country and popular music fields, has been announced by Blaine Nicholson and John D. Ormond, owners of the new firm. Plans call for several talent signings by mid-September.

Ormond and Nicholson also own a public relations agency, which they said will handle the promotion for the new record firm, and publicize upcoming label releases.

The firm is headquartered at 6399 Wilshire Boulevard, Los Angeles, phone: (213) 653-1755.

Cross Over Facts GRT

NEW YORK — Cross Over Records has assigned United States tape rights to GRT Tapes. Larry Newton, president of Cross Over Records, made the announcement.

Casablanca

(Continued from page 3)

Bread Winner

WWVA Taps Gurley

WHEELING — Cathleen Adams Gurley has been named director of promotions and public relations for WWVA Radio, according to an announcement made by J. Ross Felton, general manager of the station.

Ms. Gurley will oversee the publicity and public relations of the entire Wheeling, West Virginia complex, including WWVA Radio, Capitol Music Hall, Jamboree USA and Jambooree Recording Studio.

A&B Records Formed

DALLAS — Guitar instrumentalist and record producer Phil Baugh, along with Jerry and Maurice Anderson, executives of MBA Micro Steel Guitar Co. of Dallas, have collaborated to form the new Dallas-based record label, A&B Records. Their first release, a Bob Wills tribute single, is due to be released around the first of October.

In addition to the new record company, Baugh and the Anderson brothers have also established a BMI publishing company, Ten Buck Two Music.

Anne Murray: Livin' the 'Good Life'

NEW YORK—When Anne Murray (Capitol) comes out with a statement like "I don't want to do anything just because it's hip," you quickly find out how much she means it.

"Hip?" at best is a relative term, depending upon your idea of "the good life"—and Anne Murray has her own ideas about them both. As one of the few sweet-voiced female singers to come along in a while with a string of hits, you might expect to find her a hot Las Vegas attraction. But you won't. For the beautiful but forceful and opinionated Ms. Murray, that kind of "hip" is not her kind of town: "I go to Las Vegas, first of all you have to stay there. I like one-nighters. I'd rather be home, but the next best thing to that is to be on the road, never staying long enough in one place to get bored with it.... Then of course, at places like Vegas, you feel so much like a packaged commodity. I mean, it's like these people have their time all planned out for them and you just happen to be part of the itinerary."

With that kind of reasoned "No Vegas for me, thanks" attitude, you might think her "hip" would ideally be the "counter-culture" definition of the term. And furthering that belief, you'd expect her as an artist to be a singer-songwriter. But she's not that either, "I haven't yet found that need from within to write. There's a lot of good songwriter's around, and I've never recorded a song—at least, not on my last three or so albums—that I haven't liked."

Finding A Niche

So, where does that place Anne Murray? Her early hits like "Danny's Song" and the inevitably mentioned "Snowbird," along with a quite recent "A Love Song" indicate an MOR ballad singer. But her most recent top 10 chart, Lennon-McCartney's "You Won't See Me," sets her up as a rocker. So too does her probable follow-up single, the Doris Troy oldie "Just One Look." It's a side of her that's been there "live" for a long time, but which hasn't gotten the chart exposure until now.

Country Acceptance

Add to this Anne Murray's acceptance as a country singer, for the same ballads that have made her an MOR staple, as well as for tunes like "He Thinks I Still Care" (which was the "B" side to "You Won't See Me") and was a top 5 country chart single in its singles market in its own right. Anne enjoys playing to country audiences— and in fact her new release which brings together all her hits prior to the "Love Song" album is called "Country...to let them know she has not forgotten them. But Anne isn't a "country singer" either. She has sung and will continue to sing a good country tune just as frequently as a pop ballad or a rocker.

TV Special

To help you visualize how well she fits between rock and country, straddling both fences with pride, you might want to check out the "Meanwhile, Back at the Ranch" special set for ABC-TV on August 17. She does a mime dramatic routine with Charlie Rich as the villain, "and I guess I am the villainess," she explains. The special also stars Chicago and was shot on location at Jim Guercio's rambling' acreage known as Hollywood circles as the Caribou Ranch.

Anne Murray filmed the show just before taking her vacation in late June. Turning down an opportunity for her first speaking dramatic role (an episode of "Barnaby Jones") because it would have cut her holiday short, she folded her multi-talented tent like a proud Canadian and quietly slipped back to Prince Edward Island, where she owns a motel.

"It takes me two weeks just to unwind, but once I'm there, and I can see my family, I can really forget about the business."

Full Circle

She goes on to explain, coming full "hip" circle: "Actually I've never considered myself part of the business. I don't want to be part of a scene: my guts would be in uproar all of the time if that were the case. I leave the business to Shep Gordon."

And so Anne Murray, in her own private way, is alive and well.

Robert Adels

Industry Commercials Set

Den Martin (left) will head up a new television commercial production department for Cooper/Dennis/Vietro aimed at meeting the needs of the recording industry. Pictured during a session with Martin are (from left) Bob Viero, Peter Cooper, Goulday Diamond (of Media Sound) and Alan Dennis.
**WQIV (Continued from page 18)**

Miller was formerly PD at KUDL, another Starr station in Kansas City. Miller could not be reached for comment, but it was understood at press time that an on-air staff had not yet been assembled. Further details were expected this week.

In a related development, listener-sponsored WBAT-FM announced that it would suspend many regularly scheduled programs in September and October in an effort to reassert its role and to rebuild financial support. Station manager Larry Josephson indicated that among other things the station would test programing increased amounts of classical music to compensate for the loss of WNCN.

**KMET (Continued from page 18)**

Stevens replaces Mikel Hunter, recently named operations director of Metromedia's Oakland/San Francisco station, KNEW. Stevens has been acting as station program director since Hunter's transfer.

Shadoe Stevens is a veteran of the Los Angeles market, having joined KHJ as an on-the-air personality in 1970 and moving to KRLA as program director during that station's successful experiment with progressive rock.

**AM Action (Continued from page 18)**

The Roses,* additions this week include: KLIF, KGK, WOXY and WCPF.

**Bad Company (Swan Song).** "Can't Get Enough," the single from their top 5 and bulleting lp, makes impressive headway with additions this week at WRKO, KFRC and CKLW.

**Billy Preston** (A&M) had another fine week with adds at WSAX, WHBQ and CKLW. Some excellent moves include: 7-1 KLIF, 12-9 KFRC, 25-18 WFIL, 22-17 WCFL and 18-13 WBIG.

**Carole King** (Ode). There has been incredible initial response to Carole's latest release. Supporting last week's adds of WCOL, WHBQ and WIXY, this week's new believers are: KLIF, WRKO, KJR and KJILT.

**Reunion** (RCA). In only the second week since its release, this initial outing for the group debuts on the RW singles chart with a bullet. This week it picks up heavies such as WDQY, WQAM, KIIT, WPUN and KQV. Looks like a biggie.

**Miracles** (Tamla). This rbk hit exploded this week with the addition of powerhouse station KJH along with WITX, WMPS and WAYS. Already #10 on key crossover station CKLW. It seems like a certain pop smash.

**Gino Vanelli** (A&M). This first release from this A&M artist is receiving especially encouraging attention from some heavyweight stations, those being: CKLW, KJR and KTMN. Keep your eye on this one.

**Dialogue (Continued from page 12)**

different contracts in my files for Seals & Crofts, 90 percent of them under five thousand dollars, and they did the Capitol once on the rise up. They sold out one show there, they weren't quite big enough to sell out two at that point. I feel that they flatly owe me to come back and do the Capitol one more time, no matter how big they are. Much bigger acts than them played the Capitol—Johnny Winter, who did 90 percent of a house at Madison Square Garden played the Capitol this Winter. Stephen Stills played the Capitol. Crosby & Nash played the Capitol. Bette Midler played the Capitol. People that are much too big to play the Capitol. I've played all those acts in the past, but never really had the relationship like I did with Seals & Crofts. They won't come back. I don't mean to single them out too much. There are other acts, but that's real lack of appreciation. They're taking the attitude, "It took us so long to make it, there are so many people who helped us along the way, if we started helping them, we never make up." But, you know that there were that many people—I'm sure there are others who played them as much as I did, as long as I did. It's a very difficult thing.

Then there are acts who have certain moral values, whether they be loose moral values or very strong moral values, and they feel this obligation to impress those moral values on you—me as the producer, my staff, and my audience. If someone wants to engage in a tremendous amount of heavy drugs, for example, there are acts around that, if everybody does the same, they're pissed, they're angry. There are other acts that don't want any drugs, don't want any beer, don't want anything, and if there's a beer can somplace, they freak out. I don't try to set moral values for my fellow man, and I don't think an act has the right to either.

Unfortunately, and I'm very young to be this pessimistic about it, but there are very, very many more bad times than there are good times. I mean there are some real special things that happen—Stephen Stills at the Capitol was real special; Jefferson Starship at the Capitol was real special; Johnny Winter at the Capitol was real special. Being the first person to do Souther, Hillman & Furay was very special, especially with those three particular people. I know them, not that well, but as far as morals, "Hi, John, how are ya? It's nice to be here with you." A little thing like that, it makes it worthwhile. It's why the Grateful Dead, with all their looniness, are very enjoyable to do for me. Very difficult to do—they drive me out of my mind, to be honest, because they're perfectionists, but they're perfectionists for their audience, they want their audience to get the greatest show they can, but, you know, they're appreciative. The people in the band, you're on a first-name basis with them, and they walk over and say hello. You're a human being, you're not just a person who is there to please them. The roadies—you know, perfectionists, the best in the world. You do something for them, you do the show well, they'll thank you, they'll be gentlemen about the thing. Unfortunately, it's not like that with the groups in this category, and it's what makes it a very difficult business to be in. You are absolutely everybody's goat, as a producer of a show, and you can't make everybody happy. There's always a minority of the audience that hates you, because you didn't let them in for free. There's a segment of the audience that is going to charge you $10,000 every time you put a show on, that the acts play for nothing.

**Schur:** I think it's really a matter of simple economics. If an act wants to work, they price themselves where they can work. The Rolling Stones obviously could get any price they asked for, if they wanted to play a field and have three hundred thousand people come to see them—there'll always be a banker or somebody to put the money up. But they price themselves so that a promoter can make money playing a twenty thousand—or a fifteen thousand—thing. Dylan could have waited 'til the summer to go out and could have just done stadiums. Harrison is coming, he's going to do arenas. If an act wants to work, they price themselves properly. If an act says, "Well, we just don't care to go out on the road," then they price themselves out of line. If then somebody is stupid enough to say, "Here's a hundred thousand dollars to work," and they pick themselves up out of bed and work.

The problem really is that more acts really should still be playing the theaters. The ones that could play often at theaters, reach more people and, do more for their career, instead price themselves a little too high so they can only play the arenas, and tend to lose money at arenas. There are acts, that have one big hit album, and say, "Well, no more five thousand seaters or under ten thousand
Philippine Market Flourishing

NEW YORK — The Philippine market is an entity being sought by most U.S. labels. Constituting 7200 islands—Manila is the largest—and 100 radio stations, it is a market ripe for exploitation. Take, for example, the growth of Vicor Music Corporation: in 1969 domestic sales amounted to $477,600. In 1973, Vicor did $1,202,600, representing 70 percent of Philippine domestic sales.

Large Market

As the second largest Asian market, in a country with a large youth population and tremendous growth in gross national product, the demand for entertainment in recent years has been increasing. Vicor, the leading licensee and distributor in the market, sells as many as 100,000 units on a single and 20,000 units of an album.

There are 30 AM and six FM stations on Manila alone, and in addition to the radio influence, discos are also responsible for breaking new records.

Top-Selling Artists

Among the top-selling Vicor artists are Pilita, Victor Wood, the Ambivalent Crowd and Circus Band. These and other Vicor recording personalities receive much radio airplay, appear in movies and on television. Vicor itself has its own television show, "The Hitmakers."

In addition, Vicor represents more than 20 foreign labels, owns five domestic labels, and distributes another two domestic ones. They have their own studio facilities, publishing company (BAM) and booking agency (United Promotions, Inc.). President of Vicor is Orlly Ilacad and managing director is Vic Del Rosario, Jr.

Times Music Gets 'FIDO Fanfare'

NEW YORK — Murray Deutsch, president of the New York Times Music Corp., has completed negotiations for the acquisition of the publishing rights for the U.S. and Canada to Paul Siegel’s "FIDO Fanfare."

The "FIDO Fanfare" opened the recent Tokyo Music Festival and both Siegel and Deutch feel that the composition could become a theme song for other music festivals as well. Plans have been set for Werner Mueller’s originally recorded version to be released in the U.S. by London Records. This version has already been released in Japan and Germany.

GERMANY

By PAUL SIEGEL

BERLIN—The German market is doing incredibly well with Canadian product. Looks as if it all started with Terry Jacks’ "Seasons In The Sun," which hit Lobo’s top ten chart, followed by Neil Young and Gordon Lightfoot. Now BASF is jumping into the German/Canadian rink with Tim Daniels’ "I’m Walkin, which looks as if it is about to happen big!

Charlie Rich’s "The Most Beautiful Girl" is turning out to be a big money-maker for CBS here . . . RCA has released the new George McCrae, under their new wing here run by Hansie Baum . . . EMI/Electrola really hot in Cologne with their super-giant, Paul McCartney & Wings with "Band on the Run" . . . The hottest German single seems to be by German/Canadian star Giselle with "Ich Habe Die Liebe Verspielt In Monte Carlo," another Peer product.

Berry Lipman off and running with his "The Most Beautiful Girls in the World" album as the instrumental title track and "Madeleine" highlight the set . . . German Grammophon leading in the classical line with Beethoven’s Piano Concerto No. 5 as performed by Eschenbach/Ozawa . . . Philips is afire with "Fire and Ice" by Demis Roussos . . . RCA’s Jefferson Airplane product soaring upwards on the charts . . . WEA going strongly with the Bob Dylan & The Band album.

Ker Clancy happy about RCA Germany’s boom . . . Auer Wiederschein ‘till next week!

ENGLAND

By RON MCREIGHT

LONDON—As all major record companies finalize their Autumn campaign plans and policy changes in time for the launch at their sales conferences to be held throughout September, brighter news hits the industry in that the recent “price war” in retail outlets could be over. Always considered unhealthy, the recent drastic cuts from the retail price made by several chain stores are fading since the Boots multiple announced a return to normal prices. More news of all annual sales conventions will be featured in this column in the next few weeks, but watch for a strong bid from CBS which introduces its new signing for the Epic label—Sailor—at their gathering which coincides with the group’s appearance in BBC-TV’s “In Concert” program.

Strong album product building up for release in September and Island fronts the parade with a particularly exciting bunch including new Traffic, in "Sneakin’ Sally Through The Alley"; the first solo effort from ex-Voe Joe sardine Robert Palmer, the return of George Fame to the album market, King Crimson’s “Red” and the Sutherland Brothers & Quiver’s "The Beat Of The Street." Atlantic issuing a compilation album consisting of vintage Yes tracks, while they complete work on their “official” new album. Warner Brothers will release the first solo offering by Faces’ guitar player Ron Wood. September 13. More immediate potential hit album releases come from Mike Oldfield, whose "Hergest Ridge" (named after a countryside beauty spot in Herefordshire) will be performed in concert at the Albert Hall on December 9; J.J. Cali, who includes the ‘Cajun Moon’ single on his A&M album titled “80k”; and Adam Faith, who returns on Warner Brothers with “I Survive” which also features P. & L. McCartney, Ritchie Blackmore and Russ Ballard on various tracks.

DMJ issued a statement ending recent speculation that the company was about to acquire the A.I.R. record production company and studio complex. Apparently a price was agreed on but the deal did not go through for “other reasons.” In the meantime, the DMJ label has just signed former Island act Amazing Blondel to a five year worldwide recording contract. Managing director Stephen James also announced that the company’s agency division is setting up a nationwide tour for Blondel to coincide with the release of their first album for the label October 11, titled “Mulgure Street.”

EMI Publishing and Pye Records hosted a reception at the Salford Hotel to mark Phil Everly’s debut as a soloist. His first single, “Invisible Man,” was composed by Everly and Terry Slater (who also produced the disc as well as most tracks on the forthcoming album), and is also published by EMI associate company Robbins Music, which is also headed up by Slater. Promotion on the Everly/Pye product commences with his guest appearance on a Cilla Black BBC-TV special.

More action at Bell with new British chief Tony Roberts being appointed to the board of Columbia Corp., ex-GM Records man, Ian Gurney going in as national marketing manager, and Dougie Simpson joining the company from RCA as international manager.

Important tours announced by major British acts with 10cc heading a Rainbow concert September 13 as part of their next series of dates; Kinks going on the road throughout the month during which they appear at the Manchester Free Trade Hall; Shirley Bassey undertaking two shows for each of nine nights including appearances at the Albert Hall on October 10; Wizzard, who complete their current UK tour September 12 before heading States-side; and Sutherland Brothers & Quiver scheduled to appear at the Victoria Palace September 15 which coincides with the release of their album. Meanwhile, America’s Ben E. King, Roger McGuinn and John Cale also have British dates planned. King has already made a welcome return to the country and completes an extensive tour on September 22, although no new product will be available until he returns to New York where he will cut his first album for Atlantic. Roger McGuinn is confirmed for a free Hyde Park concert August 31 which closes his tour and Velvet Underground man John Cale plays the Victoria Palace a week after the Sutherlands.
Phonodisc Execs Greet Polygram Intl.

Many foreign executives from the global Polydor and Polygram organizations visited the recent San Diego Phonodisc Sales Convention. Pictured from left (top row): Polydor Intl. President Dr. Werner Vogelsang with Polydor Inc. VP of business affairs in Beal, Polygram Corp. VP of corporate planning Nick Rabiecki, Jr. and Polygram U.S. president Bob Brockway; Phonodisc country marketing director Jim Wilson addressing the international audience on the potential of Nashville-based music; Wayne Bickerton, speaking to the convention from his vantage point at Polydor Records, London; (bottom row): Polydor Inc. director of international repertoire exploitation in New York, Mike Von Winterfeldt with International Music Consultants’ Michael Hales and Polydor; London’s Trevor Timmers; Phonodisc’s Diane Trombi, Ennio Petrone and chief Bill Farr with Record World publisher Bob Austin and Michael Hales.

Capitol Announces Intl. Changes

- HOLLYWOOD—Don Zimmermann, senior vice president, marketing, Capitol Records, Inc., who added the label’s international operations to his domestic marketing duties in April, 1974, announced the following appointments and organizational changes designed to assist him in fulfilling responsibilities within the international division, effective immediately.

  **Mazza, Thomas**
  
  Jim Mazza, formerly CRI district sales manager, Los Angeles, has been appointed director, international marketing, reporting directly to Zimmermann. Mazza will be responsible for all Capitol foreign marketing activities, with respect to EMI licensees while working closely with the label’s domestic a&r and marketing teams. In addition, he will assume immediate responsibility for the selection of all foreign product (except Angel and Seraphim) released by Capitol in North America.

  J.B. Thomas has been appointed director, international administration. Reporting directly to Zimmermann, Thomas will be responsible for international contract administration, distributor/licensee supplies and services, in addition to finished product export, U.S. Armed Forces sales and marketing functions with respect to non-EMI licensee territories.

  Both Mazza and Thomas will be headquartered at the Capitol Tower in Hollywood.

CTI Rushes James Disc

- NEW YORK—Due to response among disc jockeys and other members of the industry who attended the recent NATRA convention, CTI is rush-releasing an edited single of Bob James’ “Feel Like Making Love” b/w “Soulero.”

Light Visits Europe

- NEW YORK — Enoch Light, president of The Total Sound, Inc., manufacturers of Project 3 Records, is traveling to Europe to visit with licensees. In London, meetings have been arranged with Stanley West, managing director at Ampex; in Paris, at Pathe Marconi, with Pierre Minchin, president, and other officials; and in Milan and the Scandinavian countries, with various record manufacturers.
SCHUBERT: SONATA IN C MINOR (D.958), IMPROMPTU IN A FLAT, OPUS 142 #2
Sviatoslav Richter—Angel/Melodiya SR 40234
Any pianist who combines technical brilliance with fascinating introspection stands high in any league. That Richter does so is no surprise, but this Schubert record catches the great Soviet pianist at the top of his form. And that is sufficient recommendation to send any lover of the piano to running to his local record store.

EUGENE FODOR VIOLIN RECITAL
Tchaikovsky, Ysaie, Paganini, Wieniawski, Prokofiev —RCA ARL 1-0735
The quality of Eugene Fodor’s violin ability was discussed a few weeks ago on this page; his first record, issued in commemoration of Eugene Fodor Day in Colorado (Aug. 24), captures much of what he played in Moscow and shows both his amazing bow control and agile left hand. This record should sell like the proverbial hot cakes; it is fantastic playing from Heifetz’ prize pupil.

BERNSTEIN: TROUBLE IN TAHITI
Williams, Patrick, Columbia Wind Ensemble, Bernstein—Columbia KM 32597
Leonard Bernstein is interesting to hear even when inconsistent. This 1952 romp, much more dated in a popular sense than his later West Side Story or Candide, is nothing more than fun, but it is certainly that. Nancy Williams and Julian Patrick give virtuoso, well-articulated performances, and the conductor whose name is Bernstein knows the score pretty well. It should be a big seller.

RACHMANINOFF: SUITE FROM ALEKO, CAPRICE BOHEMIEN
U.S.S.R. Symphony, Svetlanov—Angel/Maladiya SR-40253
This early, not terribly well known works of Rachmaninoff receive first class readings. A succession of themes and a romantic Russian sound decorate both. An addition to the growing list of the composer’s recorded works.

BRAHMS: SYMPHONY NO. 2, ALTO Rhapsody
Baker, London Philharmonic, Boult—Angel
This record is emphatically recommended for the last part of it: the Alto Rhapsody sensationally sung by Janet Baker. The piece is not too low for the British mezzo, and her phrasing and depth makes this a treasure. She receives good help from Boult; his work in the symphony is pretty heavy going.

SEPTEMBER 7, 1974
CLASSIC OF THE WEEK
TOMITA: SNOWFLAKES ARE DANCING
RCA
SAM GOODY/EAST COAST
ADAGIO—Kargan—DG
ALEXIEZ, IBERIA—De Larrcha—London
BACH: COMPLETE FLUTE SONATAS—Kampel—Odyssey
BACH: FRENCH SUITES Vols. II—Gould—Columbia
CHARLES IVES: 100TH ANNIVERSARY—Columbia
JOPLIN: RED BACK BOOK—Schuller—Angel
LUCIANO PAVAROTTI: KING OF THE HIGH C’S—London
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehbo—London
SAINT-SAENS: TONE POEMS—Dervaux—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA
RECORD HUNTER/NY
ADAGIO—Kargan—DG
BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London
BERLIOZ: ROMEO ET JULIETTE—Maezel—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DELIS: SEA DRIFT—Gorey—Angel
HALEY: LA JUIVE—Arroyo, Meffo, Tucker, Giacom, De Almeida—RCA
LUCIANO PAVAROTTI: KING OF THE HIGH C’S—London
SCHUMANN: FAUST—Horwood, Fischer-Dieskau—London
STRAVINSKY: SINFONIA PRINCIPAL—Boulez—Columbia
RECORD & TAPE COLLECTORS/BALTIMORE
HANDEL: SONATAS FOR RECORDER
Klaiber
CHARLES IVES: 100TH ANNIVERSARY—Columbia
JANACEK: Glagolitic Mass—Kempé London
MASENET: THERESSE—Tourangeau, Davies, Quillo, Bonynge—London
MUSORGSKY: PICTURES AT AN EXHIBITION—Maquieres—Vanguard
NIELSEN: SYMPHONY NO. 4—Melba—London
SAINT-SAENS: TONE POEMS—Dervaux—Angel
SCHUBERT: QUARTET NO. 14—Cleveland Quartet—RCA
MUSIC OF RICHARD WAGNER, VOL. II—Boul—Angel
TOWER RECORDS/SAN DIEGO
BACH: BRANDENBURG CONCERTOS—Harmoncourt—Telefunken
BERLIOZ: ROMEO ET JULIETTE—Maazel—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey
HAYDN: SYMPHONIES VOL. VIII—Dorati—London
THE CHRISTOPHER PARKENING ALBUM—Angel
PERCUSSION MUSIC—New Jersey Percussion Ensemble—Nonesuch
ANDRES SEGOVIA PLAYS SPANISH ENCORES—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA
VIVALDI: FOUR SEASONS—Zukerman Columbia
VOGUE RECORDS/L.A.
BACH: BRANDENBURG CONCERTOS—Marinette—Philips
IVES: VIOLIN SONATAS—Zukovsky—Nonesuch
JOPLIN: MORE RAGS—Schuller—Golden Crest
MASENET: THERESE—Touraengeau, Davies, Quillo, Bonynge—London
RODRIGO: CONCERTO DE ARANGUEZ—Romero—Mercury
SIBELIUS: SCARAMOUCHE—Jalas—London
TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips
TOMITA: SNOWFLAKES ARE DANCING—RCA
WAGNER: SIEGFRIED—Hunter, Remedios, Goodall—ESM (Import)

FIFTH AVENUE RECORD SHOP/SEATTLE
BOITO: MEFISTOFELI—Caballe, Ligi, Domingo, Trigle, Rudel—Angel
CHINESE PEOPLE’S REPUBLIC COMMITTEE: YELLOW RIVER CONCERTO—Ormandy—RCA
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
LITOLFF: CONCERTO SYMPHONIQUE NO. 4—Robbins—Genesis
RUBINSTEIN: PIANO CONCERTO NO. 3—Bartok—London
STRAUSS: VOICES OF SPRING—Mespel—Angel
TOMITA: SNOWFLAKES ARE DANCING—RCA
VAUGHAN WILLIAMS: A SEA SYMPHONY—Boul—Angel

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www.americanradiohistory.com
Frampton's Finesse Fulfills Fanatics at Wollman Rink

NEW YORK—Early on in his career (with the Herd and Humble Pie), Peter Frampton (A&M) gained a reputation as a 'heavy' guitarist. His influence—particularly in his native England—has been enormous; even Who's Peter Townsend speaks in hushed tones of Frampton's guitar prowess. Naturally, reputation preceded the man as he appeared with his current group, Frampton's Camel, at the Wollman Rink (23). He fully justified every shred of critical acclaim that has been heaped upon his tiny frame. 

Greeted with the kind of tumultuous applause usually heard at the end of a performance, Peter flashed a toothy grin and launched into the wonderfully rhythmic "Baby (Something's Happening)" from one of his latest album. After that energetic opener, he lost no momentum going into "Doobie Wah," a melodic spin-off of the Doobie Brothers' song, "Listen to the Music," spiced up with a bit of the Ould English hard-rock sensibility. Besides being a good song, "Doobie Wah" contains a line that testifies not only to Frampton's integrity but to the integrity of all rock and roll music: a line that future generations will no doubt be quick to quote in literary conversations, i.e., "I don't believe nobody/causes it takes too long." Such perspicacity!

Said line indicates the beauty of Frampton's music: It begs to be felt, not analyzed. It is music designed for the rock and roll faithful. Take your books and go home.

After all this hard-drivin', high energy music, Frampton went solo acoustic for three numbers. It was a welcome change of pace, because when the band returned, they battered the audience with more waves of electric energy. This group is tight and accom-

lished; they don't miss a lick.

"I Wanna Go To The Sun" pulsed with a steady, heartbeat rhythm throughout, but the intensity of the song increased 100 percent from first note to last, propelled intermittently by Frampton's blizzarding guitar solos.

Going Higher

It didn't appear they could go any higher but they did, closing with "Do You Feel Like We Do?" and encoreing with "Jumpin' Jack Flash." This man Peter Frampton is a rock and roll wonder. He knows exactly when flash pyrotechnics are in order, and exactly when it is best to lay low. He is a deit musician, at home on several instruments, but it is this fluid guitar playing that stands out. Perhaps his own words are apropos here: "Alright, sometimes' happen/hold tight, it might be lightnin'!"

It might be Peter Frampton and Frampton's Camel.

Sstadu (Capitol) opened the show with a fine set of British hardrock tunes.

David McGee

Goldstein Joins GS&J

NEW YORK—Susan Munoa, vice-president of east coast operations for Gibson, Stromberg & Jaffe, has announced the appointment of Toby Goldstein as account executive in the New York office, effective immediately.

Ms. Goldstein was previously account executive and staff writer at Ren Grevass Associates.

ABC Signs the Braid

NEW YORK—Brooklyn-based group the Braid has signed to an exclusive recording contract with ABC Dunhill Records, it was announced by Sandy Yaguda, east coast director of artist and repertoire.

Dialogue (Continued from page 63)

seaters," and they do ten thousand seats or fifteen thousand, so they draw seven thousand people. Seven thousand is two thousand more than they could have drawn in a five thousand seat, but the promoter loses money at seven thousand in a big place. But I think that's caused again by the glut of acts. There are so many acts, there's so much demand for that dollar out there, that a certain amount of greed falls in there. It's really unfortunate—a lot of acts go by the wayside because of it. There's always a new one coming up, though.

Let's go back to talking about a group like the Dead who, while perfectionists, are willing to take less in order to maintain certain levels of an image.

Scher: We do a lot of shows with the Dead, and they have decided . . . they've taken a step back away from the maddening crowd, and looked at it and said, "This is ridiculous." So they've decided to come to Roosevelt Stadium this year and only charge $5 plus the tax, so it's a $5.25 ticket. They're willing to take less money themselves. Unfortunately, sometimes on the other end of that you get an act that will try to hold the ticket price down—it's happened to me in the past—and say you can't charge more than so and so, but yet, their price and their expenses are just astronomical. So it cuts the profit margin pretty low. But, the Dead aren't doing that. The Dead are sitting here and saying, "Charge $5.00. You'll make a little bit less, we'll make a little bit less, but everybody will be happy."

RW: You've done a number of one day festivals in recent years—some basically extended concerts—and seem to prefer that over two or three day affairs.

Scher: I think a one day festival is probably the only viable kind of festival left in America. The concept of one day festivals has evolved out of the desire to do festivals by some legitimate promoters, and by some money people (who aren't really promoters) to try to make a fast buck. For example, there's going to be a concert—a one day festival—at Pocono Racetrack this Summer, handled by a very legitimate promoter, the people who do the Spectrum concerts. To the best of my knowledge, it's gonna be the Allman Brothers, Edgar Winter, the Beach Boys and Duke Williams and the Extremes, and that's just really the same concept as the Seals & Crofts concert, but in a larger venue with larger acts—in a facility that can accommodate a hundred thousand people. It seems to me that the American music-buying public really gets off on those things. You know, they're events to be at, more than just the acts. So I think that'll continue for a long, long time. I think the days of a more than one day concert—a festival—are really, absolutely over. I don't think there's a municipality in the country that would allow one to go. Certainly not in the eastern United States.

I've had some opportunities and people have come to me to try to do things together. I haven't done anything with them because I, for example, of the houses that they're willing to be a part of it, but I honestly feel that, to do a festival, even if it is one day, in the eastern third of the United States, you're dealing with a phenomenon that could really tax the best plans possibly made. Watkins Glen was a perfect example. There were plans for 100-150 thousand people, and four hundred thousand people came. There are so many people in the eastern United States that once an even like that is well known it starts snowballing—just on the event, forget who's there. I don't think that the Grateful Dead or the Allman Brothers or The Band, who did Watkins Glen, would honestly feel that they could draw a hundred thousand people in their own right. But the problem is now—because Watkins Glen did happen—because so many kids went, and so many other kids said, "Well, I should have gone, I can get in for free, I don't have to buy a ticket." But I think the next one on the east coast could conceivably draw a million people, and a million people, it seems to me, could be looking for a great problem.

I think it's healthy for the business: I think it's healthy that Crosby, Stills, Nash & Young have decided to work this Summer. It's healthy that the Rolling Stones work periodically. It's healthy that George Harrison's going on a tour. It's healthy that Bob Dylan went on a tour. Now, these are the people who are the cornerstones of the industry that was, and for the most part, still is, the industry that a lot of us grew up with. And to see an album once a year or, in CSNY's case, not to have done anything together for three years, it leaves a void. All the new superstars—even the Jethro Tulls who are gigantic, and the Yeses, and the Emerson, Lake & Palmers—even those people . . . they're the new breed of superstars. They happened . . . a couple of years. Unfortunately, some of the very, very big stars of our industry passed away—Janis Joplin, Jimi Hendrix. So, there are very few people left who really have that sort of charisma and that very special thing.
The Coast

(Continued from page 10)

Meanwhile, a multi-colored rhinestone cover is being made for his Steinway Grand piano.

FUNERAL FOR A FRIEND: A rather unique delivery was made to Tower Records, when three hearse and two limousines arrived with a shipment of Alice Cooper's latest release, "Alice Cooper's Greatest Hits." The albums were placed in caskets, and a complete ceremony occurred as six pallbearers, dressed as "hittmen," solemnly carried the caskets into the record store. They were followed by a mourner carrying a mask of Alice's head, a prop he uses in concerts... The Hollywood Vampires, Alice's softball team, took another double header when Albert Brooks hit a home run. The team consists of Brooks, David Joliffe of "Room 222," Flo, Alice Cooper, Peter Tork, Davy Jones, Mickey Dolenz and Bob Brown of Alive Enterprises. The games this week were played against a team from the Actor's Studio.

MISCELLANEOUS: Ted Feigin, west coast vice president of Columbia's a&r department is officially leaving the company at the end of September... Pete Senoff, Atlantic's director of merchandising, has left the firm to join Motown, heading their merchandising department... It has been announced that Motown has budgeted $2,000,000 for the three day, all black music festival in Zaire, Africa, in mid-August. Half of the amount will be spent on filming the event... Bill Graham will re-open San Francisco's last remaining rock palace, Winterland, next month, and the first group to perform will be Santana. Other acts billed for the opening month include Hot Tuna and Canned Heat... September 21, Traffic October 2 and 3, Joe Cocker ('Cock 'n Bull') with Golden Earring October 11 and 12... Quincy Jones is recuperating following brain surgery... Asleep at the Wheel was involved in a recent automobile accident, with bass player Tony Garnier seriously injured. Sources indicate that he is recovering quickly... One week before he died, Duke Ellington wrote his last song while he was in the hospital, and mailed it to his old friend, Billy Eckstine. The song, "A Woman," was received by Eckstine after the Duke's death, and will be recorded on his next album, which will be released at Christmas... Other acts billed for the opening month include Hot Tuna and Canned Heat... Jethro Tull's album, "WarChild," to be released Oct. 11, Chrysalis' Derek Sutton is trying to encourage a U.S. tour. Ian Anderson will make a stop in L.A. on his way home from their tour in Japan, to purchase a Motocross competition motorcycle... Freddie King will be backed by Eric Clapton and Yvonne Elliman on his upcoming album... Thad Jones and Mel Lewis' first album release for Philadel-phia International coming up in October... Robin Trower is currently in L.A. looking for a new drummer. Plans for a tour will begin upon finding a replacement.

TOURING: Johnny Winter has scheduled a major concert and television tour of Europe for late October... Love, one of the earliest progressive rock bands, has just recorded an album and is set to go on tour. The album is the group's eighth, entitled "Real to Reel."... Electric Flag will have a reunion concert in Los Angeles featuring Buddy Miles, Michael Bloomfield, Nick Gravenites and Barry Goldberg, at the Santa Monica Civic on Oct. 5... The Association has just signed with RCA.

LOG-JAM: Barbara DeWitt at Wartoke has announced that Summer Jam West has been canceled for the second time at the Ontario Motor Speedway because Crosby, Stills, Nash & Young have cancelled out of the date. Unconfirmed rumors say that promoter Bill Graham will attempt to reschedule the show at the Anaheim Convention Center or the Forum.

Discount Centers Enlarge Record Depots.

(Continued from page 4)

Roses, Woolco, Grant City, J.C. Penney, Sears, Montgomery Ward and K-Mart, among others.

The average store, according to the survey, increased its selling space for records from 0.4 percent to 0.7 percent. The medium size stores increased their space from 0.6 percent to 0.7 percent, while the large stores showed an increase from 0.1 percent of their space to 0.8 percent of their space. At the same time, the average store was cutting back on selling space for candy, luggage, footwear, furniture and automobiles.

Moon Shine

Keith Moon, drummer with The Who, is seen at his birthday party in Los Angeles on Friday, Aug. 23. His present from MCA executives was the suit Robert Redford wore in Universal's "The Sting." Pictured presenting the gift are (from left) Rick Fric, MCA vice president/marketing; Annette Welter-lox; Keith Moon; MCA Records president J.K. Holland; Lou Cost, MCA vice president/administration; and Dennis Morgan, MCA national director of album promotion.

Hall & Oates Catalogue Sees Heavy Activity

■ NEW YORK — Songs by Chap-pell Music writer/artists Daryl Hall and John Oates are being cut by some of America's top acts. This activity coincides with the comple-tion of the duo's new Atlantic album produced by Todd Rund-gren.

"She's Gone," the new Tavares single, is the latest in a string of cover records of the Hall and Oates tune. Other cuts on "She's Gone" include those by Ujima (Epic), Lou Rawls (MGM) and Al Wilson (Bell). In addition, the fol-lowing songs have been record-ed: "When The Morning Comes" — the Fifth Dimension (Bell); Goodnight and Goodmorning" — Bo Donaldson and the Hey-woods (ABC) and Denny Dough-erty (Paramount); and They Needed Each Other" — Cleo LaRue (RCA).

Hall and Oates have just con-cluded recording their own al-bum—"War Babies"—in Rund-gren's New York studio. It is scheduled for release in September near the start of their national tour. The newly-formed Hall and Oates band debuted Saturday, August 31 at 7 p.m. at the Schaef-fer Music Festival in Central Park.

Brown Plays Priest In 'Tommy' Movie

■ NEW YORK—British pop artist Arthur Brown has been cast for a guest role in Ken Russell's "Tommy." In the motion picture version of the rock opera by Pete Townshend and The Who, Brown will be seen as a priest in a biz-zer shrine dedicated to the healing of the sick and afflicted. In the same sequence, Eric Clap-ton plays the part of the preacher.

Tom Cossie

(Continued from page 4)

had been promoted to the position of director, national promotion, from the position of national album promotion manager, a position he had held since 1971. Previous to that, he was a field promotion representative for RCA Records, covering the Pennsyl-vania and Ohio markets. Prior to that, he had done promotion for Arkay distributors in Pittsburgh.

Motown Names Belkin

(Continued from page 3)

and other allied functions. "Herb will be the catalyst who will bring together totally coor-dinated campaigns with the high-est degree of creativity and show-manship, all of which must result in increased sales," Ms. de Passe stated.

Past History

Belkin most recently was crea-tive services vice president for Atlantic Records. Prior to that position, he was eastern counsel for Capitol Industries, director of eastern operations for Capitol Records; and general manager of Capitol's a&r department.
Pickers Go to Bal for Country Music

By MICHAEL KIRK

"NASHVILLE — The continuous expansion of country music appeal and the growing sophistication of country music marketing has created a new combination of live entertainment. The concept is the Nashville Pickers baseball team, a conglomerate of country music stars, former pro athletes and avid supporters. However, the team is not a small time project, and the benefits are proving to be many.

The idea was conceived and the team founded by Columbia Records national c&w promotion manager Aggie Fergusson over four years ago. The idea was originally planned to expose country music artists to new audiences and at the same time provide some recreation and exercise for the stars.

Tens of Thousands

Many of the games played by the Pickers are in major baseball stadiums against former major league personalities. The exposure has paid off; some single game attendance figures have been in the tens of thousands.

An additional benefit has come to local promoters and major league teams, as the team has brought fans back to the big league ballparks. The Pickers get the chance of showing their talents at the usual post-game concert before the large audiences.

Thus far, along with benefits to country music and pro baseball, the bat-wielding entertainers have been raising needed funds for little league teams. Another project planned is to build a Russell park in Nashville to attract national tournaments and major league exhibition games.

Star-Studded Roster

The team itself presents a star-studded roster which delivers a good game of baseball and a treat for the fans. The team has lost only a few games, while piling up an impressive winning record. Former major league manager Dick Sisler and retired St. Louis Cardinal pitcher Jim Comman provide baseball fans familiar faces, and country music talents such as Charlie McCoy, Lloyd Green, Bill Anderson, Tommy Cash, Bob Luman, Roy Clark, Jerry Foster and Jim Owen add.

(Continued on page 72)

Annual Twitty Tilt

Benefits Dystrophy

"OKLAHOMA CITY — Conway Twitty's second annual celebrity softball game and concert for the benefit of muscular dystrophy was held August 20-21 here.

Numerous artists donated their time and talent for the occasion, receiving only the gratification of having served the cause to eradicate muscular dystrophy. Artists who participated include Conway Twitty, Lorretta Lynn, Mel Tillis, Nat Stuckey, Johnny Russell.

(Continued on page 72)

Cash to Host CMA Awards Show

"NASHVILLE — The 8th Annual Country Music Association Awards Show will take place on Monday night, October 14, at 9:00 p.m., Central Daylight Time.

Sponsored by Kraft Foods Corporation, the show will be presented live on CBS-TV from the stage of the new Grand Ole Opry House and hosted again by Johnny Cash, Kitty Wells and Merle Travis.

Admission to the Awards Show is free to CMA members who have purchased tickets to the CMA this October. Banquet and Show will be held Friday, October 18. "Black tie" is requested, with coat and tie mandatory.

Joe Cates Productions of New York will produce the show with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. CMA Awards Show co-chairmen are Irving Vaugh and Jack Stapp.

By RED O’DONNELL

Marilyn Sellars, no Jenny-come-lately to the entertainment scene, is in orbit with "One Day at A Time." Her Mega single now is a hit in the country, pop and gospel fields... and those fields are green (with royalties) and not far away... I hear that Jim Stafford is headed to England to complete his second MGM album. Stafford once picked a guitar for Bill Carlisle's Grand Ole Opry act.

Talk in the TV trade is that Mac Davis' summer TV show may be picked up by NBC in mid-January as a winter show... Del Reeves has a short tour of military bases in Honolulu booked for mid-September, and wife Ellen is going along—so she can visit the club where Don Ho sings, I suppose that next to Del, Hawaiian star Don is Ellen's favorite singer... Don should visit this country around Christmas because all Santa Clauses chant 'Ho! Ho! Ho!' for him?

I see where Connie Eaton is resuming her career. With that gal's sexy looks all she needs is a semi hit and she'll be a superstar... Charley Pride was in town for two days of RCA recording for an lp.

(Continued on page 72)
"Take Me Home To Somewhere" will take Joe Stampley all the way to the top! Initial heavy response is in the east coast markets and the midwest, spreading rapidly.

Talk about early success! 8-year-old Bobby Bare, Jr. has already participated in a #1 record with his daddy, and now he's on the way to a biggie with mamas called "Mommy, Where Did I Come From?"

It's picking in Wheeling, moving in Richmond, Indianapolis, Billings and Norfolk.

Left Field Heavy: Paul Craft's far-out "It's Me Again, Margaret" on Truth is already top ten in many Texas markets; now spreading to Memphis and the South.

"Raindrops" are falling on the airwaves, spelling a hit for Marvel Felts! It's picked at WESC and WTUU; action showing at WUNI, KWMT, WAME, WHN and WPIK.

It's officially a single now and "Country Is" IS a hit! Tom T. Hall is loping easily onto lists in Pittsburgh, Toledo, Memphis and Norfolk; picked at WIRE, WINN and KWMT.

Touted as the best Ferlin Husky has ever done, "A Room For A Boy Never Used" is picked at KDJW; showing well at WAME, WHOK-FM and WCMS.

Dick Feller is now doing well on Asylum, and his former affiliate, United Artists, is taking advantage by releasing a master called "Credit Card Song" that's already getting buyers in Ft. Worth, Greenville and Indianapolis.

Station Soundings: Art Fureell is back at KZIP in Amarillo in the 4 to sign-off slot; Mark Allen, son of cowboy star Rex Allen, joins the staff at KPIK in Colorado Springs on the midnight shift; Mikel Hunter has been appointed operations manager of KNEW in Oakland; he was formerly at KMET in Los Angeles.

Interest is growing in Red Williams' "Why Does the Last Time" in Louisville and Memphis. Incidentally; Red works in the engineering department at WMC-TV in Memphis.

Nancy Wayne's "Gone" is going strong at WUBE and WCMS.

Lee Wright's "Going Back to Amy's" showing up in Greensboro and Amarillo.

They're getting on La Costa's "Get On My Love Train" at WINN and WAME; picked at KWJ.

Notes on the New: Bill Anderson's "Every Time I Turn the Radio On" is getting advance airing at WCMS; Tompall Glaser's "Musical Chairs" moving Memphis and Mobile; Bill Wyman's "White Lightnin'" blazing at WBAM.

Open Road Magazine Plans Country Awards

FT. WORTH, TEX.—Open Road Magazine, leader of trucking publications, announced in their September issue sponsorship of its First Annual Truck Drivers Country Music Awards, according to Tom L. Rhodes, national sales manager.

Open Road has long been a supporter of country music, and runs a monthly column on country music for truck driver readers.

Drivers Vote

The Truck Drivers Awards, which will be promoted through the pages of Open Road Magazine, and by placards in truck stops and badges for truck stop waitresses, will be open to voting by all truckers who want to participate. Ballots will be published in Open Road.

Awards will be presented at a ceremony in Nashville in April, 1975. For more information, contact Tom Rhodes, Open Road Magazine, 1015 Florence St., Ft. Worth, Tex., phone: (817) 336-5837.

Sussex Goes Country

LOS ANGELES — Clarence Avant, president of Sussex Records, has announced the company’s entry into country music with the release of "I Like Country Music" by Jack Rainwater. The release, produced by Mike Theodore, will be on the Mclaren label.

National Network

Bob Davidson, senior vice president for Sussex, stated that the establishment of the Clarama label and the retaining of independent promotion executive Bruce Hinton to head up a national network of independent promotion men to launch this release, is Sussex' attempt to make a major move into country music. Hinton will coordinate his team's efforts with Sussex through Wendell Bates, national promotion director for Sussex.

Filming 'Nashville'

Producer Bob Tubert, actress Geraldine Chaplin and engineer David McKinley take a break during the filming of "Nashville" at Woodland Sound Studio. The film score for the movie is being recorded at the studio.

Harmony Hut Country Promo

WAYNE, N.J.—The Harmony Hut store in the Willow Brook Mall here has just completed a one week country music promotion, featuring a strong emphasis on the store's stock of country records. A highlight of the week-long promotion (26-31) was an appearance by RCA's Waylon Jennings in the Mall parking lot.

The reason for the promotion, according to Stewart Tressler, manager of the store's music department and Shelby Horowitz, store manager, was to enlighten the store's regular customers and other shoppers as well to the depth of country music. And according to Horowitz, the promotion drew patrons from as far away as New Rochelle, N.Y.

The Waylon Jennings appearance drew some 3000 people, with 600 people receiving Jennings' autograph. There was also a promotion for Little David Williams (MCA), with Wrangler Thailand Trucking Company joining in an overall western theme around the mall, featuring squaredancing and horseshoes.

Terminating the overall promotion, both managers credited advertising on country music station WHN with drawing many customers who "otherwise would not have been able to buy the country albums they had been looking all over for."

Reynolds Gets Calico

NASHVILLE—Larry Butler, creative director, country product, UA Records, has announced that Allen Reynolds is joining as producing United Artists' new Texas-based group Calico. Calico, recently introduced to United Artists and Phonodisc personnel at Phonodisc's convention in Indianapolis, will soon be releasing a single out of the group's Reynolds-produced sessions.

Butler also announced that Jan Crutchfield, on Jan signed as an artist to United Artists Records, produced by Tommy Allsup.

In addition, Butler announced the release of a new single from Dick Feller, "The Credit Card Song."

Glasper Produces Film

NASHVILLE—Tompall Glaser, MGM recording artist and songwriter, has been signed to write the film score and act as executive producer for a movie titled "Angel" to be shot on location in Nashville. The specific filming sites have not yet been selected.

Negotiations are under way to sign Ann-Margaret in the starring role. Bob Bodalota will produce, John Hancock will direct the feature.
MCA-Tally
(Continued from page 3)
Although the debut roster is primarily country-oriented, both Haggard and Owen anticipate a number of major signings in the near future. According to Haggard, "Tally-MCA will not be limited to any one kind of music. Our primary purpose is to produce quality product with both new and established artists and to offer the kind of individual attention and service that can best be provided by an independent label. Our agreement with MCA will guarantee massive, quality distribution, and we feel that this is the most effective association possible between an independent and a major label."

In announcing the new agreement, Maitland stated, "I have been a fan of Merle Haggard's for many years, and I look forward to a long and productive association with both Merle and the Tally organization."

Myrrh Signs Price
(Continued from page 3)
Bill Hearn, Myrhr Records director of A&R and promotion, announced that Wayland Stubblefield, veteran promotion executive, will be coordinating the radio promotion of Price's single and album product with a nationwide force of promotion men.

Frances Heatherly
Frances Heatherly, vice president of marketing, will coordinate all promotion, merchandising, and sales activity of Price's new single and album. "Like Old Times Again!" The album was executive produced by Larry Gordon and Larry Muhoberac. All songs were composed by Jim Weatherly, writer for Keca Music Inc., Gordon's publishing firm.

McCracken stated that Myrhr Records is planning the most extensive promotion campaign on Price's new product since the inception of the label two years ago. "Bill Hearn and Frances Heatherly of our company will work jointly on supervising the campaign, 'Priority: Price,' for the next six months."

Promo Campaign
According to Bill Hearn, Myrhr's promotion on the Price product will include radio spot promotions in major markets, heavy trade magazine advertising, extensive consumer magazine advertising, a supported promotion, in-store display materials and in-store appearances.

Word, Inc., the parent company of Myrhr Records, was acquired recently by the American Broadcasting Companies, Inc.

Agreement Reached
In Hart, Owens Case

Bakersfield — The case of Freddie Hart vs. Buck Owens, OMAC Artists, et al has been settled out of court to the satisfaction of all parties.

Under the terms of the agreement, Freddie Hart has been released from his contract with Owens and has re-negotiated his royalties settlement. Formerly signed to Capitol Records through Buck Owens, Hart is now directly under contract to Capitol and has received rights to his old disc masters.

All previous Hart copyrights with Bluebook Music will remain with Owens' publishing company, but all future compositions will be the sole property of Hart's newly-formed independent publishing firm, Hartline Music. Hart has simultaneously founded Hartline Productions, a record production company.

Kiser Joins Acuff-Rose

Nashville — Dick Kiser, formerly program director at WDKA in Nashville, has joined Acuff-Rose Publications in their promotion department. Kiser will be working national promotion on all Acuff-Rose and affiliated product.

COUNTRY SINGLE PICKS

The Four Guys — RCA, PB-10055
Too Late to Turn Back Now (Lock, BMI)
Nice melody from this quartet that they vocalize well. It's not too late to turn this one on — Now!

Skeeter Davis — RCA, PB-10048
Lovin' Touch (Tree, BMI)
Skeeter puts a nice touch on this lovin' tune. It's a hit all the folks will be lovin' to hear as soon as it touches their ears.

Carl Smith — Hickory H 329
Dreaming Again (Acuff-Rose, BMI)
The tall, tall gentleman is dreaming of a hit and it looks like his dream will come true. Looks like he's going to ride his big black stallion right up the charts.

Bruce Mullen — Chart CH-5224-N
No Chains on Me (Sue-Mini, ASCAP)
There aren't any chains on this one to hold it down. This song has the freedom to go where it wants.

Connie Smith — RCA, PB-10051
Someone to Give My Love to (Lock & Bill, ASCAP)
Cute 'n country has someone to give her hit to when the jocks get hold of this one. Originally a hit by Paycheck, Connie does a johnnie of a job.

George Jones — RCA, PB-10052
I Can Love You Enough (Glad, BMI)
George lets his sweet thing know that he has an abundance of love to ac commodate her inclinations. Sounds like it's enough of a hit for the classic country voice.

Nancy Wayne — 20th Century TC-2124
Gone (New York Times Music Corp./Dunbar, BMI)
This one is here! Guaranteed to stay on the charts and jukes till all the dimes are gone!

Don Drumm — Chart CH-5223-N
In at Eight and Out at Ten (Ricci Marenco, SESAC)
Title is the time allotted a motel room experience due to a love limitation factor. Drumm is checking in with a room at the top!
Twitty Tourney (Continued from page 69)

Karen Wheeler, Anthony Armstrong, Dickie Lee, Mike Twitty, Tommy Overstreet, Ray Griff, Linda Plowman, Pat Roberts, Connie Van Dyke, Linda Loren, Norma Jean, Sue Richards, Jeanne Pruett, Pam, Mundy, Billie Jo Spears, Judie Northcutt, Jody Northcutt, Carol Cooper, Kay Golden, T. Tony, Wanda Jackson, Mickey Gilley, Jerry Clower, Jack Greene, Marie Seely, Hank Cochran and Dale Robertson. The concert was held Tuesday night with autographed softballs sold during the show to raise additional money. The softball tournament, Wednesday, featured the Twitty Birds and Dot Records Country Shindiggers in the grand finale with Dot Records winning 28 to 4.

At the game, autographed softball shirts and other items were raffled. After the game, a bouquet and show were held to express appreciation to those participating in the event.

Sept. Haggard Month

LOS ANGELES—Capitol Records is designating September as Merle Haggard Month, announced Frank Jones, vice president and general manager of c&w, and the month will be highlighted by the release of Haggard's latest album, "Haggard and the Strangers Present His 30th Album."

Nashville Picks

(Continued from page 69)

m musical flavor to the line-up. Several other country music stars, including Freddy Weller, Johnny Duncan and Johnny Cash, have joined the team for post game concerts.

Founder Gene Ferguson commented on his brainchild: "We are showcasing country music and country music stars by bringing another side of the personalities. The fans love it, the artists love it and the exposure gets us coverage we could never ask for before."
There is a brand new artist around that you've been listening to for over 17 years...
MEGAHIT KIT

DON HO
NEW! HIS FIRST ALL COUNTRY ALBUM...

“Home In The Country”
A HOMETOWN PRODUCTION
Produced by Ken Mansfield
MLPS 605

DON HO
HOT SINGLE FROM HIS NEW ALBUM...

“Watch Out Woman”
A HOMETOWN PRODUCTION
Produced by Ken Mansfield
MR 1215

BILLY MIZE
GREAT SOUND, GREAT SONG...GREAT NEW SINGLE:

“Linda's Love Stop”
A CABIN HILL PRODUCTION
Produced by Jim Malloy
MR 1216

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Welcome back, my friends, to the show that never ends—Ladies and Gentlemen

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