

RECORD WORLD

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Who In The World: The Outlaws

HITS OF THE WEEK

SINGLES

EARTH, WIND & FIRE, "SING A SONG" (prod. by M. White & C. Stepney) (Saggifire, BMI). These "shining stars" who recently sang about the "way of the world" are now singing a new song. With vocal parlays reminiscent of early Sly & the Family Stone and a horn section that is as tight as Chicago's, the group should soon be back on top. Columbia 3 10251.

AWB, "SCHOOL BOY CRUSH" (prod. by Arif Mardin) (Average, BMI). In a very short time, AWB have established a distinct sound of their own. Here they employ their proven strengths; smooth, silken vocal exchanges over a lazy churning beat and a soft cushion of sound. An excellent follow to "If I Ever Lose This Heaven." Atlantic 3304.

THE POINTER SISTERS, "GOING DOWN SLOWLY" (prod. by David Rubinson) (Warner-Tamerlane/Marsaint, BMI). Allen Toussaint's song serves as a spunky follow to the girls' "How Long (Betcha Got A Chick On The Side)." Still high steppin' and pumping out snappy vocal lines, the Pointers' professionalism continues to shine. Blue Thumb BTA 268 (ABC).

GLORIA GAYNOR, "HOW HIGH THE MOON" (prod. by Meco Monardo, Tony Bongiovi & Jay Ellis) (Chappell, ASCAP). A song that has been heading disco playlists since her vibrant "Experience" album was released. Gloria has put it all together with the help of arranger Harold Wheeler. One of the disco blockbusters of the year! MGM M 14838 (Polydor).

SLEEPERS

THE WHO, "SQUEEZE BOX" (prod. by Glyn Johns) (Towser, BMI). After 11 turbulent but infinitely influential years, The Who may justifiably be crowned, "The World's Premier Rock 'n' Roll Band." Here, the group gives a display of their tremendous creative powers; a lilting rocker with all the immediacy of a "Happy Jack." Figures to be a major hit. MCA 40475.

BOB DYLAN, "HURRICANE (PART 1)" (prod. by Don DeVito) (Ram's Horn, ASCAP). A topical song from Dylan about the plight of Rubin "Hurricane" Carter is his latest call to arms. The story is true and the names haven't been changed to protect the innocent. The original eight minute song has been edited for airplay, so pick up on it! Columbia 3 10245.

FOX, "IMAGINE ME IMAGINE YOU" (prod. by Kenny Young) (Moth, BMI). Fox left a favorable impression with their debut single, "Only You Can." Now, once again lead by the enticing and mesmerizing vocals of Noosha, the group achieves a continental European sound with a Kenny Young song. Fox are a group for all tastes. Ariola America P 7608 (Capitol).

COUNTRY JOE McDONALD, "BREAKFAST FOR TWO" (prod. by Jim Stern) (Alkatraz Corner, BMI). From Country Joe's "Paradise With An Ocean View," a warm, sensitive ballad that says more than actually meets the ear on the first couple of listenings. A smooth, relaxed performance marking an excellent label debut. Fantasy F 758.

ALBUMS

"BARRY WHITE'S GREATEST HITS." The soul maestro, whose impact has been strongly felt on the charts and elsewhere, is out with a compilation guaranteed to keep 'em swooning, playing and purchasing for a long time to come. Hits the likes of "Never Never Gonna Give Ya Up" and "Can't Get Enough of Your Love, Babe" boost Barry's best. 20th Century T493 (6.98).

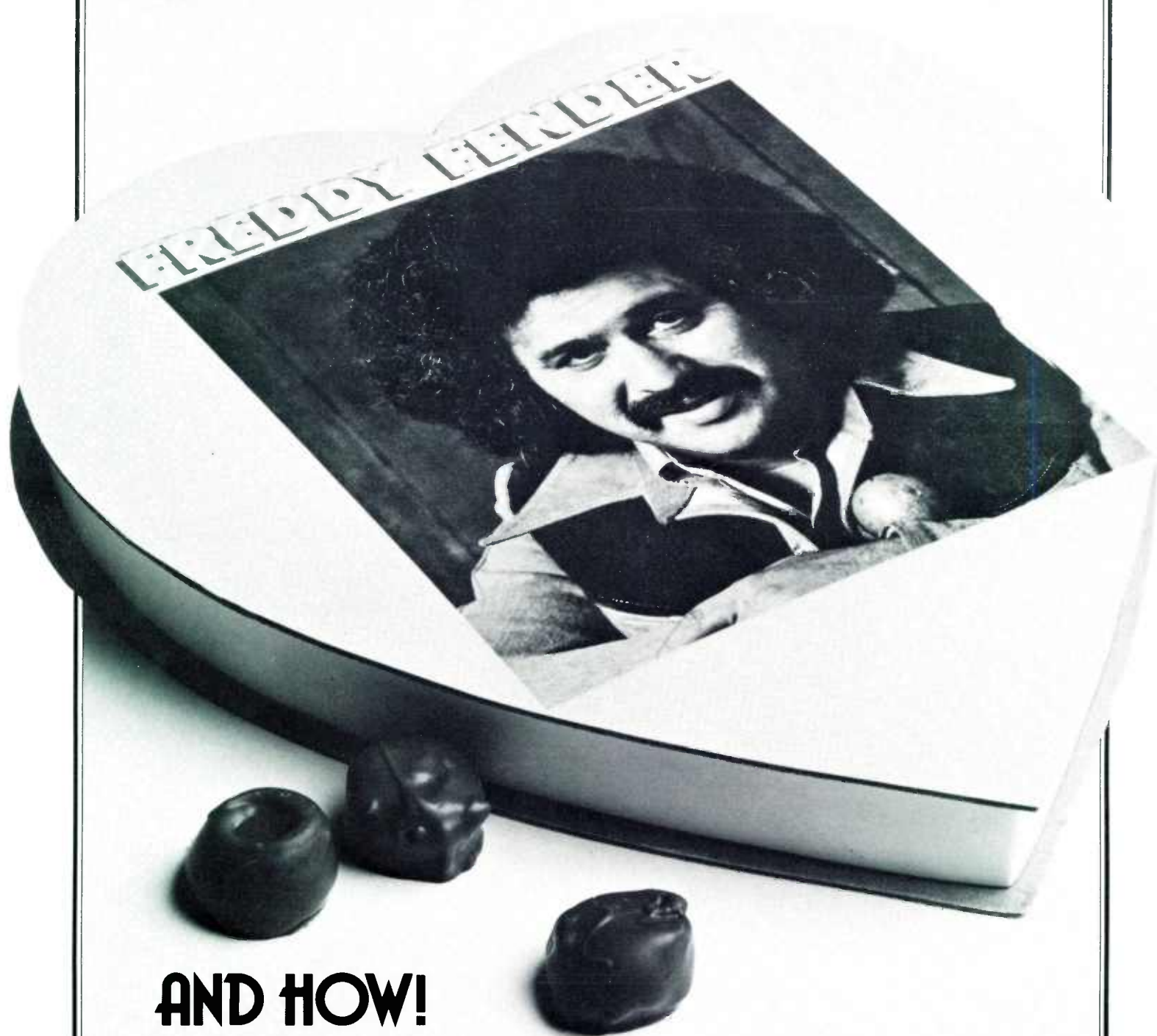
"RUFUS FEATURING CHAKA KAHN." Chaka Kahn's in flight once again, her high-powered rhythm and blues voice soaring through such numbers as "Have A Good Time" and "Dance With Me" and smoothly sliding on the more down tempo "Ooh I Like Your Lovin'," "Circle" and "Sweet Thing." Excellently programmed to keep the momentum up, up and away. ABC ABCD 909 (6.98).

"HELEN REDDY'S GREATEST HITS." The songstress who's been topping the pop charts for about three years now is out with a set featuring her finest musical moments—just in time to make holiday selling history. On tap for listening enjoyment are Reddy rousers "I Am Woman," "I Don't Know How to Love Him," "Delta Dawn" and lots more. Capitol ST 11467 (6.98).

DR. JOHN, "HOLLYWOOD BE THY NAME." The cajun mystique that's been the good doctor's trademark since "Walk On Gilded Splinters" days holds fast still. The live set emits a smokey nitery feel that's sure to appeal to progressives as well as top 40 formats. An evocative "Yesterday" and "Back By the River" are prescribed. UA UALA-552-G (6.98).



AMERICA IS READY FOR FREDDY'S "Secret Love"



AND HOW!

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RECORD WORLD

Buddah, GRT Sign License Agreement

■ NEW YORK — The exclusive tape license agreement through 1982 between Buddah Records and GRT Music Tapes has been announced jointly by Arthur Kass, president of Kass Media Corporation and Buddah Records, and Alan Bayley, president of GRT Corporation.

Concurrently, Kass announced completion of the purchase of Buddah Records from Viewlex.

"Our license agreement with GRT was a key step in eliminating the remaining contingencies on the sale," said Kass. "During the last six months we have developed a very close relationship with GRT," Kass added. "The license extension is an expression of our confidence in their out-

standing ability to market and merchandise our product."

Alan Bayley added, "We have seen outstanding cooperation between our marketing staff and Buddah's at all levels—sales, advertising, merchandising and promotion. They have demonstrated their vitality not only with established acts like Gladys Knight & The Pips and New Birth, but also with emerging acts like the Charlie Daniels Band.

"The Buddah license is the second signing in the last four months that goes into the 1980s," Bayley added. "It demonstrates GRT's commitment to the music industry on a long term basis. I am confident of Buddah and GRT's mutual success."

Licorice Pizza Boosts Elton Product, Scores With 3rd Annual Halloween Sale

By DAVID MCGEE

■ LOS ANGELES — A two-week sale on all Elton John product at the 17 Licorice Pizza stores in California has vaulted 10 of the MCA recording artist's albums into the chain's top 30 for this week. Topping the survey, and also the featured album in the sale, was "Rock of the Westies," which moved five times as many pieces as the number two album this week, Elton's "Captain Fantastic."

All of the albums were priced at \$3.66, with the exception of the two-record set "Yellow Brick Road," which sold for \$6.88. Single tapes of Elton product were priced at \$4.77, again with the exception of "Yellow Brick Road" at \$8.99. Marty Black, head of advertising and promotion for Licorice Pizza, told *Record World* that the sale was supported with radio commercials on four different stations and with advertising in

six college newspapers.

The only Elton John albums not making the chain's top 30 this week were the live album, entitled "11-17-72," and "Empty Sky." The positions of the albums in the top 30 were as follows: #1—"Rock of the Westies;" #2—"Captain Fantastic;" #5—"Goodbye Yellow Brick Road;" #9—"Madman Across the Water;" #18—"Honky Chateau;" #19—"Don't Shoot Me, I'm Only

(Continued on page 43)

Starship Honored



The reason for the above conglomeration was a celebration of the Jefferson Starship's "Red Octopus" album going platinum (1,000,000+ units sold, according to the label). The celebrants are (from left): John Rosica, RCA Records division vice president, promotion and merchandising; Myron Roth, division vice president, business affairs; Jack Kiernan, division vice president, marketing; Bill Thompson, Starship's manager; David Freiberg; Peter Sears; Marty Balin taking a phone call; Paul Kantner; Grace Slick; Ken Glancy, president, RCA Records; Johnny Barbata (holding the platinum); and Mike Berniker, division vice president, pop a&r. Kneeling are (from left) Joe DiSabato, RCA's product manager for the Starship; Craig Chaquico, and Michael G. Abramson, RCA's director, product merchandising.

Superstars Dominate Pre-Holiday Charts

By DAVID MCGEE

■ NEW YORK—Recent and forthcoming releases indicate no shift in the trend noted among major record companies in previous years to release product by "superstar" or established artists in the months and weeks prior to and during the holiday buying season. A comparison of this week's Album Chart with that of November 1974 shows the continued domination of the top 20 positions, and indeed the entire top 100 positions, by established artists.

The number one album at this time last year was John Lennon's "Walls and Bridges," and this week's Album Chart is topped by Elton John's "Rock of the Westies." Only two new acts—Olivia Newton-John and Bad Company—had albums in the top 20 last year at this time, whereas only three new acts—Bruce Springsteen, K. C. and the Sunshine Band, and Kiss—are represented with albums in the top 20 this week. With the exception of the Kiss album, "Kiss Alive," all albums by the new artists mentioned above were or are on their way down on the chart. In 1974 one had to search all the way to the number 71 position to find a bulleted album by a new act ("Average White Band"); on the current album chart, Freddy Fender's album, "Before the Next Teardrop Falls," is bulleted at 51.

As with last year, major acts are jockeying for the top chart positions. Paul Simon's "Still Crazy After All These Years" is bulleted at 5 this week; David Crosby and Graham Nash's "Wind on the Water" is bulleted at 10; "The Who By Numbers" is bulleted at 11; Art Garfunkel's "Breakaway" is bulleted at 14; ELO's "Face the Music" is bulleted at 22; and Herbie Hancock's "Man-Child" is bulleted at 27.

Other Acts

Other major acts with albums set for release shortly or already in release as the holiday buying season edges closer are "House Party" by the Temptations, the Osmonds "Around the World—Live in Concert," "Schoolboys In Disgrace" by the Kinks and Greatest Hits packages from John Lennon ("Shaved Fish," bulleted at 61 this week), Helen Reddy, Gordon Lightfoot, Barry White, America, and Seals and Crofts (Chartmaker of the Week at 81).

Beserkley Records: Maverick Alternative

By ELIOT SEKULER

■ LOS ANGELES — What began two years ago as an unsuccessful record deal and an idea so improbable as to make its success inevitable has resulted in one of the most unique alliances to be made thus far this year. The alliance is the distribution deal recently concluded between Playboy Records, currently enjoying its first major hot streak, and Beserkley Records, a Berkeley-based company owned by Matthew King Kaufman and local group Earth Quake, former A&M artists whose two albums for that label were less than successful. For the past two years, Beserkley had been selling records by mail order and on a C.O.D. basis to retailers in the San Francisco Bay area. According to Kaufman, who was interviewed last week by *Record World*, the label sold some 20,000 units before entering into its new distribution pact. The vast majority of sales were in his home market, through WMMS airplay, in the Cleveland area.

(Continued on page 43)

Arista Announces Million Dollar Week

■ NEW YORK — Elliott Goldman, executive vice president of Arista Records, has announced that the company has achieved its first million-dollar week. Sales of singles and albums for the past week totaled in excess of one million dollars, according to Goldman.

Koppelman-Lefrak Get Rivers, Maximus Songs

■ NEW YORK—Charles Koppelman, president of The Entertainment Company, has announced the acquisition of all the outstanding assets of Music Maximus and all its publishing subsidiaries.

First Acquisition

This is the first acquisition consummated for the newly formed company of Samuel J. Lefrak and Charles Koppelman. Included in the catalogue are several thousand copyrights with such hits as "By The Time I Get To Phoenix," "Up, Up and Away," "The Worst That Could Happen," "Carpet Man," "Poor Side of Town," "You Little Trust-maker," Tony Orlando's "Skybird," written by Bruce Roberts and Carol Bayer Sager, which is on the charts now, plus many other songs.

Included as part of the overall acquisition is the entire Johnny Rivers catalogue that was purchased by Music Maximus several years ago, as well as many of the Jimmy Webb tunes.

Atlantic Sets Release For New Midler LP

■ NEW YORK — Bette Midler's first album in almost two years, "Songs For The New Depression," will be rushed to stores across the country December 1, it was announced by Atlantic Records chairman Ahmet Ertegun. The release of the new package is being timed to coincide with the start of Bette's 20 city-80 performance tour which kicks off December 10 in Seattle, Washington, and features a six-day stand at Los Angeles' Dorothy Chandler Pavillion December 26 through New Year's Eve.

The new album, which features a host of celebrity sidemen and back-up vocalists, was produced by Moogy Klingman, who also provided arrangements and keyboards to the 10 song set.

A single from the new album will be announced shortly.

Tucker Band Plays Carter Benefit



On October 31, 1975, the Marshall Tucker Band played a special benefit performance at the Fox Theatre in Atlanta for Democratic presidential candidate Jimmy Carter. The concert was a sellout, and also featured a performance by the Amazing Rhythm Aces. Pictured at a reception for Jimmy Carter are (from left): Toy Caldwell, lead guitarist for the Marshall Tucker Band, former Governor Carter, and MTB's George McCorkle, rhythm guitarist and composer of the band's hit single, "Fire on the Mountain."

Perry Buys Studio

■ LOS ANGELES — Producer Richard Perry has purchased a 24-track recording studio complex located here. The studio, situated between KHJ Radio and Paramount Studios, has been named "Studio 55." It was the site of the original Decca Studios, built in the early '40s and many classic records were recorded there including "White Christmas" by Bing Crosby.

Perry enters the studio as the principal owner in a partnership with Howard Steele. The recording consoles and all special equipment for "Studio 55" will be designed by Steele through his firm, Quantum Audio Labs.

Larry Emerine, who came to Perry three years ago as a graduate from Bowling Green University and has worked as his assistant for the past two years, has been named manager of "Studio 55." "Studio 55" will be a recording facility predominantly for use by Richard Perry Productions. The studio facility will not be available to the general public except under special circumstances. Perry's first project at the new location will be a new album by The Manhattan Transfer.

Spencer Davis Named To Island Exec Post

■ LOS ANGELES—Charles Nuccio, president of Island Records, has announced the appointment of Spencer Davis to the position of director of artist development for Island Records.



Charles Nuccio, Spencer Davis

Davis, who has figured in various aspects of the music scene for more than a decade, will make his initial responsibilities in his newly created position to coordinate all merchandising, marketing, promotion and press activities for Toots & The Maytals in advance of the reggae group's upcoming concert appearances as the opening act on The Who's national tour. Davis, who plans to precede Toots & The Maytals into each marketing area into which The Who tour will travel, will then return to Los Angeles, where he will be headquartered in Island's offices.

Background

Spencer Davis first came into prominence as the founder of the original Spencer Davis Group in the mid-sixties and crafted a series of hits in both the United States and England including "Gimme Some Lovin'," "I'm A Man" and others. He has continued in recent years to record albums in association with major recording artists on both sides of the Atlantic.



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VOL. 31, No. 1482

Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Ohio Players (Mercury) "Love Rollercoaster."

Exploding in airplay and sales activity with both top 40 and r&b action. Top 15 in pop sales in Detroit already and quickly garnering powerhouse pop stations nationally.

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**Performed by
Justin Hayward
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and Tony Clarke.**

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To Hill and Back



Russ Regan, president of 20th Century Records, recently trekked to Canada for a first-hand glimpse of newly signed composer-singer Dan Hill. Regan has finalized an agreement with Ross Reynolds, president of GRT Records of Canada, calling for Hill's services in the U.S. and most of the world. His initial 20th album will be released shortly, with an American tour in the offing. Pictured from left, are: Regan, Hill and Reynolds.

Valli-4 Seasons Catalogue Acquired by Private Stock

■ NEW YORK—As a result of negotiations between Private Stock Records president Larry Uttal and Frankie Valli and Bob Gaudio, the label has acquired worldwide rights to tapes and masters of the Frankie Valli and The Four Seasons catalogues which have not been available through normal retail distribution sources for the past two years. This acquisition positions Private Stock to release a trio of album packages featuring Valli and The Four Seasons in time for Christmas sales.

The early successes of the group are recaptured in a specially priced, two album package, "The Four Seasons Story." Selections include "Sherry," "Big Girls Don't Cry," "Dawn," "Rag Doll," "Let's Hang On," "Walk Like A Man," "I've Got You Under My Skin" and more, for a total of 28 of the best of their hits. "The Four Seasons Story" is presented in an embossed package designed particularly with gift-giving in mind, and priced to sell at \$7.98.

Two separate albums, each featuring a different aspect of Fran-

kie Valli as a solo artist, are being issued at the same time.

"Frankie Valli Gold," produced by Bob Crewe, includes 11 singles dating from his first solo recording in 1967, "Can't Take My Eyes Off You," to his recent Private Stock number one single, "My Eyes Adored You." Deluxe packaging features "jacket within a jacket" design.

Completing the release is "Our Day Will Come," an entirely new Frankie Valli solo album, produced by Hank Medress and Dave Appell and containing Valli's current single of the title tune. Full color packaging projects the up-to-the-minute aspect of the lp.

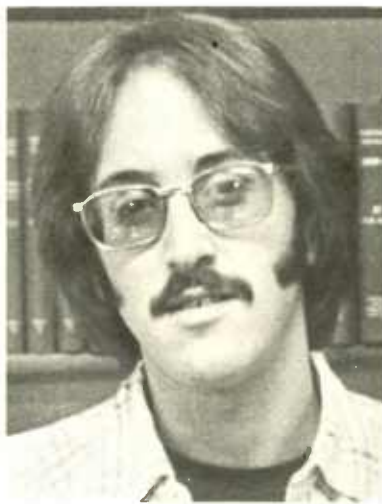
Leave of Absence For A&M's Meyer

■ LOS ANGELES — Effective December 31, Andrew Meyer, executive director of public relations for A&M Records, will begin a one year sabbatical from the label. During his leave of absence, Meyer plans to travel extensively throughout the world, write, and pursue several independent projects.

Meyer has been associated with A&M Records for the last five years. Details concerning his replacement will be announced at a later date.

Neil Portnow Joins Screen Gems Music

■ NEW YORK—Neil Portnow has been appointed to the newly-created position of manager, talent acquisition and development, for Screen Gems-Columbia Music/Colgems, the music publishing division of Columbia Pictures Industries, Inc. The announcement was made by Lester Sill, president of the division.



Neil Portnow

Portnow will travel extensively from his base in the New York office with the responsibility of finding and working with writers and writer-artists through personal contacts with managers, recording studios, clubs and colleges across the country. He will also produce demos and masters for the company.

Prior to joining Screen Gems, Portnow produced the Charlie Kulis chart record of "Runaway" on the Playboy label.

Columbia Honors Hopkins



Columbia recording artist Linda Hopkins celebrated at the opening night cast party for her new hit show "Me and Bessie." The star of "Inner City," for which she won a Tony Award, and "Purlie" has just released her first single for the label, "Romance in the Dark"/"T'ain't Nobody's Bizness If I Do," both sides taken from the show in which she portrays the role of blues great Bessie Smith. An album consisting of songs from the show will also be released by Columbia. Shown presenting to Ms. Hopkins a piece of artwork made up of words in the form of sheet music for a song from the score is Lawrence Harris, vice president, business affairs and administration, CBS Records.

First Horizon LPs Shipped by A&M

■ LOS ANGELES—A&M Records has released the first albums from the Horizon Jazz series. Horizon Jazz was created six months ago by the label and the series plans to release between 12 and 15 albums over the next year. The first Horizon albums will feature such artists as David Liebman (former reed player with Miles Davis), Thad Jones/Mel Lewis Jazz Orchestra, Sonny Fortune (another veteran reed player who had played with Miles Davis), Jim Hall, and Paul Desmond/Dave Brubeck (playing duets together for the first time).

Horizon is under the direction of John Snyder (creative director) and Mel Fuhrman (sales director).

Transatlantic Names Mendell Associates

■ LONDON — Transatlantic Records has acquired the services of Lee Mendell Associates for representation in North America. Mendell's firm will serve as liaison for Transatlantic, its publishing company, Heathside Music, and various business interests in the U.S. and Canada. The company will also look for product, artists and material in North America on behalf of Transatlantic and Heathside.

Mendell's company is located in Los Angeles; phone: (213) 986-8124.

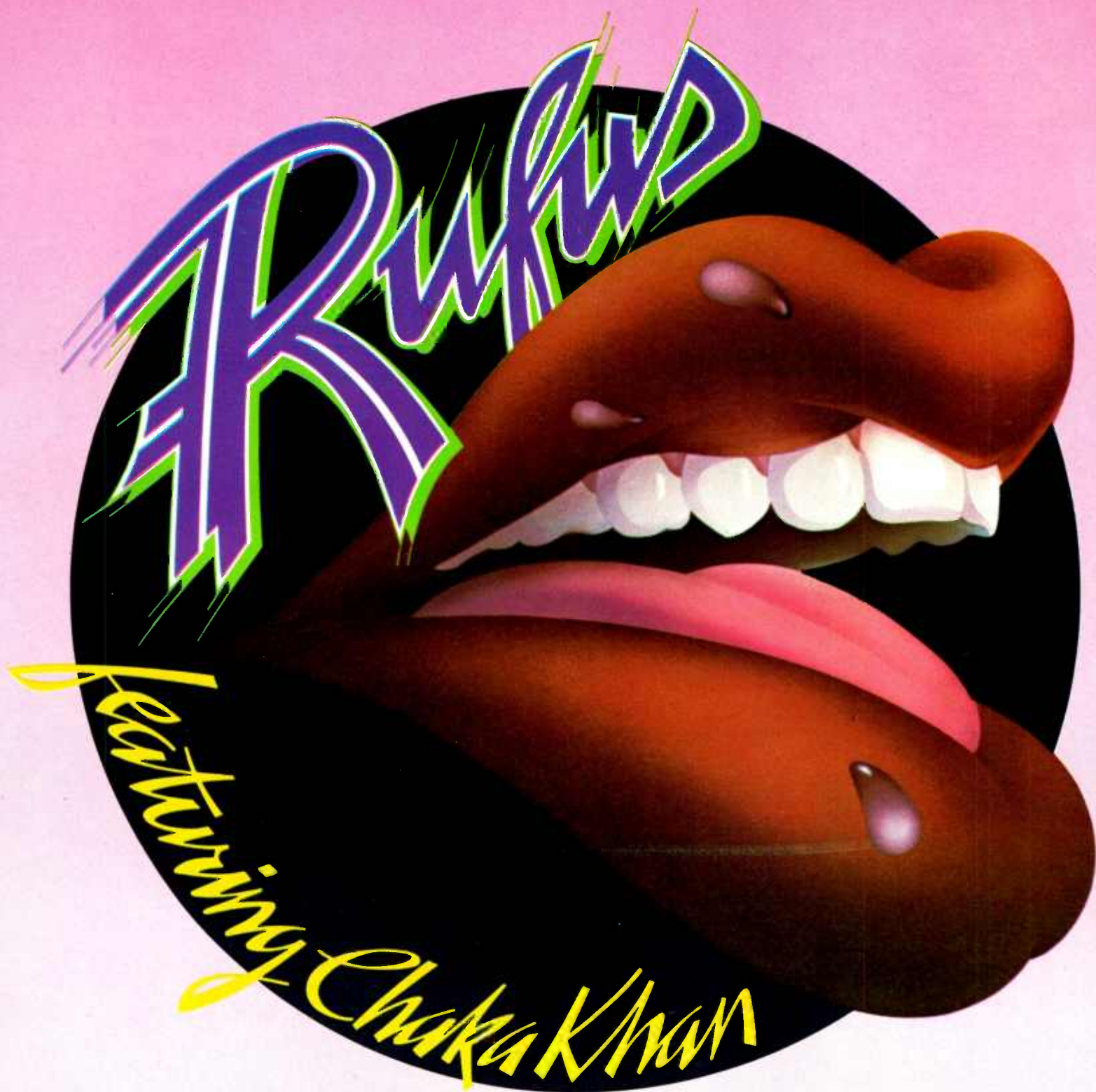
UA's Sal Licata Praises Indies

■ LOS ANGELES—UA's VP and general manager Sal Licata has attributed the label's recently announced increase in volume to the success of its independent distribution system, inaugurated earlier this year, as well as to the strength of current UA product.

Stated Licata, "Since going with independent distribution in June of this year, we've seen a day-to-day improvement in our sales picture. It is clear that our independent distributors have been doing the job, especially in the area of catalogue sales, where independent distribution traditionally shows strength. When you couple this with our very strong product, you come up with a strong sales picture."

Correction

■ Due to a typesetting error in an ad on page 77 of the November 8 issue of Record World, Curtom Studios was incorrectly identified as Curtom Records. The artists listed in the ad do not necessarily record for Curtom Records, but all have recorded at Curtom Studios in the last three years.



RUFUS, FEATURING CHAKA KHAN.

A new album on



ABCD-909

World Radio History

ROBERT ELLIS & ASSOC
MANAGEMENT

THE COAST

By BEN EDMONDS



■ **JUST THE FACTS (OCCASIONALLY):** Contrary to whatever else you may have read or heard, **Mick Jagger** has not, I repeat not, been contracted to play the role of **Paul Newman's** son in the film "Ragtime." As things now stand, Newman isn't even on paper to do the project, let alone Jagger. What you can believe is that the **Rolling Stones** are working out arrangements for a major European tour sometime in the spring. And they promise that next album, recorded in Munich (some of it so long ago that it hardly even qualifies as being new anymore), not too long after the first of the year . . . DJM Records in England claims that they'll release a live **Elton John** album, recorded at Madison Square Garden and Wembley Empire Pool in London, next year. Rocket Records here, however, claims that there's no such album. Hmmm . . . There are no less than three incarnations of the **Bob Dylan** single "Hurricane" floating around. The first, which we'll call the FM Version, is the full 8:34 shot, serviced at 33 1/3 with stereo on one side and mono the other. The next, which we'll call the AM Version, is an edited and bleeped-where-appropriate 3:45. The third and final, which we'll call the Consumer Version, is unedited and unbleeped for your listening pleasure, but cut in half on the A and B sides for Columbia's pressing pleasure. How could your collection be complete without all three? . . . Bobby's "Rolling Thunder Revue," meanwhile, might be graced by the presence of **Patti Smith** on at least one of its stops; that's the one we wanna see . . . **Pete Best**, the drummer that the **Beatles** dumped in favor of **Richard Starkey**, was convicted in England on a cocaine rap, and received a stiff five year sentence . . . **David Bowie's** "Space Oddity" recently made #1 in England, the third time that the song has been on those charts. His new single, "The Golden Years" (which is quite unlike anything he's released before, including "Fame"), will be released worldwide on November 15, with the album of the same name unleashed on the first day of 1976 . . . **Bowie's** former backing band, the **Spiders From Mars**, have regrouped under that banner and will have a single out in Europe at approximately the same time as their ex-leader's new one. Bowie isn't in on it, of course, and neither is guitarist **Mick Ronson**; held over are drummer **Woody Woodmansey**, bassist **Trevor Boulder** and keyboard philosopher **Mike Garson**. The two new members are **Peter MacDonald** and **David Black**, both from Newcastle . . . **Bernie Taupin** off to Canada to record his second solo album (the first was released by Elektra over three years ago) . . . Plans are afoot for some kind of an album collaboration between **Marc Bolan** and **Roy Wood** . . . The **Doobie Brothers** broke a total of fifteen attendance records on their recently-completed tour, among them **Elton John's** mark in Pittsburgh and **Elvis' in Asheville, North Carolina** . . . **Al Green** smashed an attendance record of his own during his two-night stand at the Sahara in Las Vegas. Demand for seats was so ridiculous that several offers for tables reached \$1500. In attendance were the **Jackson Family** (as they're now known), the **5th Dimension** (as they've always been known, even with their two new members), **Juliet Prowse**, **Don Rickles**, **Jeff Baxter** and **Keith Knudsen** of the **Doobie Brothers**, and **Fats Domino** . . . Our very own **Rodney Bingenheimer** can be seen in one of his most outstanding dramatic roles tonight (Monday) at 5:30, if you live in the LA area. He appears in an episode of the **Monkees** TV series entitled "The Prince & The Pauper," originally filmed in 1966, and brought back by popular demand . . . The **Dave Clark 1** has been in town, visiting the **Smokie** recording sessions and expressing quite an interest in local wonderband the **Stars** . . . **Bev Bevan** of **ELO** has also been making the rounds. He was last spotted checking out the latest Yank business techniques at Rhino Records; Mr. Bevan, you see, is a record shop owner himself back in Jolly Olde . . . **Keith Emerson** has been recording solo with the 95-piece London Philharmonic Orchestra . . . **Pink Floyd's David Gilmour** puts in a guest guitar appearance on the **Sutherland Bros. & Quiver's** new (and first) album for Columbia, "Reach For The Sky" . . . For the second consecutive year, **Bryan Ferry** will take a respite from **Roxy Music** to do a few select solo concerts in the UK around Christmastime . . . **Leo Sayer** to release a special Xmas single—a version of **Lennon-McCartney's** "Let It Be"—in England, but there are no plans to release it here as well . . . Riva is the name given to the label created specifically to handle **Rod Stewart's** product in England, to be distributed in that country by the WEA/CBS distribution network. The label will be expanded to include other artists and, though Stewart will remain on

(Continued on page 48)

Phonogram Distributes U.K.

■ **CHICAGO** — Charles Fach, executive vice president/general manager of Phonogram, Inc./Mercury Records, and Jonathan King, president of U.K. Records, have announced an agreement between the two companies providing for the distribution of the U.K. label through Phonogram in the U.S. and Canada.

Initial product to be released through this new pact includes an album put together by ex-Deep

Purple member Roger Glover entitled "The Butterfly Ball," based on a book of the same name by Alan Aldridge and William Plomer. The album features Glover and members of Ritchie Blackmore's Rainbow, the Spencer Davis Group and other acts.

The singles set for release are "Fatty Bum Bum" by Carl Malcolm, presently a hit in England, and Clydie King's "Punish Me."



From left: Charles Fach, Jonathan King, Irwin H. Steinberg.

Columbia Signs Toronto Symphony

■ **NEW YORK**—It was announced at the Annual Meeting of the Toronto Symphony that a long range recording contract to begin during the 1976/77 season has been signed with Columbia Records. Although at this stage no decision has been reached on repertoire, it has been established that the recordings will be made in Toronto under the baton of music director Andrew Davis.

Platinum Award



MCA Records' president J. K. Maitland awarded Elton John a platinum album for "Rock Of The Westies" backstage, prior to Elton's performance at Dodger Stadium in Los Angeles. "Rock Of The Westies" is Elton John's 10th platinum album to date. Elton played two concerts at Dodger Stadium, his final concerts in his 'west of the rockies' tour, each to a capacity crowd of 55,000.

Video Network Set By Bottom Line

■ **NEW YORK**—The management of the Bottom Line, along with Projectivision Inc., N.Y. and the Advent Corporation, has announced plans to establish a video network throughout the nation that will feature taped performances of acts originating from their cabaret.

Stanley Snadowsky, co-owner of the Bottom Line, said the network will present "interesting, quality contemporary entertainment shows to other parts of the city, state and country . . . Projectivision will be responsible for the taping, distribution and setting up the network and Advent is responsible for the manufacturing of the Videobeam."

The Advent Videobeam projects a clear television picture on a seven-foot diagonal screen. About 3500 of these units are already set up in various locations across the U.S. and are currently used for sports attractions. Projectivision will distribute one-hour cassette taped music performances to bars and nightclubs with February as the target date for the initial showing.

■ As of last week the Los Angeles Times began reprinting Record World's top five singles as part of Robert Hilburn's column.

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by Paul Anka.** UA-XW737-Y

By overwhelming popular demand, the beautiful theme of Kodak's national TV and Radio campaign, "The Times Of Your Life," now becomes the latest single from the man with four smash hits this year alone. "Times Of Your Life" by Paul Anka. Already heard by hundreds of millions across the nation. Now proudly presented

on United Artists Records.



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Produced by Bob Skaff.

World Radio History

An Evening with Essex



Columbia recording artist David Essex recently made his New York City debut at the Bottom Line. His latest Columbia lp is "All the Fun of the Fair." Shown backstage after a performance are (from left): Jeff Wayne, Essex's producer-arranger; Derek Bowman, Essex's manager; Essex; Richard Asher, president, CBS Records International; Walter Yetnikoff, president CBS/Records Group; Janis Ian; Irwin Segelstein, president, CBS Records Division.

WEA International Names Two New VPs

■ NEW YORK—Nesuhi Ertegun, president, and Phil Rose, executive vice president of WEA International, have announced that Barry Stanley, financial controller, and Bernard de Bosson, managing director of WEA Filipacchi Music S.A. (France) have been named vice presidents of the company.

Barry Stanley is an Australian who emigrated to Canada in 1965, and worked in the financial planning department of Canadian National Railways. He emigrated to the United States in 1968 and became a financial analyst with Capitol Records. He joined WEA International in 1974 as financial controller. He has been involved in all aspects of financial management.

Bernard de Bosson started in the record business in 1958 as a shipping clerk with Polydor Records. He became assistant to the jazz a&r manager and eventually head of the jazz department. In 1962 he became a staff producer at Polydor, and in 1964 he took over as head of the promotion department. He left the company to become chief of the international department at Barclay Records, and he joined WEA Filipacchi as managing director in 1971.

■ Several distributors were inadvertently omitted from **Record World's** special report on independent distribution (November 1, 1975). Among them are Merit Distributors of Detroit, RR Distributors of Glendale, H.W. Daily of Houston, Music City of Nashville, Record Sales, Pan American and Almar of Denver, and Action Music in Cleveland.

De-Lite Names Benci To Pop Promo Post

■ NEW YORK—Fred Fioto, president of De-Lite Records, has announced the appointment of Jim Benci as head of national pop promotion for the independent label.

Benci joins De-Lite after 11 years in his own independent promotion office. During that time he represented such firms as Columbia, RCA, Bell, Capitol, MCA, Buddah, Apple, Private Stock and for the past year De-Lite Records.

Benci can be contacted by phone at (213) 273-3565. His address is 729 No. Rodeo Drive, Beverly Hills, Cal. 90210.

Playboy Releasing 5

■ LOS ANGELES—Playboy Records will release five albums in the month of November, according to VP Tom Takayoshi. "Chartbusters Volume 1" features Beserkley Records artists Earthquake, Greg Kihn, Rubinoos and Jonathon Richamm and is part of the recently signed distribution deal between Playboy and the Berkeley-based Beserkley. Also scheduled is "Rocking The World," by Earthquake.

On the Playboy label will be: "Barbi Benton," Mickey Gilley's "Overnight Sensation" and "Fall-in' In Love" from Hamilton, Joe Frank & Reynolds.

Mercury Releases 4

■ CHICAGO—Mercury Records announced the release of four lps for the month of November. "Encore-The Chuck Mangione Concert," is a compilation taken from Mangione's three previous Mercury albums. Also included are "Something Nice" from Roy C., "Superbow" by Vassar Clements and a debut album by the Texas band "Baby."

Jet Pacts with UA Music



Mike Stewart, chairman of the board and president of the United Artists Music Group, and Don Arden, president, Jet Music, have announced that UA has acquired co-publishing and administration rights to the Jet Music catalogue. The agreement covers exclusive agreements for the songwriting services of Jeff Lynne, Roy Wood, Bev Bevan and others, and includes also many songs previously written by them. Lynne, of the Electric Light Orchestra and Wood, of Wizzard were formerly teamed in English rock group The Move. The combined catalogue includes such material as "Ma Ma Belle," "The Showdown" and the current ELO single, "Evil Woman." Shown in the picture are (standing, from left) Dave Arden of Jet Music, Mike Stewart, Don Arden of Jet Music; (seated, from left) Jeff Lynne, Bev Bevan.

Dan Hill

Listen With Your



Coming Into Your Life Soon

WE INTERRUPT THIS ISSUE OF RECORD WORLD FOR STATION IDENTIFICATION.



Graham Central Station are the people who just had a soul and pop smash with "Your Love"... whose current hit album on Warner Bros. is Ain't No 'Bout-A-Doubt It [BS 2876]...and whose brand new single is

"It's Alright"

b/w "Luckiest People" [WBS 8148]

We now return you to the issue of **Record World** already in progress.

Bonner Smith Joins Sutton-Miller Ltd.

■ LOS ANGELES — Joe Sutton, president of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records, has announced the hiring of Bonner Smith as foreign licensee product coordinator. Smith joins the firm immediately and will set up product flow and promotional distribution to all of Sutton-Miller's foreign licensees. Companies that distribute Sound Bird — Shadybrook product are Emerald Records, The United Kingdom and Ireland; Parnaso Records, Mexico — South Africa and Latin America; Dureco Record Company, Belgium—Netherlands—Holland; Nippon Phonogram, Japan; Tempo Records, Australia; Music World Ltd., New Zealand; RPM Record Group, South Africa; and Hatak-lit Records, Israel.

Special Ellington Album Offered As Cancer Center Fund Raiser

■ NEW YORK—The music industry's campaign to build The Duke Ellington Cancer Center in conjunction with The Hamptons Hospital and Medical Center on Eastern Long Island, moved into high gear this week with a nationwide mailing to Ellington fans and devotees, inviting them to "spend Monday evening, December 15, at home listening to a recorded tribute to The Duke from his friends in Tokyo."

This stereo lp was produced in Tokyo by A. Torio, president of Victor Publishing of Japan and donated for the specific purpose of raising funds for the proposed Cancer Center. The pressings and jackets were contributed by RCA Records, U.S.A. Included are big band arrangements of such Ellington favorites as "Satin Doll," "Mood Indigo," "Take the 'A'

Train," "Solitude," "Sophisticated Lady," "Black and Tan Fantasy" and others.

Last year, the music industry committee presented as its fundraiser, "The Cotton Club Returns To Broadway." This year the committee felt that because of the number of banquets, balls and special events being held throughout the country for various charities, it was preferable to invite supporters to "spend an evening at home" listening to the lp and thereby allow all the proceeds to go directly to the Cancer Center Building Fund and not into additional expenses for dinners, entertainment, printing fees, etc. The special lp is offered at a tax deductible \$25 price.

The Duke Ellington Cancer Center, designed as a permanent and lasting tribute to The Duke, will maintain five beds in the hospital complex for use by indigent musicians in need of cancer treatment. Honorary chairmen are Mercer and Ruth Ellington, with the presidents of America's three major performing rights organizations serving as co-chairmen: Stanley Adams, ASCAP; Ed Cramer, BMI; and Alice Prager, SESAC, who is its founder. On the executive committee are some of the nation's leading recording artists, managers, musicians, record company and trade paper executives.

Checks for the stereo "Tribute To the Duke" lp may be sent to: The Duke Ellington Cancer Center, Suite 1350, 10 Columbus Circle, New York, New York 10019. Delivery by the "evening at home" date of December 15 is assured for all orders received before December 1.

Moody Blues Campaign Announced by London

■ NEW YORK—London Records has announced a 30-day sales concentration on the entire Moody Blues catalogue. The program is called "Moody Blues Magic," and will be in effect for the month of November.

Featured in the program, according to Herb Goldfarb, vice president of sales and marketing, are all of the Moody Blues albums, "Days of Future Passed," "In Search of The Lost Chord," "On The Threshold of A Dream," "To Our Children's Children's Children," "Every Good Boy Deserves Favour," "The Seventh Sojourn," and "This Is The Moody Blues," and the three recently released solo albums by Justin Hayward and John Lodge ("Blue Jays"), Ray Thomas ("From Mighty Oaks") and Graeme Edge ("Kick Off Your Muddy Boots").

A comprehensive in-store/window display kit is being immediately forwarded to all dealers to announce the "Moody Blues Magic." The kit consists of one eight-panelled, four-color mobile; two 21" by 33" four-color posters showing all albums; a 15" browser card depicting the Moody Blues lps; and one each of a 15" easel-backed card for "Blue Jays," "From Mighty Oaks" and "Kick Off Your Muddy Boots." There is also a release sheet covering the albums and all tape configurations.

Rosengarten Dies

■ ZURICH, SWITZERLAND—Moritz A. Rosengarten, a prominent member of the board of directors for the Decca Record Company, Ltd., died on Wednesday night (5). He was based in Zurich, Switzerland.

Frampton Re-Signs with A&M



Peter Frampton has been re-signed to a long-term, exclusive contract with A&M Records, it was announced by label president Jerry Moss. Frampton has previously released four albums for the label, with the fifth, "Frampton Comes Alive," due in January. Seen at the signing are (from left): Moss; Frampton; Dee Anthony, Frampton's manager; and Chuck Kaye, vice president, Irving/Almo Music.

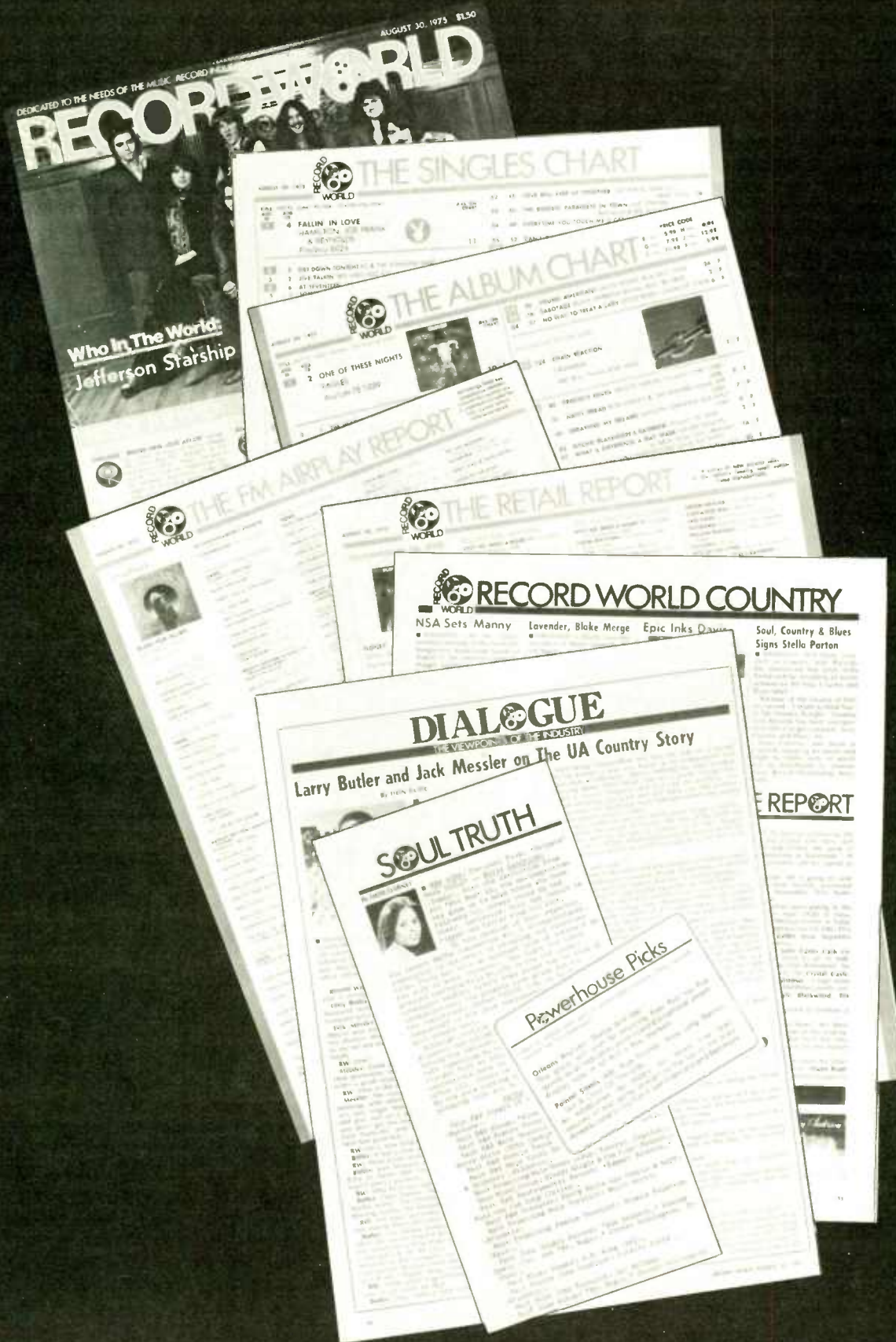
Dan Hill

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RECORD WORLD INVOLVES YOU

Colgems, Eric Andersen Pact

■ NEW YORK—Colgems Music, the music publishing division of Columbia Pictures Industries, Inc., has entered into an agreement with composer-artist Eric Andersen to acquire the world-wide administration rights to his publishing company, Wind and Sand Music, it was announced by Lester Hill, president of the division.

Under the terms of the agreement, negotiations for which were handled by Irwin Z. Robinson, vice president and general manager for the division, and Stuart Gordon, Andersen's personal attorney, Colgems has acquired exclusive publication and administration rights to the present Wind and Sand Music catalogue and to all other songs Andersen writes for the duration of the contract.

The catalogue contains the songs in Andersen's forthcoming album for Arista Records and nine

selections from Andersen's most recent Arista album "Be True To You." In addition, the catalogue contains songs from Andersen's Columbia album "Blue River," including the title song and "Is It Really Love At All," "Wind and Sand," "Thirsty Boots," "Violets at Dawn" and "Rolling Home."

ECM Releases Three

■ NEW YORK—Three jazz guitarists are represented with new album releases on the ECM label during November. The record company has begun shipping "Gateway," featuring John Abercrombie; Ralph Towner's "Solstice;" and "Theme To the Guardian" by Bill Connors.

In addition, ECM is making available for the first time 8 tracks and cassettes of many earlier releases, including albums by Chick Corea, Keith Jarrett and Gary Burton.

Down Under with Denver



When RCA recording artist John Denver was in Australia for a concert tour, he took time off to accept his Australian gold album award for his current top-selling "Wind-song." The album had shipped gold in Australia after having shipped platinum in the U.S. Shown with Denver are (from left) Anne Wright, RCA Australia promotion and publicity officer; Peter Harding, RCA Australia promotion manager; and Frank Mancini, division vice president, artists relations, who had made the Australian tour with Denver.

London's Album Release

■ NEW YORK—Herb Goldfarb, vice president of sales and marketing for London Records, has announced the label's pre-Christmas selling season release. The eight album release is highlighted by Ann Peebles' fourth album, "Tellin' It," which was produced by Willie Mitchell and is released on the Hi label.

Also included in the release is "Taylor Made" from Merle "Red" Taylor, which debuts the new Hi country lp series; "Laff Me Into the Big Time" from comedian Herb Jubirt on Hi; "Train Ride to Hollywood" by Bloodstone; "Memories Don't Leave Like People Do" from Tom Jones; "Total Explosion" from Syl Johnson on Hi; "The Greatest Gift Is Love" from Montovani; and "A Little Love and Understanding" from Gilbert Beaud.

'Works' Sales Campaign Set by Warner Bros.

■ LOS ANGELES—Warner Bros. Records' winter sales campaign, dubbed "The Works," is moving into operation in record stores throughout the country. Highlighting both catalogue and current hot product, supported by extensive radio and print advertising, "The Works" has been termed one of the label's most ambitious merchandising programs to date. An estimated 600 retail accounts, one-stops and racks are expected to be participating in the campaign by the time its hits high gear between Thanksgiving and Christmas.

Focus on Best Sellers

Designed to focus on best-selling releases by some 20 major acts, the campaign was initially devised last September. At that

(Continued on page 49)

ABC Signs Jim Weatherly



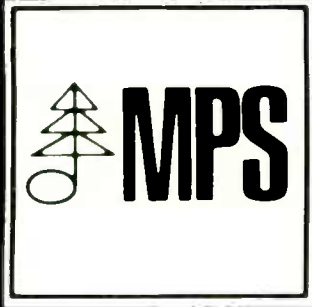
Jim Weatherly has been signed to ABC Records, announced Jerold H. Rubinstein, chairman. The singer/songwriter will begin recording his first album for the label shortly. At the recent ASCAP awards in Nashville, Jim Weatherly won eight. Keca Music, Inc., the publishing firm for which he writes, won nine awards. Shown from left are: attorney Owen Sloane and Keca Music president (also Weatherly's manager) Larry Gordon; Weatherly; ABC Records chairman Jerold H. Rubinstein.

Dan Hill

Listen With Your

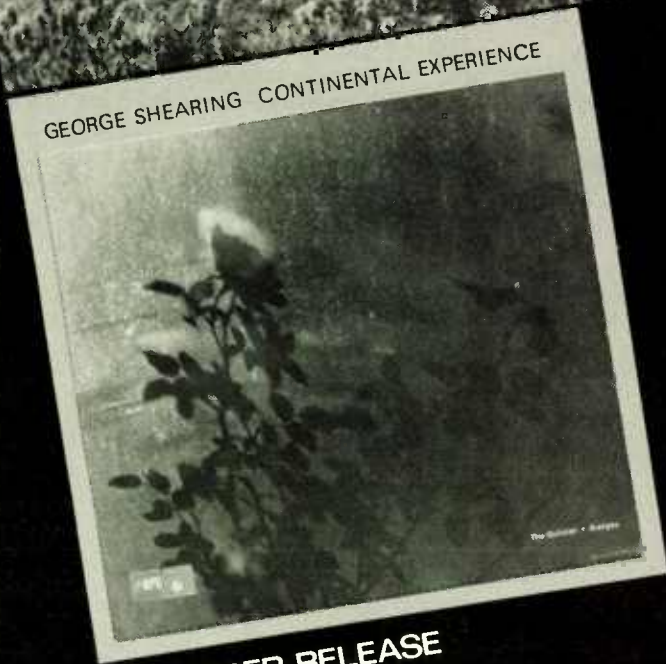


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Music Merchants of Colorado
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Denver, Colorado 80239

M.S. Distributing Co.
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Morton Grove, Illinois 60053

Rare Records Distributing (R&R)
731 West Wilson
Glendale, CA 91203

All South Distributing Co.
1924 Lafayette St.
New Orleans, LA 70113

Apex-Martin Record Sales
1650 Broadway
Suite 1108
New York, NY 10019

ABC Record & Tape Corp.
729 South Fidalgo
Seattle, Wash. 98108

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St. Louis, MO 63132

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RADIO WORLD

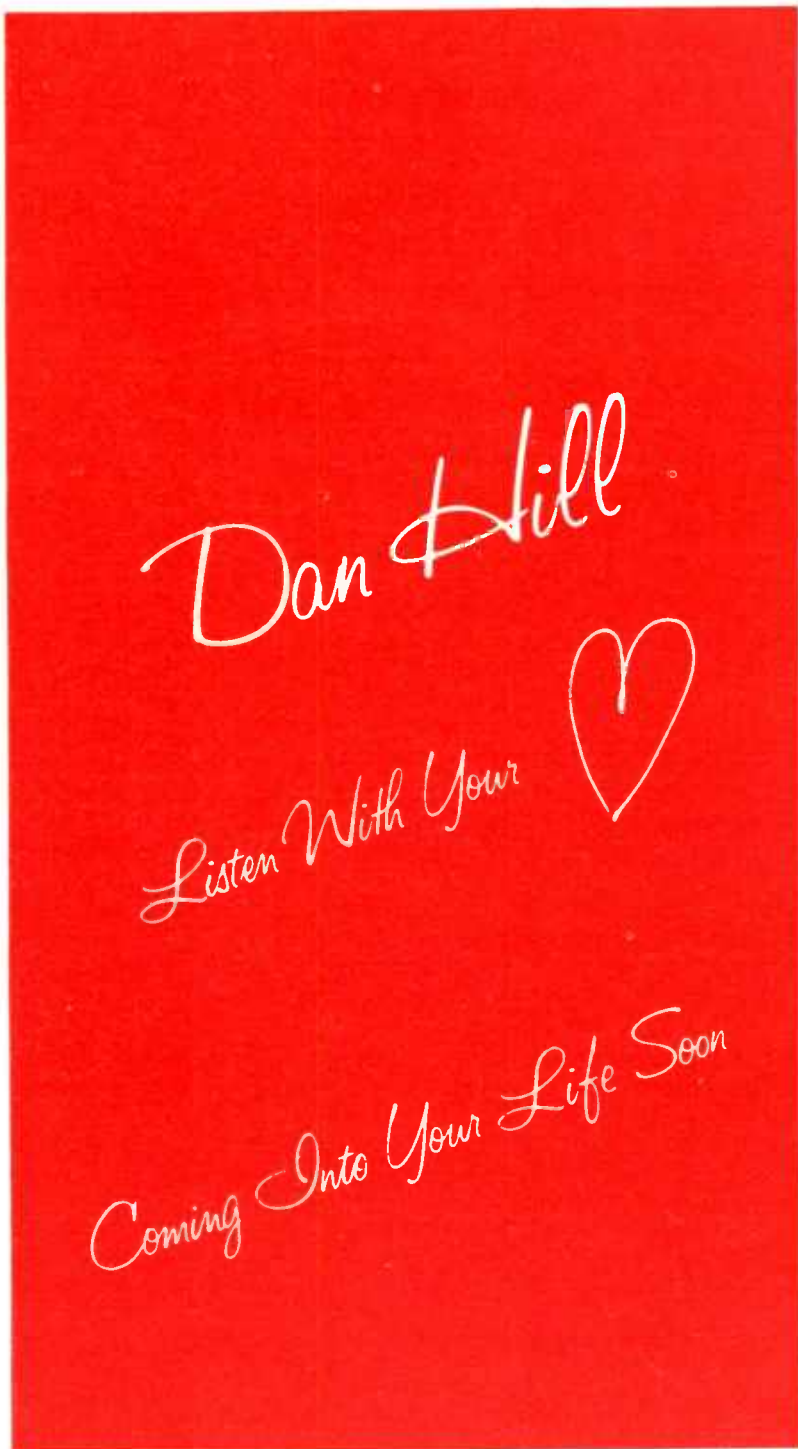
COUNTRY RADIO

By CHARLIE DOUGLAS

■ Calm and sanity of sorts returns following the annual DJ convention in Nashville—and the moves keep on moving. Tom "Cat" Reeder, after nearly 13 years at WDON (Wheaton, Md.) moves over to 5kw WKCW (Warrenton, Va.). He'll be on the air in addition to assuming the PD's chair. Herb Hunt, new at WDON, said last week he'll have a playlist of 55. Reeder says his playlist at WKCW will be 142 and will include some bluegrass and gospel. Stu Brooks, GM at WKCW, says Reeder will be on the air as of November 3.

Billy Cole of WHO is now doing a monthly remote from a truck stop just outside Des Moines, and invites artists in the area to visit . . . Dave Donohue, now PD'ing at KHAK (Cedar Rapids), is looking for three: a morning, all night and news director. If you're a good showman with a dramatic delivery of news you may want to look into this.

(Continued on page 57)



AM ACTION

(Compiled by the Record World research department)

■ Staple Singers (Curton). The excitement continues to build with several super adds this week. New on WABC, WQXI and WCFL. It moves 14-1 WHBQ, 5-3 CKLW, 6-6 WDRQ, 24-20 KFRC, 29-22 KHJ, 22-15 KSLQ, 24-14 Y100 and HB-26 KILT.

Ohio Players (Mercury). One of the leaders in this period of strong r&b crossovers continues to drive on with more pop adds — WIXY and KFRC are new, 10-7 WDRQ, HB-17 CKLW, HB-36 WCOL and 29-25 WPGC. Good top 40 sell-through. (This week's Powerhouse Pick.)



Ohio Players

Barry Manilow (Arista). More key stations on this two-week old record, with special attention from heavy-weights WFIL, WCFL, WMPS, WCOL, WQAM and WBBQ. 29-20 WHBQ, HB-28 WIBG; remains HB at WMAK and KLIF.

David Ruffin (Motown). The follow-up to last week's taste of action are these morsels: added KHJ and KFRC and broke strongly on an r&b level; jumps HB-16 CKLW, HB-23 KFRC, 29-26 WHBQ.

Bay City Rollers (Arista). Continues to be one of the hottest records on the street. Going to #1 at WCOL (3-1) and remains their #1 request record. Other stations following suit as the adds come tumbling in: KFRC, CKLW, WIXY (37), KILT and KJR. Some other terrific jumps include HB-17 WRKO, HB-27 KHJ, 28-19 WHBQ, 26-17 WSAI, 21-14 13Q, 39-30 KTLK and 28-20 Y100.



Hot Chocolate

Hot Chocolate (Big Tree). Building steadily on an r&b as well as pop basis and also receiving disco sales for added support. New airplay on WIXY, WCOL and WPGC this week. The action is as follows: 26-6 WHBQ, 29-24 WCFL, 28-25 WIBG; also on WMPS, WPIX, WZUU and WBBQ among others.

CROSSOVERS

Miracles (Tamla). Detroit most certainly seems to be the place these days for black product with strong pop potential. R&B action on this has been explosive and now, with the addition of CKLW, there will surely be some more pop sparks flying.

Norman Connors (Buddah). Very early crossover indications on this record, which is currently #1 at WJLB and has taken jumps like 16-2 at WCHB. A strong sell-through has materialized in this area — pop as well as r&b — and record breaker WDRQ has picked up the ball and added the record. (Note: A similar pattern is remembered on Bowie's recent #1 record, "Fame," and credit goes to WDRQ for starting the pop action on that one also.)

NEW ACTION

Harold Melvin & the Bluenotes (Phila. Intl.) "Wake Up Everybody (Part I.)" Immediate response from both sides of the fence on this new release by the "Bad Luck" boys. Added out of the box to KFRC and KRLY. R&B action is outstanding.

The Sweet (EMI) "Fox On The Run." The race is on and this record wins the status of being one of the most added sides in the country this week. New on WRKO, WQXI, KJR, KTLK, WCFL and Y100. Breakout sales in numerous areas.



VENUS AND MARS ROCK SHOW ⁽⁴¹⁷⁵⁾

6 w/ MAGNETO AND TITANIUM MAN

THE NEW SINGLE BY
THE WHO
FROM THE ALBUM
WINDHAMMERS
(SMAS 11419)

mp3 Produced by Paul McCartney

Capitol

PINK FLOYD—Columbia 3 10248
HAVE A CIGAR (prod. by Pink Floyd) (Pink Floyd, BMI)

These progressive pioneers mix ethereal keyboard sounds with crunchy guitar rhythms for a sound that many have attempted, but few have mastered.

EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky ZS8 2762 (Epic)
PEOPLE MUSIC (prod. by Rick Derringer) (Hierophant-Silver Steed, BMI)

Throaty vocals from Edgar and Dan and scorching guitar licks from Rick show that this band knows how to rock with the best of 'em.

THE MAIN INGREDIENT—RCA JB 10431
SHAME ON THE WORD (prod. by Gooding & Simmons L.T.C. Prod.) (Incredible, BMI)

Riding high with a disco/gospel flavor, the group carries a strong message. The world is living in shame, they say, but take heart because "Jesus is coming."

THE J. GEILS BAND—Atlantic 3301
LOVE-ITIS (prod. by Bill Szymczyk & Allen Blazek) (East/Memphis-Lennie La Cour, BMI)

Raucy rock rhythms are what J. Geils know best. "Love-itis" is a contagious disease like the boogie woogie flu, but it's a bug you won't mind having.

DIONNE WARWICK—Warner Bros. 8154
ONCE YOU HIT THE ROAD (prod. by Thom Bell) (Mighty Three/Sacred Pen, BMI)

Dionne has again come up with winning material with which to show off her impeccable vocal prowess. A great record with a great production.

LYNSEY DePAUL—Mercury 73739
SUGAR SHUFFLE (prod. by Lynsey DePaul) (ATV/Lynsey/Bluey, BMI)

This English chart vet has racked up an admirable string of hits back home, but her soft sound should appeal to many tastes here as well.

LINDA HOPKINS—Columbia 3 10244
ROMANCE IN THE DARK (prod. by Henry Cosby) (Duchess, BMI)

The star of the Broadway biography of Bessie Smith shows a thing or two 'bout blues singing. A penetrating vocal that could hit big.

MICHAEL FENNELLY—Mercury 73738
TURN TO ME (prod. by Denny Bruce) (Hard Core, BMI)

Fennelly mixes electronics with hard rock and pleading vocals on this track from his "Stranger's Bed" album. A choice cut with a great arrangement.

AMERICA—Warner Bros. 8157
WOMAN TONIGHT (prod. by George Martin) (Warner Bros., ASCAP)

A deviation from America's soft, willowy sound, the group take a hearty rockin' romp with a reggae flavor. A nice change of pace.

THE UNDISPUTED TRUTH—Gordy 7147F (Motown)

BOOGIE BUMP BOOGIE (prod. by Norman Whitfield) (Stone Diamond, BMI)

The Norman Whitfield sound which incorporates spacey sound effects with down to earth rhythms has never been more extravagant. A great dance record!

TOWER OF POWER—Warner Bros. 8151
TREAT ME LIKE YOUR MAN (prod. by Emilio Castillo & Tower Of Power) (Kuptillo, ASCAP)

Though the song is co-penned by the group's former lead singer, TOP demonstrate a new sleek, but gutsy sound sparked by vocalist Hubert Tubbs.

PURPLE REIGN—Private Stock 052
THIS OLD MAN (prod. by Mike Natale) (Rallodyenom, BMI)

Philadelphia group has exploded in the region with this disco treatment of the old rhyme. Strike up another one for the dancers.

THE CHOICE FOUR—RCA JH 10445
UNTIL WE SAID GOODBYE (prod. by Van McCoy) (Charles Kipps, BMI)

Group with the distinction of having Van McCoy conduct, produce and arrange them, are themselves a talented vocal outfit. Watch for crossover action.

BOBBY RUSSELL—Private Stock 046
LITTLE BOXES (prod. by Burt Bacharach & Bob Montgomery) (Pix-Russ, ASCAP)

This self-penned tune from Bobby carries all the credentials to put it into motion. A sentimental ballad that should garner heavy MOR play.

FREDDIE KING—RSO 516 (Atlantic)
BOOGIE BUMP (prod. by Mike Vernon) (Uncle Doris/Crystal Jukebox, BMI)

Freddie's guitar work, an inspiration to many an aspiring bluesman, takes the disco beat to unexplored regions. You won't be able to sit still.

ELEGANT TASTE—Magna Glide 5N 328
CHAMPAGNE AND CAVIAR (prod. by B. Flax & L. Lambert) (American Broadcasting, ASCAP)

First r&b song from the K&K studios has a rich Jay & the Techniques-type sound. A song that should mean something to everyone.

THE STYLISTICS—Avco 4661
FUNKY WEEKEND (prod. by Hugo & Luigi) (Avco Embassy, ASCAP)

At one time, weekends meant drive-ins and backseat concertos. Here's a whole new definition under the group's distinct vocal trademark.

NOTATIONS—Gemigo 0503 (Warner Bros.)

IT'S ALRIGHT (THIS FEELING) (prod. by C. Jackson & M. Yancy) (Joy's Ent./Chappell, ASCAP)

Good solid r&b sounds with crisp horns providing a supple accompaniment while a non-stop rhythm provides a steady, pulsating beat.

CLARENCE REID—Alston 3717 (TK)
BAPTIZE ME IN YOUR LOVE (prod. by Steve Alaimo) (Sherlyn, BMI)

Clarence confesses that he's a sinning man—but now he's willing to make amends and calls for a baptism of love. A disco song with a difference!

AMAZING RHYTHM ACES—ABC 12142
AMAZING GRACE (USED TO BE HER FAVORITE SONG) (prod. by Barry "Byrd" Burton) (Fourth Floor, ASCAP)

Following the group's success with "Third Rate Romance," they turn to a more country oriented song. A fine follow-up.

THE STRAWBS—A&M 1747
LITTLE SLEEPY (prod. by Tom Allom) (Arnakata, ASCAP)

Under the leadership of Dave Lambert on this track, the Strawbs have stripped their sound down to its bare essential rockin' quality. A high energy mover!

JIMMY NORMAN—Buddah 504
I WANNA MAKE LOVE TO YOU (prod. by H. B. Barnum) (El Patricio, BMI)

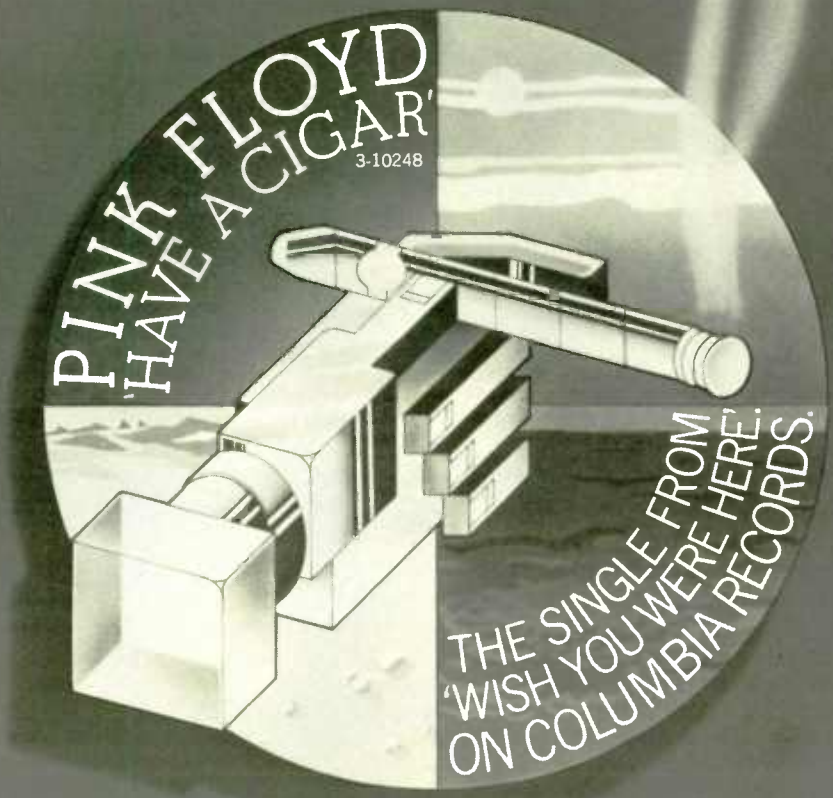
This isn't the Willie Dixon classic, but an excellent song by a singer carrying the same message. His strong voice holds it all together.

PAUL DELICATO—Artists of America 105
THOSE WERE THE DAYS (prod. by Harley Hatcher) (Essex Music Inc.)

A timeless story that everyone relates to no matter how often they hear it. Strongest cover of the song since Mary Hopkins is a natural for MOR play.

BROTHERS BY CHOICE—Fretone 034
LONELY CITIES AND ONE WAY STREETS (prod. by E. J. Gurren) (Jimmy McHugh/Pack, ASCAP)

Brothers By Choice paint a picture of desolation as suggested by the title. A song with a persistent, jazzy beat and a mean streets message.



Wish You Were Here, Pink Floyd's Album,
on Columbia Records PC 33453, also available on tape.

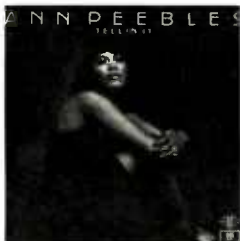
SIREN

ROXY MUSIC—Atco SD 36-127 (Atlantic) (6.98)
Taste and dignity are the earmarks of Roxy Music's ever-broadening style. And the original tunes presented on this fifth lp display yet further imagination in both writing and execution. "Sentimental Fool," "Love Is the Drug," "Both Ends Burning" and "Just Another High" are tributes to the Homeric title.



TELLIN' IT

ANN PEBBLES—Hi SHL 32091 (London) (6.98)
Propelled by a sensationally spinnin' Willie Mitchell production, Ms. Peebles is out with her best—aesthetically and commercially speaking—set to date. Whether soulfully sultry ("Come to Mama" and "I Don't Lend My Man") or rhythmically rousin' ("Beware"), Ms. Peebles definitely tells it like it is and should be told.



HOUSE PARTY

TEMPTATIONS—Gordy G6-97381 (Motown) (6.98)
A far cry from anything Art Linkletter could dream up, this "House Party's" full of danceable rhythms and the customary quintet-essential vocals. "You Can't Stop a Man in Love," "Keep Holding On" and "Darling Stand By Me (Song For My Woman)" are classic Temptations cuts. Join the party and you'll never leave.



BA-FA

HUDSON BROTHERS—Rocket PIG-2169 (MCA) (6.98)
From the sound of these harder-than-before rocking tracks, the Hudsons are moving away from their own "Apple Pie Hero" image, even if the song itself is of a less than clean-cut fellow idol. Produced by Bernie Taupin, "Rendezvous," "Spinning The Wheel" and "Lonely School Year" are for the Hudsons' growing TV fans.



OREGON—IN CONCERT

Vanguard VSD 79358 (6.98)
Few groups have mastered the ability to control musical/emotional intensity as has Oregon. This live set shows the quartet as the disciplined, improvisation-based ensemble it is. "The Silence of A Candle," a theme dating from the Winter Consort and expressed briefly on Oregon's debut album is rendered beautifully.



SOUTH SHORE COMMISSION

Scepter WDS 6100 (6.98)
"Free Man" was one of the bigger disco hits of the past year, the album version presented here being almost twice the length of the original single. "We're On the Right Track" is more currently popular, and the album as a whole is a prime representation of Philadelphia's finest craftsmen. "Before You've Gone" mellows.



AFRO-INDIO

MONGO SANTAMARIA—Vaya XVS-38 (Fania) (6.98)
Santamaria has a long-standing following that continues to grow among r&b and Latin aficionados. An all instrumental album (except for the voices on "Lady Marmalade"), the arrangements by Justo Almario and William Allen, especially, coupled with Marty Sheller/Jerry Masucci production make for strong pop possibilities, too.



MR. JAWS

DICKIE GOODMAN—Cash CR 6000 (Private Stock) (6.98)
Dickie's got a 15 year track record for scoring hits in his very unique fashion. Couple that with the fact that the title track recently enjoyed top chart slotting and it looks like Cash Records is about to collect plenty of that. Programmers and consumers will enjoy having the collection at their fingertips and retailers will reap the benefits as well.



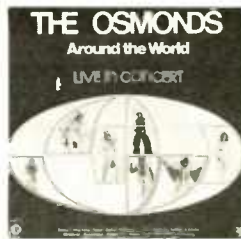
SUPERSOUND

JIMMY CASTOR BUNCH—Atlantic SD 18150 (6.98)
Castor is dubbed "the everything man" having taken on writing, production and arranging duties in addition to performing as lead (and all backup) vocalist, and playing saxophone and timbales. "King Kong" will mount the disco charts with the instrumental "Drifting," a well-rounded slow dance number for any feet.



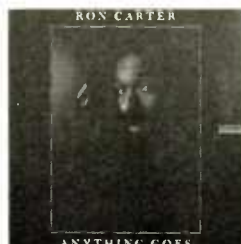
CATE BROS.

Asylum 7-E-1050 (6.98)
If the Righteous Brothers had been influenced by reggae, the Cate Bros. could have been the result. Though a carefully polished sound emerges under Steve Cropper's production aegis, the assimilation and fusion of reggae and r&b is first class. Try "Time For Us," "Can't Change My Heart" and "Easy Way Out."



AROUND THE WORLD—LIVE IN CONCERT

THE OSMONDS—MGM/Kolob M3JB-5012 (9.98)
Those poppin' siblings are out with another set sure to accrue sturdy sales and usual airwave exposure. Vibrantly produced from Tokyo to Paris to Madrid and all over the globe, the 2-record disc offers the best of the family and new renditions, too. Lots of medleys make musical magic!



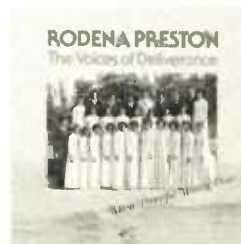
ANYTHING GOES

RON CARTER—Kudu KU 25-51 (Motown) (6.98)
Bassist Carter's move to CTI is mostly a matter of production emphasis. No less the jazzman, the rhythm section is beefed up, the arrangements more mainstream pop and the horn section brassier. The title track, "Can't Give You Anything (But My Love)" and "De Samba" are choice cuts geared to bring Carter to the fore.



KIM CARNES

A&M 5P-4548 (6.98)
Cross Rod Stewart and Bette Midler and wrap it all up in an attractive blond-haired/blue-eyed lady . . . well, it's been done and Kim Carnes comes through as a most individual talent. "Bad Seed," "Do You Love Her" and "Somewhere In the Night" showcase Ms. Carnes' raspy voice perfectly. Produced by Mentor Williams.



THE VOICES OF DELIVERANCE

RODENA PRESTON—Beegee BGS 1075 (6.98)
Billy Preston's sister is the leader of this gospel r&b group, coming forth with its second collection on Beegee. As keyboardist and occasional soloist ("Where Peaceful Waters Flow"), Ms. Preston exhibits the same hit potential that marked the Edwin Hawkins Singers' 1969 recording of "Oh, Happy Days."

The Moody Blues

Magic*



THS 7



2THS 12/13



DES 18012



DES 18017



THS 5



THS 3



THS 1



DES 18025

In the history
of rock...
there is
only one
Moody Blues.

Now...from The Moody Blues



THS 14



THS 16



THS 15

*See your distributor for special terms.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Neil Sedaka: From Brooklyn to the Big Time

By ELIOT SEKULER

■ From Aldon Music to Rocket Records, "Stupid Cupid" to "Bad Blood," the first eighteen years of Neil Sedaka's career have left an indelible mark on pop music. As a songwriter, performer and recording artist, Sedaka stands out as one of the true professionals of the music industry, a musician's musician whose impact during even his leanest years has been felt more strongly than that of most artists at the height of their popularity. In this RW Dialogue, Sedaka traces his career from its beginnings to the present with wit, insight and a comprehensive knowledge of the industry.



Neil Sedaka

Record World: So how does a nice Jewish boy from Brooklyn become a rock 'n roll star?

Neil Sedaka: When I was in the second grade at P.S. 253, a teacher somehow spotted some musical ability in me and put me in front of a chorus of kids where I was supposed to wave my hands. Later, she was able to convince my mother that she should buy a piano for me and my sister and I began taking lessons at age 8 with a private teacher in Brighton Beach, where we lived. By age 9, I was at the Juilliard Prep School with a scholarship, and at 13 I first began writing songs. In those days my songs weren't yet rock 'n roll—we started at about 15 when Howie Greenfield, who lived in the same apartment building on Coney Island Avenue, knocked on our door. It seems that his mother had heard me play some classical piece at the Kenmore Lake Hotel, which is at Livingston Manor in the Catskills. She said "My Howie is a poet and he could write songs with you maybe." So Howie rang the bell and said "so do you want to write songs together?" Now Howie and I never got along because he was four, maybe five years older than I was. "Songs? Are you crazy? I'm into Brahms, Bach . . ." and that day we sat down and wrote a song called "My Life's Devotion" which was terrible, but it was a song. From then on, we wrote a song every day; it was perfect. I lived, breathed, slept and ate music. I used to have to wait for my mother to go shopping before we could write these songs because she thought it would take time away from my piano practicing; I would practice about five hours a day.

RW: Did you still want to be a concert pianist by that time?

Sedaka: I still did, yes. I didn't do any singing then, just demos and knocking on publishing firm doors. Three years after I started, Jerry Wexler became the first person to take my songs when he started me writing with Laverne Baker. She did "I Waited Too Long," "Sadder" and "Since You've Been Gone;" the Cardinals did "The End Of The Story" and the Clovers did "Bring Me Love." That was the beginning; there were a lot of New York hits. I started the Tokens out of Lincoln High School with Hank Medress and Jay Siegal—Jay sat next to me in our math class and I had heard him sing in falsetto. We used to sing in all the local places.

RW: Did you perform with the Tokens?

Sedaka: Yes, but just locally in Brooklyn. We were semi-professional.

RW: That was before "Tonight I Fell in Love" and "The Lion Sleeps Tonight"?

Sedaka: Yeah. I convinced my mother at about that time that I should take a leave of absence from Juilliard. I'm skipping around a bit chronologically, but in 1956 I was chosen by Arthur Rubinstein as best classical pianist in New York City. I played on WQXR and that was a big thing for me.

Then, in 1958, I met Connie Francis, who had just had an enormous success with "Who's Sorry Now." I thought it was the biggest thing in my life, meeting her, because I had only had a few r&b hits, never anything that was big on a national basis. We went to her house, which was in Bloomfield, New Jersey, and I was so happy because while we were driving in the car, the radio played a song I wrote for Dinah

Washington. I said "That's mine," very proudly. We got to the piano and I played all of my ballads for her, because she had just come off that hit with "Who's Sorry Now," but she kept saying "no, no, no." Then I played "Stupid Cupid," which Howie had already promised to the Sheppard Sisters; I wasn't supposed to play that for her, but she wasn't buying any of the ballads. Anyway, she loved it, she took it and it was a smash.

RW: What did the Sheppard Sisters say? What did Arthur Rubinstein say?

Sedaka: I don't know what Arthur Rubinstein's comments were, but I'll tell you that it was finished with the Sheppard Sisters. Then I got the itch, after making demos for years and years, to sing on my own records. Nobody would record me though; they thought my voice was high, freaky and strange and they always took my songs and passed on my vocal. Then Steve Shoals, who had brought Presley from Sun Records to Victor, heard a demo of mine called "The Diary," which I wrote for Little Anthony and the Imperials as a follow-up to "Tears On My Pillow."

In those days I used to run home from school at 3:30 to watch Dick Clark every day and on one show he said "and now for the follow-up for 'Tears On My Pillow' . . ." and it wasn't "The Diary." I said, "Oh My God, that's an omen." That was going to be my first record for RCA Victor. So even though I had been signed to RCA Victor for a few months, I had waited until I found the right song and that was "The Diary." I'll never forget, it came on the charts in the 60s and stopped in the 20s, and I thought "well, it was nice while it lasted."

My second record was "I Go Ape," which nearly wrecked me because there had been an expression during the war like "I go ape-shit" and the disc jockeys didn't like that. My third record, "Cryin' My Heart Out For You," went to the 80s and they were going to drop my contract. We got out a fourth record, "Oh Carol," and after a month and a half, I went out on a promotion tour with my mother. We started in L.A. and nada—nobody played it. We went to Texas—nothing. Finally, we got to Chicago and walked into one disk jockey's studio who said, right away, "This is a hit record." So the record broke out of Chicago and went to the top three. I was 19 or 20 at that time.

RW: You were already associated with the Aldon office at that time; when did that association begin?

“ Now I am the type who not only co-produces, hand-picks the musicians, writes the songs and goes through the mastering sessions, but I would also go to the factory if they didn't close the doors on me saying, 'Watch it, here he comes!' ”

Sedaka: I started with them in 1958. I knocked on Aldon's door after Marty Schuman told me that there was a new publishing firm opening up at 1660 Broadway on the third floor. Howie and I were like Mutt and Jeff—he was very tall and I was very little—and we knocked on the door and Donny said, "I'm sorry, we're in conference, please come back later." He was really sweeping the floor. Well, we came back and after I played about 12 songs, I could see that they were fainting a little bit. They said, "where did you steal these songs" and I said I had written them. Now Al Nevins had class—he was really a classy guy. He was very cool about it; he said come back tomorrow and we'll draw up a contract. P.S., they became my publishers and my managers.

It was more profitable for them to have me write songs than to perform and even after the top 10 records were happening, one after the other, they were turning down offers for performances. They turned down many, many concerts. I remember that when Little Eva went to England, her record sales slowed down and they were probably afraid that I wouldn't be a good performer and would hurt those records.

(Continued on page 29)

Crosby and Nash: Carrying On

By HOWARD NEWMAN

■ NEW YORK—Being half of the legendary Crosby, Stills, Nash and Young is certainly no small responsibility in terms of maintaining a high level of music. David Crosby and Graham Nash are willing and able to continue this tradition of quality with their latest album, "Wind On The Water" (currently bulletted at 10 on RW's Album Chart). Although the lyrical harmonies that the public associates with Crosby and Nash can be found on this release, both artists believe that there is a lot more to "Wind On The Water."

David Crosby remarks, "People's impressions of us, and rightly so, because it's some of the best stuff we've done, is colored by the acoustic music and by harmony, so they expect us to be ballad singers. They expect pretty, soft and warm music. This album has a lot of strength to it, too. We didn't go in trying to prove a point, but that's the way the music came out. It's more ballsy and more rock n' roll than most people expect of us."

Graham Nash continues, "I truly believe in what we're trying to communicate, which is basically the human condition. What I try to do is shorten the space between people because that's where I believe it will start to get better. We must become inter-dependently responsible for our own space which we occupy on this incredible thing which we call the planet." Strongly reflecting this attitude are the lyrics from Nash's "Cowboy of Dreams" from "Wind On The Water." He writes, "Yes, the way I live determines the way my people survive."

Crosby and Nash blend their concert and recording careers as well as any group in the business. They both have definite theories of how to handle the live vs. recorded situation. Nash believes, "When you're making records you have to realize the longevity of the art medium in which you're working. Plastic has a half life of a couple million years. When you put it on record it's there forever. You must try to get as much emotion as possible on that plastic. In concert you have to deal one-to-one with the audience." Crosby jumps in, "It's art of the moment. You don't have to sweat making a mistake on stage. When we perform on stage the only thing that matters to us is did we tell the tale? Did we manage to include anybody in some kind of experience; did we manage to move anybody, and that's quite different from making a record. On a record its going to last. I want it to be as flawless as pos-



David Crosby (left), Graham Nash

sible without failing to tell the tale."

The emphasis on "telling the tale" places Crosby and Nash in the tradition of the minstrel as well as in the rock heritage they helped create with CSNY. Their "To the Last Whale" on the latest album is a fine example of musicians functioning as minstrels, communicating important ideas about the world situation that Graham is so deeply concerned with. Nash states, "I'm always trying to get as much information into myself as possible about the environment in which I live."

Music gives him the opportunity to share this information with a wide audience.

Helping Crosby & Nash communicate is a fine band consisting of Danny Kortchmar (guitar), David Lindley (fiddle and slide guitar), Russ Kunkel (drums), Craig Doerge (keyboards) and Tim Drummond (bass). Graham and David are extremely pleased to work with this talented aggregation and feel they add immeasurably to the concert performances. Good music is the real name of the tradition that Crosby and Nash carry on.

Buddah Sets Volunteer Jam Tape For Programming on FM Outlets

■ NEW YORK — Fred Ruppert, director of FM promotion for The Buddah Group, has announced that a special tape of the Charlie Daniels Band Volunteer Jam '75 has been prepared for FM station programming.

Drew 13,000 Fans

The Second Annual Volunteer Jam took place on Friday, September 12, at MSTU's Murphy Center in Murfreesboro, Tennessee. Nearly 13,000 fans crammed the hall to witness the event, which featured the Charlie Daniels Band performing with a host of their friends. Among the musicians who participated were Richard Betts and Chuck Leavell of the Allman Brothers Band; Jim Hall from Wet Willie; Grand Ole Opry star Roni Stoneman; Drew Lombard and Steve Miller from Grinderswitch; the Marshall Tucker Band; Mylon LeFevre; Billy Crane from Buckeye; Jamie Nichol, who has recently toured with Dan Fogelberg; Paul Hornsby; and session man Karl Himmel.

The Jam ran for over four

hours. But, for the sake of programming, the specially prepared tape has been edited to run as a two-hour presentation, allowing time for insertion of commercials and station breaks.

Announcer and producer for the Volunteer Jam '75 tape was Ron Huntsman, formerly of WKDA-FM in Nashville. Also involved in the production was Paul Hornsby, producer of both the Marshall Tucker Band and Charlie Daniels Band. Sound 70 Productions coordinated the project.

This two-hour special is being offered to stations for exclusive airing in their respective markets. Distribution is being handled by Buddah Records, under the supervision of Ruppert. Although a number of markets have already been committed, Ruppert said that the syndication plans are just now being finalized, so the special is still available for most parts of the country. Any programmers interested should contact Ruppert at (212) 582-6900 for further information.

THEATER REVIEW

Linda Hopkins in 'Me and Bessie'

■ NEW YORK — Observing the transition of "Me and Bessie" from experimental coffeehouse status to full-fledged Broadway production points up both its strengths and weaknesses. An assuredly gifted singer, Linda Hopkins is not Bessie Smith—a notion she (Ms. Hopkins) verbally reinforces moments after her entrance. Yet the narrative monologue which accompanies Ms. Hopkins' interpretations of Bessie's songs often goes into the first person, and the delivery of those lines—whether first person or third — is overly simplistic. There is not enough biographical information to make this an informative evening, nor are the songs themselves tied together in any especially meaningful way.

First Class Performance

And yet . . . Linda Hopkins is never less than an all-out entertainer determined to give her audience a first class performance every time. An exceptionally graceful woman, she dances as well as sings much of the time, and it would be difficult not to enjoy watching her. The material is also uniformly excellent, as such. But the end impression is that "Me and Bessie" is still a glorified cabaret act. Ms. Hopkins needs a more challenging (in the dramatic sense) role to really bring out her talents in their fullest glory.

Ira Mayer

Reparata Returns



Reparata of Reparata and the Delrons is recording her first album for Polydor. Pictured from left at the sessions are: producers Steve Jerome, Lou Guarino, Bill Jerome and Reparata.

Mogull Acquires Rights To 'Barbados' Single

■ NEW YORK — Ivan Mogull recently secured sub-publishing rights to "Barbados," recorded on the Gull label by Typically Tropical. Mogull has also picked-up the "B" side, entitled "Sandy."

101 THE SINGLES CHART 150

NOVEMBER 15, 1975

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15 8

101	105	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS—Mercury 9368 (American Cowboy, BMI)
102	108	NICE, NICE, VERY NICE AMBROSIA—20th Century TC 2244 (Breakfast/Rubicon/Epic III, BMI)
103	104	THE MUSIC NEVER STOPPED GRATEFUL DEAD—Grateful Dead GD XW718 G (UA) (Ice Nine, ASCAP)
104	111	PALOMA BLANCA GEORGE BAKER—Warner Bros. WBS 8115 (Warner Bros., ASCAP)
105	113	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135 (Spellgold, BMI)
106	106	MANHATTAN SPIRITUAL MIKE POST—MGM M 14829 (Zodiac, ASCAP)
107	118	THE MAN ON PAGE 602 ZOOT FENSTER—Antique 1 RDA 106 (Georgene, BMI)
108	—	YOU WERE SO WARM DWIGHT TWILLEY—Shelter SR 40450 (Taika, ASCAP)
109	110	SUNDAY SUNRISE ANNE MURRAY—Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
110	112	JUST A SMILE PILOT—EMI 4135 (Capitol) (Al Gallico, BMI)
111	—	SOUL TRAIN '75 SOUL TRAIN GANG—RCA SB 10400 (Spectrum VII, ASCAP)
112	—	FULL OF FIRE AL GREEN—Hi 2300 (London) (Jec/Al Green, BMI)
113	122	MACHINES JOHN LIVIGNI—Raintree 2204 (Minta/Triple, ASCAP)
114	—	ALL I DO IS THINK OF YOU JACKSON 5—Motown 1376 (Gold Forever/Stone Diamond, BMI)
115	117	MOONLIGHTING LEO SAYER—Warner Bros. 8153 (Longmark/Chrysalis, ASCAP)
116	—	VALENTINE LOVE NORMAN CONNORS—Buddah 499 (Electra Cord, ASCAP)
117	114	WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR—RCA PB 10342 (Wren, BMI)
118	119	THIS IS WHAT YOU MEAN TO ME ENGELBERT HUMPERDINCK—Parrott 5N 40085 (London) (Oceans Blue/Friday's Child, BMI)
119	120	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhinelander/Cabbage Alley, BMI)
120	130	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1748 (Kiddadu/Goulgris, BMI)
121	125	I'M STILL GONNA NEED YOU OSMONDS—MGM 14831 (Marfund/Unichappell, BMI)
122	—	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062 (Crystal Juke Box, BMI)
123	—	LOOK OUT SONS OF CHAMPLIN—Ariola—America P 7606 (Capitol) (Stay High, ASCAP)
124	—	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10229 (Danlean/Easy Nine/Sound Town, BMI)
125	124	FANCY LADY BILLY PRESTON—A&M 1735 (Irving/WEP, BMI; Jobete, ASCAP)
126	—	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030 (Wimot, BMI)
127	126	ROLLING STONE DAVID ESSEX—Columbia 3 10183 (April/Rock On, ASCAP)
128	129	MAN ON THE SILVER MOUNTAIN RITCHIE BLACKMORE'S RAINBOW—Owl/Armchair, BMI)
129	132	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col.) (Mighty Tree, BMI)
130	133	CAN I CHANGE MY MIND JOHNNY RIVERS—Epic 8 50150 (Dakar, BMI)
131	123	BE TRUE TO YOUR SCHOOL PAPA DOO RUN RUN—RCA PB 10404 (Irving, BMI)
132	—	I'LL TAKE A TANGO CILLA BLACK—Private Stock PS 45040 (Unart, BMI)
133	121	SALSOUL HUSTLE SALSOUL ORCHESTRA—Salsoul SZ 2002 (Little Jack/Anatom, BMI)
134	—	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Lucky U, BMI; Horse Diaper, ASCAP)
135	136	A LOVER'S QUESTION LOGGINS & MESSINA—Columbia 3 10222 (Eden, NY Times/Hill & Range, BMI)
136	137	USING THE POWER CLIMAX BLUES BAND—Sire SAA 721 (ABC) (Bleu Disque, ASCAP)
137	139	WE CAN'T HIDE IT LARRY SANTOS—Casablanca NB 844 (Razzle Dazzle, BMI)
138	141	SOMETHING LACKING IN ME NIGEL OLSSON—Rocket PIG 40455 (MCA) (Dick James/Nazy, BMI)
139	131	JUST OUT OF REACH PERRY COMO—RCA PB 10402 (Fourstar, BMI)
140	142	ONE NIGHT LOVERS TOM MIDDLETON—Columbia 3 10231 (Web IV, BMI)
141	134	PARTY MUSIC PAT LUNDI—Vigor 1723 (Rumanian Pickle Works, BMI)
142	135	LEFTOVERS MILLIE JACKSON—Spring 161 (Polydor) (Muscle Shoals, BMI)
143	138	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
144	140	HOLD TO LOVE PETER SKELLERN—Private Stock 028 (Warner Bros., ASCAP)
145	143	MORE AND MORE CARLY SIMON—Elektra 278 (Cotillion/Rizzon, BMI)
146	144	SOMEWHERE IN THE NIGHT RICHARD KERR—Epic ZS8 50153 (Irving, BMI)
147	145	STUCK IN A HOLE CARAVAN—BTM 800 (BTM, BMI)
148	146	I ALWAYS WANTED YOU EDGAR WINTER—Blue Sky ZS8 2761 (Col) (Hierphant, BMI)
149	147	I DON'T LOVE YOU BUT I THINK I LIKE YOU GILBERT O'SULLIVAN—MAM 3644 (London) (MAM, ASCAP)
150	148	NO ROLLIN' BOOGIE ERIC QUINCY TATE—GRC 2067 (No Exit, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP)	46	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	6
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP)	15	LOVE MACHINE, PART I Freddie Perren (Jobete/Grimora, ASCAP)	88
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	33	LOVE POWER Willie Hutch (Getra, BMI)	73
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP)	29	LOVE ROLLER COASTER Ohio Players (Ohio Players/Unichappell, BMI)	55
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	24	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	8
BRAZIL J. Morali (Peer International, BMI)	47	LYIN' EYES Bill Szymczyk (Long Run, ASCAP)	3
BYE BYE BABY Joey Levine & Marc Bellack (Crushing/Crazy Chords, BMI)	99	MEXICO Lenny Waronker & Russ Titelman (Country Road, BMI)	71
CARIBBEAN FESTIVAL Kool & The Gang (Delightful/Gang, BMI)	91	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	2
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI)	43	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI)	27
CHANGE WITH THE TIMES Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	48	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	19
COME AND GET YOUR LOVE Russ Ballard (Achee, ASCAP)	63	NEVER BEEN ANY REASON Roger Boyd (Zuckschank/Irving, BMI)	87
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	74	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	14
DANCE WITH ME Charles Plotkin (Hall/Mojohanna, BMI)	32	NO REBATE ON LOVE Leonard Jones for H.C. Prod. (Fraletti & Blackwood, BMI)	97
DIAMONDS & RUST David Kershenbaum & Joan Baez: JCB Prod./Bernard Gelb (Chandos, ASCAP)	50	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI)	28
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Tree, BMI)	36	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	34
DO YOU KNOW WHERE YOU WANT TO (THEME FROM MAHOGANY) Michael Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	60	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	86
DREAMING A DREAM Nerangis-Britton (Delightful, BMI)	77	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahulu, ASCAP)	62
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP)	22	PEACE PIPE Jeff Lane (Triple O/Jeff-Mar, BMI)	57
EVERYTHING'S THE SAME (AIN'T NOthin' CHANGED) Chip Young & Billy Swan (Combine, BMI)	89	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	78
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	30	ROCK AND ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	76
FEELINGS M. Albert (Fermata Intl., ASCAP)	4	ROCKIN' ALL OVER THE WORLD John Fogerty (Greasy King, ASCAP)	35
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	98	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	42
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP)	11	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP)	45
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	60	SAILING Tow Dowd (Ackee, BMI)	64
GET DOWN TONIGHT H. W. Casey, R. Fincht (Sheryln, BMI)	53	SAME THING IT TOOK Ed Townsend (Jay's Ent./Chappell, ASCAP)	90
HEAT WAVE Peter Asher (Jobete, ASCAP)	6	SATURDAY NIGHT Bill Martine & Phil Coulter (Welback, ASCAP)	26
HEY THERE LITTLE FIRE FLY Kenny Nolan (Sound of Nolan/Chelsea, BMI)	92	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	85
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends (Polo Grounds, BMI/Ebbets Field, ASCAP)	65	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	51
(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I Lou Adler (India, ASCAP)	69	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	93
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	54	SKY HIGH Chas. Peate (Duchess, BMI)	16
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	18	SOMETHING BETTER TO DO Don Farrar (ATV, BMI)	31
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	52	SOS B. Uuvaeus & B Anderson (Countless, BMI)	10
(I'M GOING BY) THE STARS IN YOUR EYES Don Davis (Groovesville, BMI)	94	SUMMER OF '42 Biddu (Warner Bros., ASCAP)	75
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	41	THAT'S THE WAY (I LIKE IT) Harry Wayne Casey & Richard Finch (Sheryln, BMI)	12
I'M ON FIRE Wes Farrell Pocket Full of Tunes, BMI)	96	THE AGONY AND THE ECSTASY Smokey Robinson (Bertram, ASCAP)	70
I'M SORRY Milt Okun (Cherry Lane ASCAP)	20	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	59
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP)	1	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI)	7
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	23	THERE GOES ANOTHER LOVE SONG Paul Rothchild (Hustler's, BMI)	68
I WANT A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld., BMI)	25	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI)	13
JUST TOO MANY PEOPLE Vini Poncia Richard Perry (Braintree/Roumanian Pickleworks, BMI)	39	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	9
KEEP ON TRYIN' Poco & Mark Harmon (Fool's Gold, ASCAP)	49	TIMES OF YOUR LIFE Bob Skaff (Three Eagles, ASCAP)	84
KING KONG—PART I Castor-Pruitt Productions (Jimpire, BMI)	95	TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI)	79
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI)	17	VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI)	38
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	21	VOLARE Mike Curb (Robbins/SDRM, ASCAP)	81
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	83	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	80
LONELY SCHOOL YEAR Bernie Taupin (Lornhole/Big Pig, BMI/ASCAP)	72	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	66
LOUISIANA LOU AND THREE CARD MONTY JOHN Johnny Sandlin and The Allman Bros. Band for Capricorn Records Inc. (Richard Betts/No Exit, BMI)	82	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	56
LOVE HURTS Manny Charlton (House of Bryant, BMI)	100	WE ALL GOTTA STICK TOGETHER Steve Barri, Lawrence Payton, Jr. (ABC-Dunhill/Rall, BMI)	67
		WELCOME TO MY NIGHTMARE Bob Ezrin (Ezra, Early Frost, BMI)	40
		WHAT A DIFFERENCE A DAY MADE Creed Taylor (E. B. Marks, BMI/Stanley Adams, ASCAP)	37
		WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP)	5
		YOU GEORGE HARRISON (Ganga Pub. B.V., BMI)	44
		YOU SEXY THING Mickie Most (Finchley, ASCAP)	61

'Wildfire' Gold



In New York City for a Great Performers concert at Avery Fisher Hall, Epic recording artist Michael Murphey was presented with a gold record for his single "Wildfire" from the "Blue Sky, Night Thunder" lp. His brand new album is "Swans Against The Sun." Shown at the award-presentation luncheon are (standing, from left): Walter Yetnikoff, president, CBS/Records Group; Irwin Segelstein, president, CBS Records Division; (seated, from left): Ron Alexenburg, vice president & general manager, Epic/CBS Custom Labels; Caroline Murphey; and Michael Murphey.

CONCERT REVIEW

The Isley Bros. Brew Up Boogie

■ NEW YORK—On what was designated "Fight the Power" Day by the Mayor's office, the Isley Brothers (T-Neck) performed for a near capacity crowd at Madison Square Garden (24). Armed with 20 years of stage evolution of black music, the Isley Brothers enchanted the audience with their potent pioneering in rhythm and sound.

The audience's response was wildly ritualistic as fists flailed and feet stomped to the beat of "It's Your Thing," "Who's That Lady," and "Flight the Power," the title track from their latest album. Temporarily leaving the realm of r&b, via songs by Neil Young, Todd Rundgren, and Seals and Crofts, the group displayed determined diversity. The Brothers musical blood runs through the fingers of guitarist Ernie Isley, who has mastered the usage of feedback, reverb, the wa-wa pedal.

KC & The Sunshine Band

Currently riding the crest of the wave of TK hits are K.C. and the Sunshine Band. The funky chartoppers were on fire as they warmed up the audience with raving versions of "Get Down Tonight" and "That's The Way I Like It." The group emphasizes heavy horns and a simple, repetitive lyric in a most fascinating manner.

Jimmy Castor Bunch

Rounding out the bill was the Jimmy Castor Bunch (Atlantic). Novelty songs like "King Kong," "Bertha Butt Boogie" and "Trog-lodyte" are their forte.

Pablo LaPrelle

Vanguard Signs Brian Gari

■ NEW YORK — Vanguard Records has announced the signing of singer - songwriter - producer Brian Gari to a recording contract. A single, "The Ashville Union Rescue Mission," is being rush-released. The song was written by Gari and Jim O'Loughlin, based on a true story involving O'Loughlin.

Atlantic Signs Foxx

■ NEW YORK—Comedian Redd Foxx has been signed to an exclusive, worldwide recording contract on Atlantic Records, it was announced by Atlantic's west coast general manager Bob Greenberg, who brought Foxx to the label with the help of west coast regional r&b promotion director Jay Butler.



Redd Foxx, Bob Greenberg

Foxx, a seasoned comedy performer for over four decades, is the star of NBC-TV's top-rated Friday evening series, "Sanford & Son," now in its fourth season. "You Gotta Wash Your Ass," Foxx's first new recording in 12 years, was taped "live" at the Apollo Theater earlier this year and is set for early-December release on Atlantic.

New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

■ AND THE BEAT GOES ON, AND ON, AND ON: When approached at a recent **Labelle** concert as to whether or not he would like tickets to see **Toots & the Maytals**, **Frank Zappa** said nix. "I saw Toots & the Maytals in Boston," the Mothers leader said, "and reggae's not my idea of a good time." Well, Zappa may not like it but an eager crowd that showed for Toots' midnight show at the Beacon (1) certainly did. The time definitely seems ripe for reggae—the rhythms are irresistibly directed towards having a good time—and who wants to pass on an opportunity like that? As more and more reggae groups are making it (**Toots**, **Bob Marley & the Wailers**, **Jimmy Cliff**) and more established artists are adding reggae rhythms to their repertoire, we're sorry Frank, but it doesn't look as if you're going to be having too good a time . . . And while we're on the subject of reggae, **Joe Cocker** says he'll be more inclined in that direction on his forthcoming effort, due out early in '76. The disc's currently being recorded in Kingston, Jamaica and his new band line-up includes **Gordon Edwards** on bass, **Cornell Dupree** and **Eric Gale** on guitars and **Steve Gadd** drumming.

HEAR, THERE AND EVERYWHERE: RW's teen queen, **Tanya Tucker**, was in a car accident in Nashville, but rest assured that she's recovering well. Tanya was in a car that flipped and she suffered a slight concussion and some minor scrapes. Our pals at MCA report that she's recuperating at home and will be up and about in no time at all . . . Seems a new group, **The Movies**, opened up for **Jackie DeShannon** while she was at Reno Sweeney recently, and lots of people are interested. Rumor has it that **Arista** and **CAM** are curious, but for different reasons . . . **Robin Kenyatta's** in the studio with **Joel Dorn** producing . . . **Paul Kosoff** moving about the city this week, meeting and greeting . . . **Alice Cooper** reportedly ready to open in Vegas . . . **Hugh Masekela** honored with a Casablanca bash at Leviticus . . . **Roxy Music** set for the Beacon Theater on November 26 . . . November 17 is release date for both **Carly Simon's** best of collection and **Joni Mitchell's** newie . . . Atlantic dropped both **Amon Duul II** and **Nikki Giovanni** . . . New Band album to be released this month titled "Northern Lights—Southern Cross" . . . Capitol's signed a new band called **Paris**, which includes **Bob Welch**, formerly of **Fleetwood Mac**, **Glenn Cornick**, formerly of **Jethro Tull** and old **Nazz**-man **Thom Mooney** . . . Street talk see **Art Garfunkel's** chatting with ABC, and CBS may be distributing **Sire** and **Pasport** labels in the future. Could it be a trade? . . . Atlantic's signed **Gloria Gaynor's** back-up singers and they've cut **Charlie Chaplin's** "Smile" ala—what else—disco . . . Capricorn will be shipping a double record **Allman Brothers** greatest hits package . . . Elektra/Asylum's just inked a new white reggae group, **Shaker** . . . **Jay Black** now with Private Stock . . . Atlantic's signed **Penny McLane**, **Silver Convention** lead singer, and expects to be out with a single soon . . . Cable television watchers tune in to channel 'C' on Tuesday (11) when the "Creating With **Alan Corby**" show will feature **Wonderama's Jan Bridge** and RW's very own unique personality **Mitchell Kanner**. They'll talk about Jamaica, obscene toys, music and other things . . . Cheers for **David Bromberg** who was originally scheduled for a sole appearance (with band) at the Bottom Line and was real anxious to have **The Chieftains** perform with him even though it will lower his overall gross for the engagement . . . On Monday (3) WXLO, right here in the big apple, played **Barry Manilow's** "New York City Rhythm" 25 times in a row in order to "show sympathetic reaction for the city." Perhaps the sym should be dropped from that quote.

New Ringo Album Rushed by Capitol

■ HOLLYWOOD — Ringo Starr's new album, entitled "Blast From Your Past," is being rush-released this month on the Apple label (distributed by Capitol), announced Don Zimmermann, CRI senior vice president, marketing.

The compilation album spotlights tunes produced by Richard Perry, Pete Drake, George Harrison and Ringo himself.

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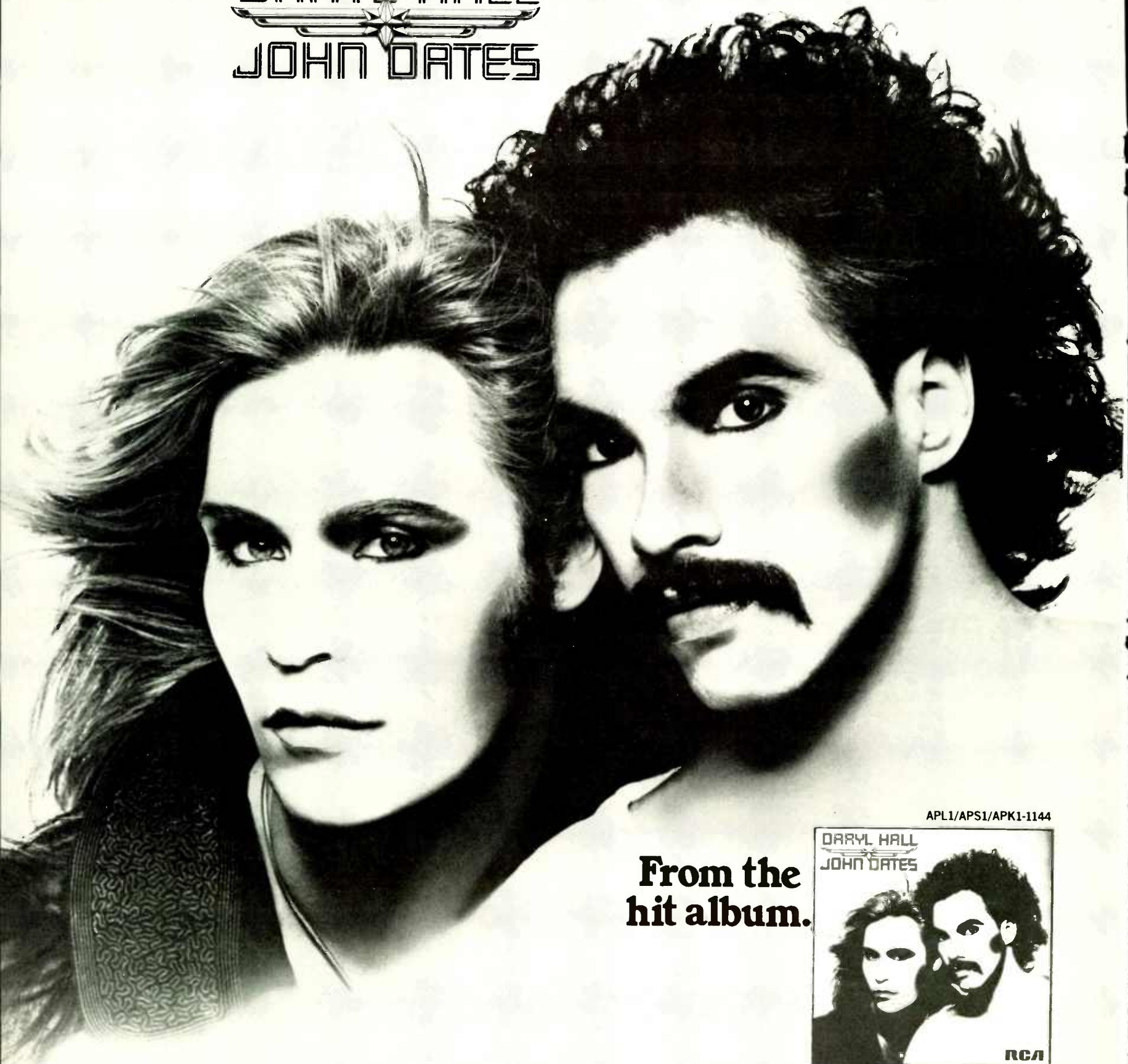
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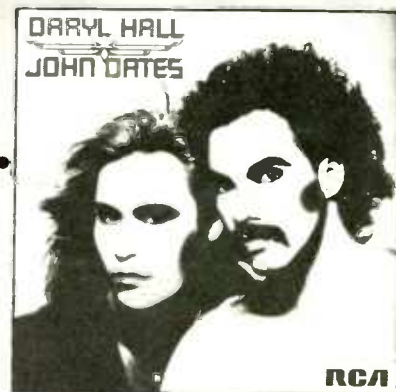
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