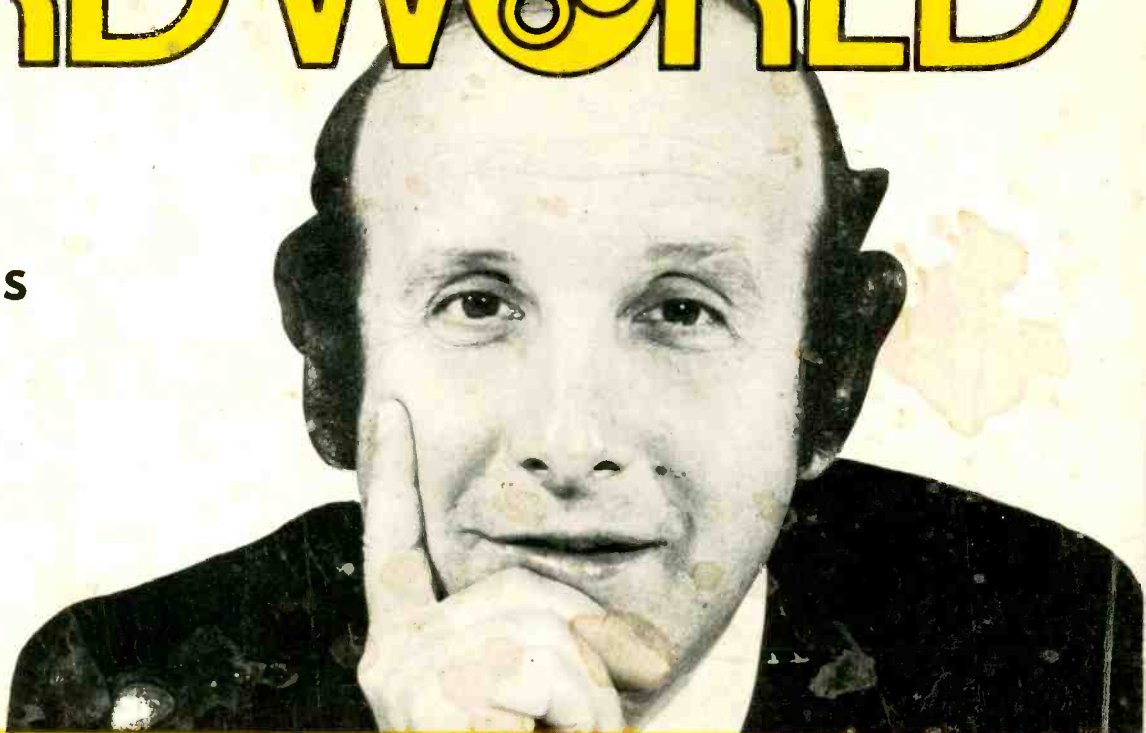


RECORD WORLD

Who In The World:

Clive Davis/Arista Records

In His New Role As President Of Arista Records, The Newly-Reorganized Music Arm Of Columbia Pictures Ind., Clive Davis Is Once Again In The Industry Spotlight. For In-Depth Coverage Of The Label's Plans, See Page 3.



HITS OF THE WEEK

SINGLES

GEORGE HARRISON, "DARK HORSE" (prod. by George Harrison) (Ganga B. V., BMI). The galloping guru makes a triumphant return astride yet another metaphysical masterpiece. With a track record of turning philosophy into hefty hits and his tour in full swing, here's one "Dark Horse" that's sure to finish first in any race! Apple 1877 (Capitol).



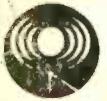
CARPENTERS, "PLEASE MR. POSTMAN" (prod. by Richard & Karen Carpenter) (Jobete, ASCAP/Stone Agate, BMI). Although their "Now and Then" lp proved a fitting tribute to the roots of rock, this is the first oldie single for the pair. They're all smiles putting a personal stamp on the Mar-vellettes missive. And what a delivery! A&M 1646.



FIRST CHOICE, "GUILTY" (prod. by Stan Watson & Norman Harris/Nassau Prod.) (ATV, BMI). Female vocal trio who took "The Player" to the upper reaches of the soul charts have a firm crossover case here. Discos judged it a smash and the consumer court should soon concur. Sentence this funky side to sound success! Philly Groove PG 202 (Arista).



BILLY JOEL, "THE ENTERTAINER" (prod. by Michael Stewart/Family Prod.) (Home Grown/Tinker Street, BMI). Serving up a ham on wry, the "Piano Man" returns with a glint in his eye and sarcasm on his lips: it's tough at the top, but even more treacherous on the way up. No relation to the Joplin rag, but a clever classic just the same! Columbia 3-10064.



SLEEPERS

DONNIE FRITTS, "THREE HUNDRED POUNDS OF HONGRY" (prod. by Kris Kristofferson & Jerry Wexler) (Combine, BMI). Sum total of the talents of one Muscle Shoals vet, a long-standing producer/exec and the foremost Nashville underground/overground man is even more than what such addition promises. Rootsy Fritts is a full-fledged knockout! Atlantic 3231.



NIGEL OLSSON, "ONLY ONE WOMAN" (prod. by Gus Dudgeon) (Casserole, BMI). With the current Kiki Dee and Neil Sedaka product proving how high Elton's Rocket ship can chart in the stratosphere, his drummerman now takes off on a solo flight. He pounds and resounds with a Bee Gees ballad destined to make Nigel a hit man! Rocket/MCA 40337.



BARRY MANN, "NOBODY BUT YOU" (prod. by Terry Melcher, Bruce Johnston & Barry Mann/Equinox) (Summerhill/Screen Gems-Columbia, BMI). At long last achieving the artistic performance level his mammoth copyrights have always attained, Mann has found his niche as a total creator. Barry sells this compelling colossus like nobody else! RCA PB-10104.



MARY McCREARY, "BROTHER" (prod. by Denny Cordell & Leon Russell) (Skyhill/Cover Girl, BMI). The striking "Jezebel" lady looms as a strong contender with this self-penned wall-to-wall boogie from her super second album. This upper is for sisters, brothers and just about everyone into a forerunner of one fantastic career. Shelter 40327 (MCA).



ALBUMS

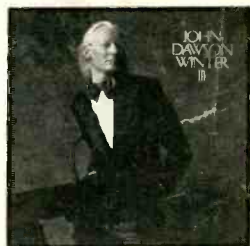
RINGO STARR, "GOODNIGHT VIENNA." A good-time set from the super-Starr! Contributing performers and/or writers are the best, including Johns Lennon, Elton and Dr., Robbie Robertson, Harry Nilsson and more! The tunes are topped by Toussaint's "Occapella," Lennon's title track and Ringo & Poncia's "All By Myself" and "Oo-Wee." Perry perfect. Apple SW-3417 (Capitol) (6.98).



GEORGE CARLIN, "TOLEDO WINDOW BOX." With several gold albums already under this contemporary funnyman's belt, it looks like Carlin's going to have to make room for one more. At-home enjoyment is plentiful, and Carlin's consistently hilarious, jumping from mocking acupuncture to discussing marijuana. A laugh and a sale a minute! Little David LD 3003 (WB) (6.98).



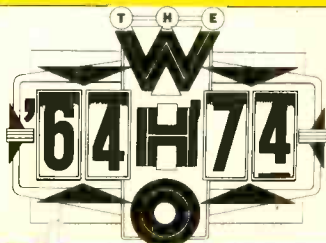
JOHNNY WINTER, "JOHN DAWSON WINTER III." Two premiers on one package! This set is Johnny's first for the Blue Sky label as well as being engineering whiz Shelly Yakus' debut production. Boogie basics beat throughout, whether highly percussed as on the catchy "Mind Over Matter" or reeling as on "Golden Olden Days of Rock & Roll." Blue Sky PZ 33292 (Col) (6.98).



NEIL SEDAKA, "SEDAKA'S BACK." Sedaka has indeed returned . . . and he's better than ever! The best of his two British packages (with some production credits by 10cc) have been combined to yield a warm, exciting, sensational set. "Standing on the Inside," "A Little Lovin'," and the hit "Laughter in the Rain" shine. A stairway to chartdom! Rocket/MCA MCA-463 (6.98).



RECORD WORLD PRESENTS

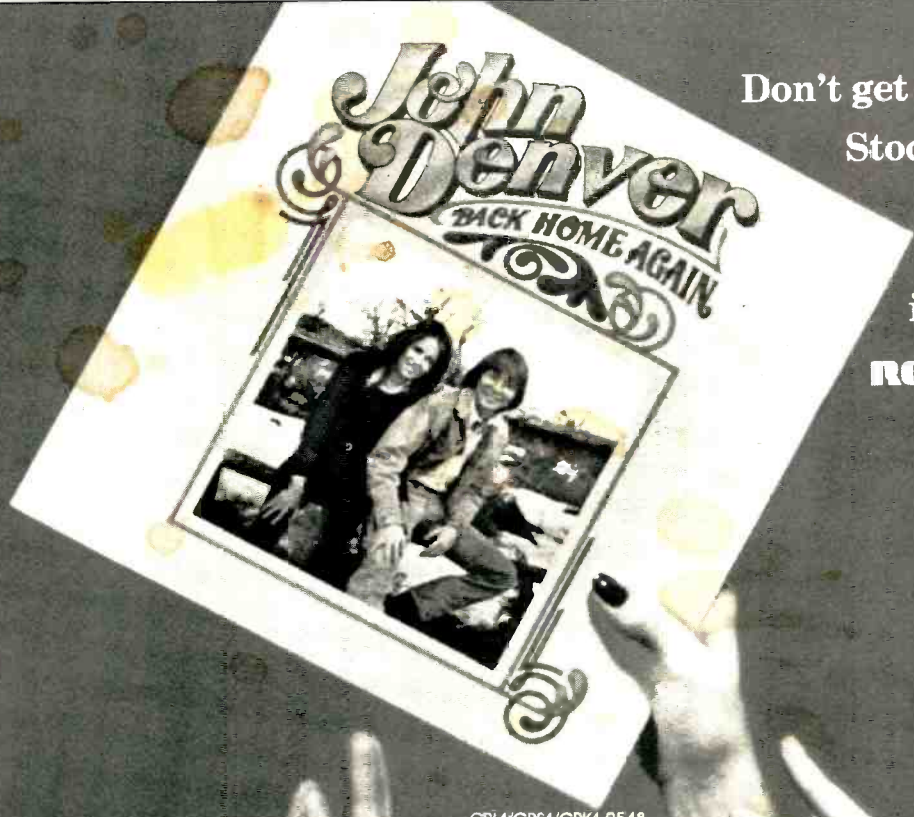


A SPECIAL SALUTE

THE JOHN DENVER TV SPECIAL

A family event

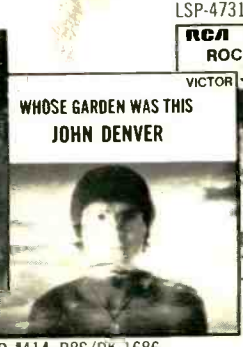
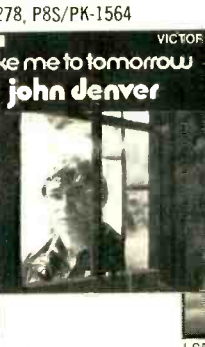
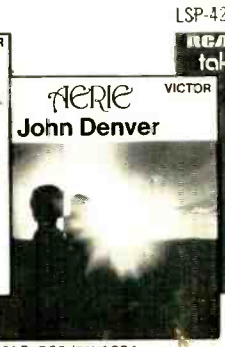
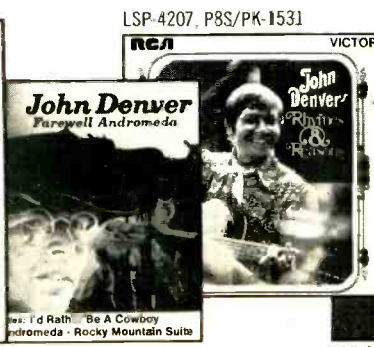
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RECORD WORLD

London Pacts Seaboard For New England Area

■ NEW YORK — Seaboard Distributors, Inc., effective Monday, November 18, has been appointed the official distributor of the entire London family of labels' product covering the six New England states and the eastern tip of New York. Herb Goldfarb, VP of sales and marketing, also announced that additional sales and promotion personnel are now beefing up the Seaboard staff.

Kick-Off Meeting

A kick-off meeting was held on Saturday, November 16 with the entire Seaboard sales and promotion staff in attendance, headed by Joe Roskin, chairman of the board, and Marv Ginsberg, sales manger. Key London execs included Sy Warner—sales manager; Don Wardell—director of promotion; John Heider—district manager; and John Harper—director classical sales.

Juke-Box Disc Sales

Vary with Product Type

By ELIOT SEKULER

■ LOS ANGELES—A recent estimate by Music Operators of America vice president Fred Granger places the number of currently operating juke-boxes in America at approximately 500,000. The number of titles carried on each machine varies, but new records are generally added on a weekly or bi-weekly basis, with the average box receiving, according to the M.O.A.'s calculations, three new records each week. These figures amount to an annual purchase by the American juke box industry of more than 70,000,000 singles per year.

Percentages

The percentage of singles sales consumed by juke boxes fluctuates according to the type of product and the nature of the song itself within each musical category. By all estimates, country music is the area most affected by juke box sales. In some instances, as many as 80 percent of country singles sales are attributed to the juke-box operators.

According to Pete McDermott of Peter's Record One Stop in Dedham, Mass., a firm selling 85 percent of its merchandise to juke box operators, few customers

(Continued on page 150)

Arista Records Formed Under Helm of Clive Davis; President Reveals Personnel, Roster, Direction

By ROBERT ADELS

■ NEW YORK — In a wide-ranging interview with *Record World*, Arista Records president Clive Davis described the newly-reorganized music arm of Columbia Pictures Industries as "a ready alternative for major artists as well as discoveries." Returning from a weekend meeting with 23 of the company's indie distributors at the Chicago Regency Hyatt O'Hair where he addressed the Bell-Arista transition in terms of both current product and future plans, Davis spoke of his intense enthusiasm and spiraling aspirations for the new venture.

During the past six months according to the Arista president, Davis' personal efforts were basically directed in an a&r thrust to "re-orient the company so that now every kind of artist seems to be considering us." Assessing his talent-oriented philosophy, Davis explained: "A&R is my lifeblood, and now I have more time to devote to it."

While in the midst of the Bell-to-Arista transition period, Clive Davis has continued to perpetuate an on-going sense of momentum within the company. He amplified: "We released four albums during this time, and all of them—Al Wilson, First Choice, Barry Manilow and Suzi Quatro—are currently chart successes. We held up all product to speak of except things we felt had to come out.

"In addition, we 'resurrected' a cut in a Dawn album as a hit single and via Hank Medress brought the group back into the studio after they had already signed to Elektra/Asylum. Based on my excellent past relationship with Tony Orlando, who served as general professional manager of April/Blackwood Music while I was at Columbia Records, the group spent eight weeks cutting for us; and to emphasize that we are a singles company but committed to and concerned with an album and total career image, we are coming with Dawn's new album first—before their next single."

(Continued on page 26)

New Artists Break AM Playlist Barriers

■ NEW YORK — The tightening up of top 40 playlists during the past several weeks of ARB data gathering for the forthcoming rating books has not stopped a new crop of recording talent from reaching the mass audience. This week *Record World* shows half of the hits in the top 10 of The Singles Chart coming from acts who have reached this upper chart echelon for the first time in their careers. Numbers 11-20 show four additional singles in this category which came into their own during this typically "bad time" for artists on the build.

Billy Swan

Topping the chart is the first effort for Billy Swan (Monument), "I Can Help." The Columbia-distributed single made its bulleted moves to the top during the past nine weeks. The Three Degrees on the Columbia-distributed Philadelphia International label have their first top 10 pop item with "When Will I See You Again," bulleted at 5. The black

trio enjoyed spurts of chart success since 1965 when they signed to Swan Records, but are now enjoying their initial national crossover.

Harry Chapin

Harry Chapin, whose Elektra recording career has been building since his debut single "Taxi" in 1972, has his first top 10 triumph with "Cat's in the Cradle," bulleted at 7. And the first single from the self-contained band B.T. Express (Scepter), "Do It ('Til You're Satisfied)" is a bulleted 9. Rounding out the top 10 is Back Beat vocalist Carl Carlton whose ABC-distributed record "Everlasting Love" is his first pop breakthrough since he began charting soul with the then Duke/Peacock-affiliated label in 1968.

Three debut outings, and one years-in-the-making hit can be found in the next ten entries on The Singles Chart. A studio band whose record peaked in the top

(Continued on page 150)

■ NEW YORK — Alan J. Hirschfeld, president and chief executive officer of Columbia Pictures, Inc., and Clive Davis have jointly announced the formation of Arista Records, Inc. as a subsidiary of Columbia Pictures Industries, Inc. The company will be headed by Davis as president.

His major executive team will consist of: Elliot Goldman, executive vice president; Gordon Bossin, vice president, marketing; David Carrico, vice president, promotion; Aaron Levy, vice president; Rick Chertoff, coordinator, talent acquisition and development; Gary Cohen, sales coordinator, sales and distribution; Robert Feiden, director, contemporary a&r; Bob Heimall, director, creative services; Michael Klennfner, director, national promotion; Sam Karamanos, manager, national promotion; Eric Malamud, a&r manager, west coast; Sheila Molitz, production manager; David Spiwack, manager, press and publicity; Steve Backer, exclusive independent producer.

Background

Elliot Goldman was formerly administrative VP for Columbia Records. Gordon Bossin comes from his post of VP, sales and distribution at Bell Records while David Carrico moves into his promotion vice presidency after holding that title in Bell's a&r division. Aaron Levy was formerly executive VP at Paramount Records.

Gary Cohen was formerly news editor of *Record World*. Robert Feiden comes from an affiliation

(Continued on page 26)

E/A Shifts HQ to Coast

■ LOS ANGELES — David Geffen, chairman of Elektra/Asylum/Nonesuch Records, has announced that the company is relocating its national headquarters to Los Angeles, thus consolidating all major departments, with the exception of the Nonesuch operation, under a single roof for the first time since the company's formation last year.

Nonesuch Records, headed by Teresa Sterne, will continue to base its operations in the E/A/N

(Continued on page 133)

Chappell Makes Major Promotions

NEW YORK—Norman S. Weiser, president of Chappell Music, has announced a series of major promotions in the New York, Nashville and Los Angeles offices.

The following vice presidential appointments were made: Dick Anderson, vice president, finance (New York), Eddie Reeves, vice president, creative (Los Angeles) and Henry Hurt, vice president, country music division (Nashville). In addition, in New York, Buddy Robbins has been named assistant to the president, creative; Phil Mahfouz, director of copyrights, will now assume additional management duties as administrative assistant; and Jeff Segal has been named comptroller. All promotions are effective immediately.

Anderson, who has served as comptroller of Chappell since

1971, now becomes chief fiscal officer of the company. Prior to joining Chappell, he was comptroller of Warner Bros. Music.

Reeves has been director of creative activities since May of this year, working with and building Chappell's contemporary catalogue. He will continue to coordinate the professional staffs in California, New York, Nashville and Toronto. Manager of the Nashville office since 1971, Hurt has been responsible for the expansion of the country music division working in all professional and print areas.

Robbins has been a member of the Chappell staff since 1969, during which time he was director, professional activities, but has been associated with Chappell since 1956 when he was named general professional manager for Stratford Music, publisher of Jule Styne, Betty Comden and Adolph Green scores. In his present post he will function in all creative areas, including theatre, professional and print. Mahfouz has worked in the copyright division of Chappell Music since joining the company in 1961. Jeff Segal has been promoted from assistant comptroller, a post he assumed upon joining Chappell in 1974, to comptroller. Prior to that he was senior auditor of Macmillan, Inc.

Phonodisc Appointments

NEW YORK — Herb Heldt, director of national sales for Phonodisc, Inc. has announced the appointment of Dick Mullen to the position of district branch manager for New York and Boston. He was previously the operations manager, Union Depot; Jim Moyer to the position of district branch manager for Philadelphia and Baltimore/Washington. He was formerly branch manager of Philadelphia; Emiel Petrone to the position of district manager for the Los Angeles and Dallas branches. He was previously the Los Angeles branch manager; and Diane Trombi to the newly created position of national marketing coordinator.

Westinghouse Halts Record Club Biz

PITTSBURGH, PA. — Westinghouse has confirmed the discontinuance of the U.S. Record Clubs portion of its mail-order business. Leo F. Leary, president of the mail-order unit, announced that RCA Records has agreed to continue service to existing record club members. Terms of the agreement were not announced.

Small Exits London

NEW YORK — Bob Small has resigned as director of advertising, public relations and artists relations at London Records. He joined the label as advertising manager four years ago. While there, Small was responsible for artist development programs for ZZ Top, Al Green, Ann Peebles, Bloodstone, Orphan and 10cc. Small may be reached at (212) 691-3166.

Lourie Assumes Blue Note Post

LOS ANGELES — Al Teller, president of United Artists Records, has announced the appointment of Charles Lourie to the post of director of merchandising, Blue Note Records.



Charles Lourie

Lourie was most recently director of merchandising for Epic Records and Columbia Custom Labels, a post he held for three years. He had previously been a product manager with Columbia, and had also served as manager of contemporary artists relations with Columbia.

Lourie, a native of Boston, is a graduate of the New England Conservatory of Music and has performed in both jazz and symphonic contexts.

Lourie will report directly to Teller and will be headquartered in Los Angeles.

CBS Promotes Harris, Reiss

NEW YORK — The promotion of Larry Harris to the position of vice president, business affairs and administration and of Barry Reiss to the position of vice president, talent contracts has been announced by Walter Dean, executive vice president, CBS Records.

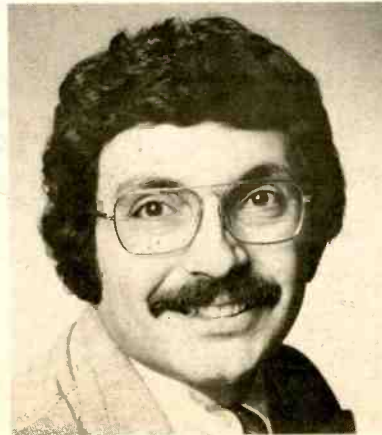
In his new position, Harris will be responsible for supervising the operations of the business affairs, talent contracts, a&r administration and copyright departments. He will report directly to Dean. Reiss will be responsible for negotiation for talent and music properties including artists, producers and original cast and

soundtrack albums, and for advising a&r in connection with business relationships with talent contracted to CBS Records. He will report to Harris.

Harris has been with CBS Records as vice president, business affairs since 1971. Prior to rejoining CBS Records, Harris was president of Ampex Records and, before that, was vice president of Elektra Records. Reiss joined CBS Records in 1972 as director, business affairs. Before coming to CBS Records, he was a partner in a leading New York law firm involved with many personalities in the entertainment industry.



Larry Harris



Barry Reiss



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Question
The Actor
The Word (POEM)
Eyes Of A Child
Dear Diary
Legend Of A Mind
Have You Heard
Ride My See Saw
Tuesday Afternoon
And The Tide Rushes In
New Horizons
Simple Game
Watching And Waiting
In The Beginning
Lovely To See You
Never Comes The Day
Isn't Life Strange
The Dream (POEM)
The Voyage
I'm Just A Singer (IN A ROCK AND ROLL BAND)
For My Lady
The Story In Your Eyes
Melancholy Man
Rights In White Satin
Late Lament

This Is The Moody Blues

SOME OF THEIR GREATEST TRACKS IN A SPECIAL DOUBLE PACKAGE

2 THS 12/13



Distributed by London Records.

RCA Plans Saturation Campaign To Tie In with Denver TV Special

■ NEW YORK—One of the largest saturation TV and radio spot buys ever accorded an individual artist will be the heart of RCA Records' campaign over the next two months on John Denver.

The campaign will zero in on Denver's Sunday, December 1 ABC-TV special, but will continue right on through the Christmas buying season, featuring all nine of Denver's albums. The theme for the campaign revolves around the Denver show's being "A Family Event" . . . television entertainment the whole family can watch. This theme is carried out in all advertising and promotional material.

The announcement was made by Jack Maher, RCA Records director of product merchandising, who emphasized that although the massive TV and radio saturation was the heart of the campaign, it also included heavy consumer print advertising, trade advertising, in-store promotions, radio contests, and other exposure, all supported by impressive promotions materials.

The big TV and radio push starts mid-November with a 20-day saturation TV buy in a majority of the top Nielsen markets aimed at teenagers and housewives. Markets selected for this are Portland, Oregon, Seattle, Philadelphia, New York, Indianapolis, Columbus, Chicago, Knoxville, Houston, Dallas, Fort Worth, Oklahoma City, Tulsa, Detroit, Washington, Baltimore, Los Angeles, San Francisco, Atlanta, Miami, Jacksonville, Tampa, Orlando and Denver.

The radio buy, running simultaneously in other major markets,

Shelter Expands Promotion Dept.

■ LOS ANGELES—Shelter Records has announced the expansion of its promotion department under the direction of Linda Alter, national promotion director, by naming five special projects personnel and an assistant.

Responsible for all promotion and sales coordination as it relates to Shelter Records in their respective areas, the new staff will include: Ron Middag in the West, Curtis Jones in the southeast, Ron Below in the midwest, Gil Bateman in the southwest and Niles Siegal in the northeast. Leanne Myers will assist Miss Alter in Shelter's west coast office.

Shelter has also named Evan Archerd as its advertising and publicity coordinator.

will concentrate on MOR, top 40, and country stations in cities such as Boston, Charlotte, Richmond, Cincinnati, Dayton, Cleveland, New Orleans, Memphis, San Diego, Minneapolis, Milwaukee, Gary, Indiana, Frankfort, Kentucky, Providence, New Haven, Butte, Montana, Mobile, Birmingham, Portland (Maine), and Wilmington.

Prodigal Records Formed by Ales

■ NEW YORK—Barney Ales has established a new firm, Prodigal Records, and is its president.

Gordon Prince, who worked with Ales for seven years as national promotion director and director of singles sales at Motown, has joined him in the new firm as vice president of sales.

Prodigal will be based in Detroit and will have offices in New York City. The firm will record in New York and plans to build its own studio in Detroit. The first release will consist of two singles. Further details will be announced shortly.

Atlantic Names Three VPs

■ NEW YORK—Jerry Greenberg, president of Atlantic/Atco Records, has announced the appointment of Dick Kline, Noreen Woods, and Melvyn R. Lewinter as vice presidents of the company.

Dick Kline was named vice president in charge of pop promotion, Noreen Woods was named vice president and executive assistant to the chairman and vice chairman, and Melvyn R. Lewinter was named vice president and comptroller. All appointments are effective immediately.

For the past eight years, Dick Kline has been working in the promotion department at Atlantic Records. Before joining Atlantic



Dick Kline

Shirley Bassey Re-Signs with UA



Re-signing with United Artists Records is international recording star Shirley Bassey, shown signing a new world-wide long-term agreement with the label in London, just after her triumphant appearance at London's Royal Albert Hall; surrounding Ms. Bassey are (from left) Martin Davis, managing director, United Artists Records, England; Mike Stewart, chairman of the board United Artists Music and Records Group; Sergio Novak, Ms. Bassey's husband and personal manager; and Al Teller, president of United Artists of America

'Small Talk' Gold

■ NEW YORK—Epic recording group Sly and the Family Stone has struck gold with their most recent album, "Small Talk." The record has been certified gold by the RIAA.

CBS Appoints Two In Special Markets

■ NEW YORK—LeBaron Taylor, vice president, special markets, CBS Records, has announced the appointment of Irene Gandy to the position of associate director, press and information and artist affairs, special markets, and of Barry Orms to the position of associate director, artist affairs, special markets.

In her new capacity, Ms. Gandy will be responsible for press and information and artist affairs as related to black artists on the Columbia, Epic and Custom Labels in special markets. She will report directly to Taylor and will work closely with the Columbia, Epic, and Custom Label press departments. In his new capacity, Orms will coordinate artist affairs and help create and execute long-range career goals for black artists on the Columbia, Epic and Custom Labels. He will report directly to Ms. Gandy.

Ms. Gandy has considerable experience as a publicist and writer, and has served as press agent with several major theater productions including "Purlie," "Dames At Sea" and "Black Girl," among others. For four years she served as the publicist for the Negro Ensemble Company and presently is the only black female union press agent in the United States. Orms holds an M.B.A. from St. Louis University.

(Continued on page 140)

Elton's 'Greatest' Gold

■ LOS ANGELES—"Elton John's Greatest Hits" has been certified gold by the RIAA.



Noreen Woods

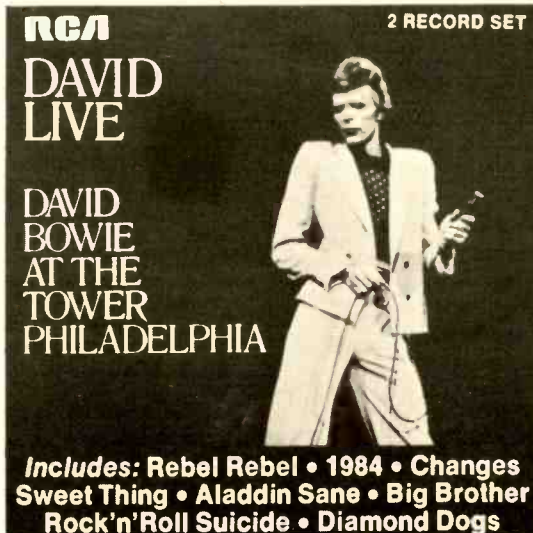
A GOLDEN '74



(DIAMOND DOGS)

CPL/S/K1-0576

*certified gold, R.I.A.A., 7/26/74

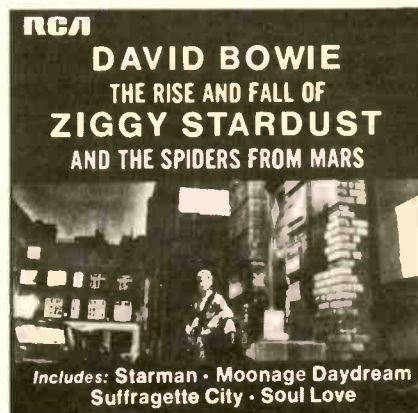


Includes: Rebel Rebel • 1984 • Changes Sweet Thing • Aladdin Sane • Big Brother Rock'n'Roll Suicide • Diamond Dogs

(DAVID LIVE)

CPL/S/K2-0771

*certified gold, R.I.A.A., 11/7/74



(ZIGGY STARDUST)

LSP-4702, P8S/PK-1932

*certified gold, R.I.A.A., 6/12/74

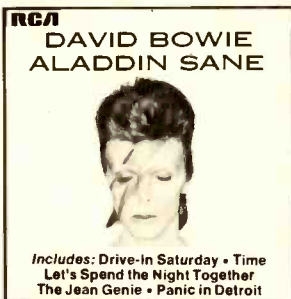
AND THERE'S MORE



Includes: Sorrow • Here Comes the Night See Emily Play • Anyway, Anyhow, Anywhere

(PIN-UPS)

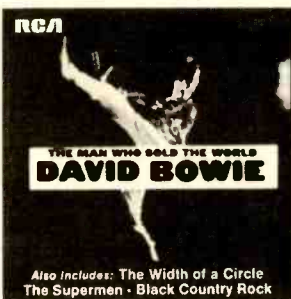
APL/S/K1-0291



Includes: Drive-In Saturday • Time Let's Spend the Night Together The Jean Genie • Panic in Detroit

(ALADDIN SANE)

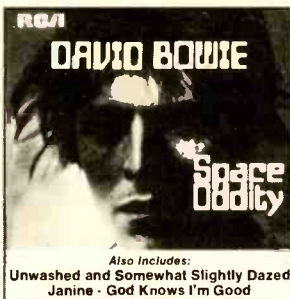
LSP-4852, P8S/PK-2134



Also Includes: The Width of a Circle The Supermen • Black Country Rock

(THE MAN WHO SOLD THE WORLD)

LSP-4816, P8S/PK-2103



Also Includes: Unwashed and Somewhat Slightly Dazed Janine • God Knows I'm Good

(SPACE ODDITY)

LSP-4813, P8S/PK-2101



Includes: Changes • Life on Mars? Andy Warhol • Queen Bitch

(HUNKY DORY)

LSP-4623, P8S/PK-1850

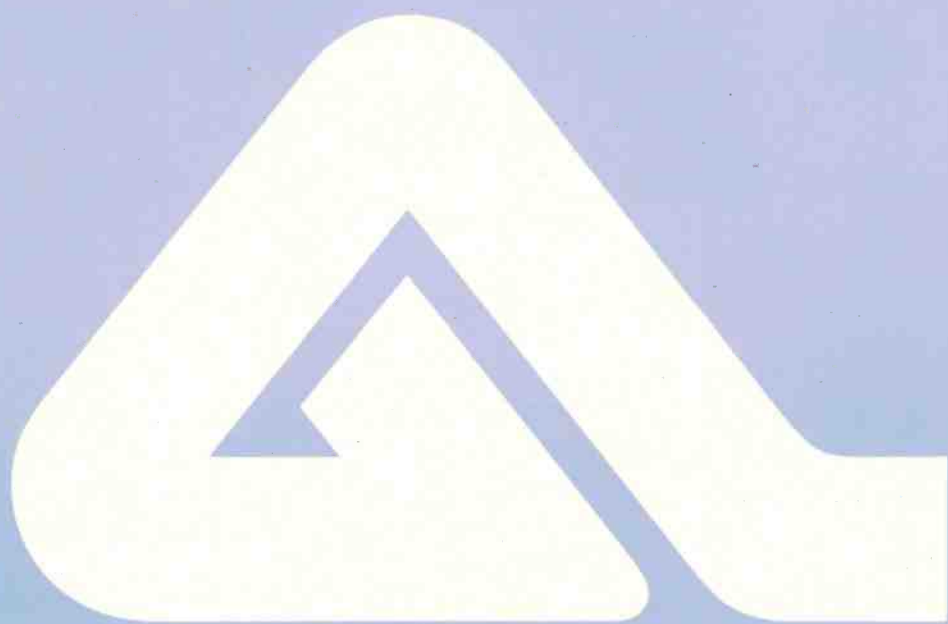
AND MORE TOUR

- 11/15—The Spectrum, Philadelphia, Pa.
- 11/18—The Spectrum, Philadelphia, Pa.
- 11/19—The Arena, Pittsburgh, Pa.
- 11/26—The Norfolk Scope, Norfolk, Va.
- 11/28—Mid-South Coliseum, Memphis, Tenn.
- 11/30—Municipal Auditorium, Nashville, Tenn.
- 12/1—Omni, Atlanta, Ga.

AND MORE TV

See David Bowie perform and be interviewed December 5th on the ABC-TV Wide World Special with Dick Cavett.

**THE NEW
RECORD COMPANY**



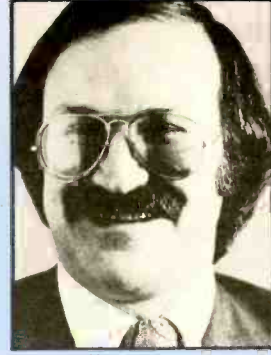
**ARISTA
RECORDS**



CLIVE DAVIS
President



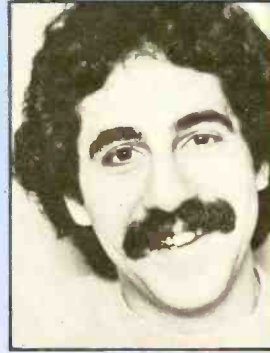
ELLIOT GOLDMAN
Executive Vice-President. Formerly Administrative Vice-President, Columbia Records. One of the highest regarded executives in the industry today.



GORDON BOSSIN
Vice-President, Marketing. Formerly Vice-President, Sales & Distribution, Bell Records. Widely admired for his considerable expertise, experience and decisiveness.



DAVID CARRICO
Vice-President, Promotion. Formerly Vice-President, A&R, Bell Records. Twice Gavin award winner, he is well loved and respected for his genial and thorough professionalism.



RICK CHERTOFF
Coordinator, Talent Acquisition and Development. Excellent "ears" and good production experience indicate tremendous A&R potential.



GARY COHEN
Sales Coordinator, Sales and Distribution. Formerly News Editor at Record World. Well known to distributors and dealers alike for his accuracy and quick action.



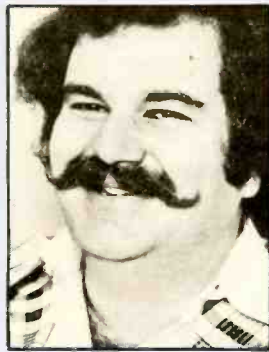
ROBERT FEIDEN
Director Contemporary A&R. Formerly A&R Talent Coordinator, RCA Records. From The Eagles and J. D. Souther to Jackson Browne and Bonnie Raitt, he is a creative haven in New York to all artists who want sure know-how from a friend.



BOB HEIMALL
Director, Creative Services. Formerly Art Director at Elektra Records. He set industry standards for album design and advertising art which have won him countless awards both inside and outside of the industry.



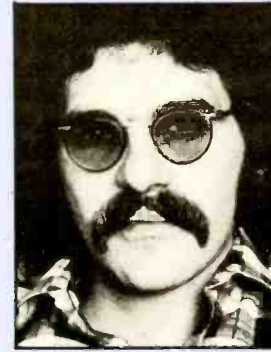
SAM KARAMANOS
Manager, National Promotion. Attention to detail with boundless energy and enthusiasm makes her contribution invaluable.



MICHAEL KLENFNER
Director, National Promotion. Formerly Director, FM Promotion, Columbia Records. Tireless and imaginative, he is without peer as the finest FM promotion man in the country today.



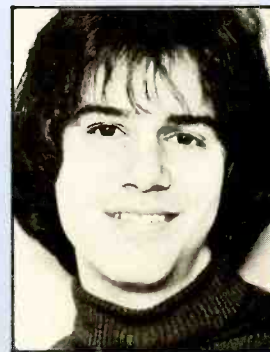
AARON LEVY
Vice-President, Finance. Formerly Executive Vice-President, Paramount Records. Tremendous breadth of experience and knowledge insure a broad participation in all company activities.



ERIC MALAMUD
A&R Manager, West Coast. Formerly A&R coordinator, Capitol Records. Good production and administrative background qualify him as a broad-based A&R executive on the west coast.



SHEILA MOLITZ
Production Manager. Fast mover with accuracy and intelligence account for her rapid promotion to this key position.



DAVID SPIWACK
Manager, Press and Publicity. Formerly Staff writer, Atlantic Records. Excellent writing experience and familiarity with press media are the vital combination which qualifies him for this very visible post.



STEVE BACKER
Exclusive Independent Producer. One of the most important executives in the world of progressive music today. He will spearhead the establishment of a progressive artist roster second to none.



ARISTA



MELANIE

A major international recording star, Melanie has earned two gold record albums in addition to selling in excess of five million singles. Melanie's new album, "As I See It Now," is just being released, featuring nine new original songs and her unique interpretations of Bob Dylan's "Don't Think Twice," and Jesse Winchester's "Yankee Man."



GIL SCOTT-HERON

Gil Scott-Heron, at twenty five, is one of the most important talents to emerge in the seventies. He has written songs of extraordinary impact, like "Home Is Where The Hatred Is" and "The Revolution Will Not Be Televised." The success of his hit single, "The Bottle," has made his most recent album, "Winter In America," a national best-seller and heralds his wide-ranging appeal. His power as a spokesman has just led Playboy to comment "the musical world can make room for a new colossus."



TONY ORLANDO AND DAWN

Tony Orlando and Dawn have sold over 20,000,000 copies of their smash hits. The group will host a new network television series to premier on Wednesday, December 4, 1974. Their new album, "Prime Time," was recorded during the last eight weeks and features many potential best-selling hits. Several brand new albums from Tony Orlando and Dawn insure a golden 1975 for the group and Arista.



AL WILSON

One of our most contemporary vocalists, Al Wilson's success has been earned through inspired performances and recordings. His single, "Show and Tell," became one of last year's classic hits, selling in excess of two million copies. His new single and album, "La La Peace Song," produced by Johnny Bristol, are both currently well up on both the pop and R&B charts.



SUZI QUATRO

The world famous female dynamo began her musical rampage in England, where her gut level rock 'n' roll made her an instant superstar. With international million sellers like "Can the Can," "Devil Gate Drive", and "48 Crash" under her belt, a recent sellout concert tour here, and her new album "Quatro" climbing the charts, Suzi's future success is assured.



GRYPHON

Hailed by British critics as "the nation's most promising group," Gryphon is currently on a major nationwide tour with Yes, giving it tremendous exposure for a group making its first visit to the U.S. Ex-Yes member Rick Wakeman, who also plans to tour with Gryphon in 1975, has called them "the most amazing band I've ever heard." Their debut album "Red Queen To Gryphon Three" has just been released.



TERRY JACKS

Canadian-born Terry Jacks has accumulated an enviable record of success in every phase of the music business. As writer, producer, arranger, and performer for the Poppy Family, he totalled more than four million in sales. His own career as a solo performer has had even greater impact, with "Seasons in the Sun", becoming the best selling record around the world during the past year.

ALSO WATCH FOR THESE ARTISTS



ANTHONY BRAXTON

A major creative force in contemporary progressive music, Anthony Braxton is being given his first major release in the U.S. Winner of numerous international honors including the '73 Jazz Oscar in France and the Critics' Gold Disc Award in Japan, Braxton's work will finally be made available to the public in his home country.



THE BRECKER BROTHERS

For years, two of the most respected musicians in the country, Michael and Randy Brecker have formed the nucleus of an exciting new band. Fresh from recording dates and live performances with the very popular Billy Cobham group, they fuse the most dynamic elements from the entire musical spectrum into a great new form.



RON DANTE

Ron Dante returns to records with a vengeance. His forth-coming single "Midnight Show," demonstrates a writing and performing skill that clearly indicate he is an artist to be reckoned with. Ron Dante's career is very much ahead of him.



HEADHUNTERS

Headhunters is the group of tremendously talented musicians whose performance on Herbie Hancock's recordings have helped him become the biggest-selling "new" artist in the last year. Brimming with original ideas and new compositions, the Headhunters will be produced by Herbie Hancock and David Rubinson.

RECORDS



MELISSA MANCHESTER
With two critically acclaimed albums, Melissa Manchester has established herself as one of the most highly regarded young talents around today. Her rare combination of excellence in both songwriting and performing has won raves everywhere, including Rolling Stone, which commented "she has the insight and drive to become a major pop figure." Her forthcoming album, produced by Richard Perry and Vini Poncia, will be released in January and will realize all the extraordinary hopes for her career.

THE 5TH DIMENSION
From their first single, "Up Up And Away," which went gold, to their Grammy Award winning "The Age Of Aquarius," the 5th Dimension dominated the charts with six gold singles and four gold albums. The 5th Dimension's new album is "Soul and Inspiration," and the single from it, "Harlem," produced by John Florez of "Rock The Boat" fame, looks like another smash for these perennial hit makers.

BARRY MANILOW
1975 will bring stardom to Barry Manilow. His polished stage act and sparkling albums have displayed the writing, arranging and producing talents that have led some critics to call him "the next Burt Bacharach". Currently his new single, "Mandy", is breaking out across the entire country, propelling him to new heights of popularity.



LOU RAWLS
A classic song stylist, Lou Rawls has attained a high level of success and respect that few performers in the music industry enjoy. His new album "She's Gone," ships next week and proves that he remains ever brilliant and contemporary. A new single "Now You're Coming Back, Michelle" gives Lou his best top 40 shot in years.

PETER NERO
Peter Nero's talents as a pianist, composer and conductor have distinguished his career as one of our most popular recording artists. A combination of technical virtuosity and musical awareness define the instrumental style which has won him instant recognition and countless awards.

THE FIRST CHOICE
This Philadelphia-based vocal trio was catapulted to national prominence by the smash hit singles "Armed and Extremely Dangerous," and "Smarty Pants." Named last year's "Best new R&B female group" by the trade press, the group continues to excel with inspired performances on their big new album "The Player". Vince Aletti has called their title hit single: "one of the ten, even five best discotheque singles of 1974."

ERIC ANDERSEN
Eric Andersen's recognized talents as a songwriter and performer have built a very loyal popular following. The author of such classic songs as "Thirsty Boots," "Rolling Home," "Blue River," and "Is It Really Love At All," he communicates through his deft combination of lyrical and melodic sensitivity. Eric Andersen will be among the major singer songwriters of 1975.

TO MAKE THEIR MARK:



GARLAND JEFFRIES
The talented songwriter attracted significant attention with his stunning debut album on Atlantic Records and was named "Best New Artist" by Cash Box. His subsequent single, "Wild In The Streets," became the best loved single of FM stations all over the country.

THE OUTLAWS
A stand-out rock and roll band, the Outlaws' reputation has spread throughout the entire south where their live sets are creating that special kind of excitement that preceded the Allman Brothers Band and Lynyrd Skynyrd. *Wabrus* commented, "Keep your eye out for this group. The legion of Outlaws' fans is growing."

TOM SULLIVAN
Tom Sullivan is so unique an individual as to already be the subject, at twenty-six, of a forthcoming two-hour Movie of the Week Special. His autobiographical novel, "If You Could See What I Hear," to be published this spring, will be awe inspiring to everyone. The songwriter performer has given several show-stopping appearances on the Tonight Show and an already aware public eagerly awaits his debut album.

THE NEW RECORD COMPANY

THE COAST

By KAREN FLEEMAN



■ WHO PUT THE BOMP?—During **Elton John's** recent Atlanta concert, a malicious audience member hurled a heavy metal pipe on stage, striking Elton across the head and temporarily placing him out of commission. Bloodied but unbowed, our hero unruffled his feathered boas, repositioned himself at the piano and continued where he'd left off—"Saturday Night's Alright For Fighting." And speaking of gore, **Bob Dylan** was up to Columbia's offices last week inspecting the cover art for his

latest album. Title: "Blood on the Tracks."

Sometime before Capitol Records helicoptered a 30 foot statue of **Ringo** to the roof of the Capitol Tower last week, a bewildered motorcycle policeman accosted famous publicist **Patti Wright**. "Did anybody else," he wanted to know, "see that flying saucer?" Patti of course denied any knowledge of the phenomenon, suggesting that the officer take a vacation.

PUBLIC RELATIONS: Ace guitarist **Michael Bloomfield** receives scoring credit on a number of **Mitchell Brothers** film spectaculars. Bloomfield, a mainstay of the newly re-formed **Electric Flag**, is now seriously considering opening up a chain of massage parlors catering to women . . . Anything to keep those fingers nimble . . . And the new **Roxy Music** album art has caused some consternation within the creative department of Atlantic. Considered too risqué to be placed on the racks, the cover will probably be shipped camouflaged with opaque shrink wrapping or removable pasties.

IT AIN'T NECESSARILY SO: Official or semi-official sources have denied just about everything that's been printed recently about **Paul McCartney**. That means that: 1) he didn't record a McDonald's commercial, 2) he won't have an album out before the first of the year and 3) he isn't doing any recording work at the Caribou Ranch in Colorado. Who starts these rumors, anyway? . . . **LT&D** will be the first group to incorporate an ancient African instrument into their live act. The instrument, a "kuba harp," was imported from Zaire and was made over five centuries ago. Producer **Jerry Fuller** will soon begin recording **Frankie Avalon** at Larabee Sound Studios here for his Moonchild Productions company. No label has been announced as yet.

DID YOU KNOW THAT: **Tommy Overstreet's** great great grand uncle was the real life **John Wesley Harding**? A prolific gunfighter, Mr. Harding bumped off some 43 men before being immortalized by Bob Dylan on Columbia records and tapes. And **Hoyt Axton's** cousin, **David Boren**, has just been elected Governor of Oklahoma. Hoyt will be performing at the inauguration on January 13 . . . Journalist **Cynthia Spector** reports that a recent query put to her at try-outs for NBC's "Jeopardy" quiz show was: What performer (initial "W") brought the flute to rock 'n roll? Answer: **Tim Weisberg**, of course.

THE BLURBS: 20th Century planning a "total concept" campaign for their **Rita Jean Bodine**. Rita will be performing this week at the Starwood, L.A.'s up and coming rock emporium . . . **Roger McGuinn** is set to guest with the **Beach Boys** during portions of their current tour . . . Epic has signed 14 year old **Brenda Smith**; her first single is now on its way, titled "There Is A Place" . . . **Johnny Nash** will be performing before a captive audience of some 2000 inmates of the California women's prison at Fronteria . . . **Nektar's** been booked for a 60-city tour that will take them through most of the U.S. and Canada . . . **Allen Toussaint** will be producing Nilsson's new lp on RCA, while **Joe Boyd** is working on **Geoff Muldaur's** for WB . . . The curious and the faithful who arrived at the Whisky last week to hear **Patti Smith** were, in many cases, warned away by the doorman. "She's a real % # * @ \$," he said, "and a sub-par singer." Or words to that effect. Patti, incidentally, turned in an excellent set and the doorman should be ashamed of himself.

THIS BUSINESS OF PARTY-GOING: Particularly busy last week and a harrowing era for the teatotalitarian. **Gregg Allman** was feted after his gig by Capricorn and if you'd gone you'd have seen Capricorn VP **Frank Fenter** along with **Bonnie Bramlett**, **Claudia Linnear**, **Ozzy Osborne**, **Flo & Eddie** (ubiquitous pair) and **Deep Purple** members **David Coverdale** and **Ian Paice**. Just prior to that one, **Chick Corea** and **Return To Forever** were toasted, by Polydor somewhere up in the hills. The **George Harrison-Ravi Shankar** concert (**Billy Preston** was great!) was followed by a shebang down at the Forum. Present and accounted for were **Tom Scott**, **Preston** and family, **Linda Blair**, **Rick Springfield**, **Jerry Moss**, **Joni Mitchell**, **Tim Weisberg**, **Harrison** briefly and **Chuck Kaye** (welcome back.) And could we forget the Columbia party for the **New Riders of the Purple Sage**? Heaven forbid!

Chess/Janus Pacts DCA

■ NEW YORK—Marvin Schlachter, president of Chess/Janus Records, has announced the signing of a long term, multiple artist production agreement with the DCA Record Corp. In addition to the four new acts that DCA is bringing to Chess/Janus under the terms of the arrangement, DCA will also produce selected performers currently on the Chess/Janus roster. This is the most extensive pact signed by DCA, which is a new production, management and music publishing firm headed by Jay Ellis and Tony Bongiovi.

Signed to Chess/Janus under the agreement are Al Downing, whose single "Baby Let's Talk It Over" has just been released; Shadow, a three-man group; the Intrepids, a male quintet; and Wild Fire, one man and three girls. DCA will deliver at least three singles per year by each act according to the terms of the contract negotiated by attorney Joe Zynczak with Chess/Janus.

Augie Blume Starts New Promotion Firm

■ MILL VALLEY, CAL. — Augie Blume and Associates have recently formed a new indie promotion firm here. The company will offer artist and record promotional services, covering radio stations and record stores in the northern California area. In addition, other types of promotional consultation and services will be made available by the firm.

Blume has an extensive background in the record industry, having served in the promotion departments of RCA, Columbia and Grunt Records. He was named Bill Gavin Promotion Man of The Year in 1969 and has recently been involved in independent promotion.

ASF Announces Board

■ NEW YORK—The American Song Festival has announced its new advisory board for 1975. The 17-member board includes: Gerald E. Teifer, vice-president and general manager, ABC Dunhill Music Inc.; Lou Laventhal, president, ABC Record & Tape Sales; Ervin Drake, president, American Guild of Authors and Composers; Sam Trust, president, ATV Music Group; Lee Zhitto, publisher & editor-in-chief, Billboard; Arnold Gosewich, president, Capitol Records Canada; George Albert, publisher, Cashbox Magazine; Norman Weiser, president, Chappell & Co., Inc.; Bruce Lundvall, vice-president & general manager, Columbia Records.

Also, Henry Mancini, composer; Tim Whitsett, publishing administrator, East Memphis Music Corp.; Bill Lowery, president, NARAS; William Brattain, chairman, board of directors, National Entertainment Conference; Harold Orenstein, partner, Orenstein, Arrow, Silverman & Parcher, P.C.; Robert Austin, publisher, Record World Magazine; Herb Eiseman, president, 20th Century Music; Genichi Kawakami, president, Yamaha Music Foundation.

Nordin Leaves GRT

■ SUNNYVALE, CAL. — Bertil Nordin has resigned his position as president and chief executive officer of GRT Corp. Alan J. Bayley, formerly chairman of the board of GRT, has assumed Nordin's responsibilities — the positions he served when he founded the company in 1965. Replacing Bayley as chairman of the board is Binton Carver, a director of GRT for several years.

Denies Rumors

In a related matter, Bayley described as "erroneous" current rumors that GRT and ABC are conducting merger negotiations.

Lundvall at the Line



Columbia Records vice president and general manager Bruce Lundvall visits with two Columbia recording artists who recently completed successful engagements at the Bottom Line in New York. In the photo at left, Lundvall visits with Miles Davis, who returns to the club for another engagement this month. In the photo at right, Lundvall is flanked by Taj Mahal (in the hat), Taj's manager Ed Fredericks, and his road manager Ozzie Brown. Taj set a new attendance record during his four day appearance at the Bottom Line.

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RCA Pacts Iranian Licensee

■ NEW YORK — RCA Records has become the first American company to effect a licensing agreement with a record company in Iran.

Ahang Rooz

The announcement was made by Robert Summer, division vice president, RCA Records International, who named the Ahang Rooz (Music of Today) Manufacturing Company of Teheran as the licensee.

The licensing commitment was made, Summer indicated, after months of research and study in the area by an RCA Records team. James N. Bailey, the record division's director of market development, negotiated the pact.

According to Summer, the Ahang Rooz company will manufacture as well as import product from the United States, England, Germany, Italy, France and Spain, while also releasing product by local Iranian artists.

Product

The first RCA product to be released under the aegis of the Ahang Rooz company includes a pair of John Denver albums, lps by Henry Mancini, Perry Como, Artur Rubinstein and Jascha Heifetz and "The Sound of Music." In addition,

Iran gets its first RCA single: "Annie's Song" by John Denver.

In January, Summer added, there will be an official reception and party saluting the agreement and bringing the Ahang Rooz sales force together with the company's customers—record dealers from all over Iran.

RCA Appoints Capiello To International Post

■ NEW YORK — The appointment of Robert A. Capiello as director, international financial operations, has been announced by Arthur Martinez, division vice president, finance, RCA Records.

Background

Capiello joined RCA Records in 1970 as manager, budgets; in 1973, he was promoted to manager, financial planning, a position he held until his current appointment.

Prior to joining RCA Records, he had spent six years at NBC. In 1966, he was promoted to supervisor, TV network budget department; in 1967, he became senior financial analyst, NBC, and in 1968, he became manager, financial planning, NBC.

Grammy Committees Face Crossover Question

■ LOS ANGELES—The screening committees for the first stage of the Recording Academy Grammy awards met last week in Los Angeles. The committees worked to properly categorize the entries from record companies, publishers and writers. The basic work entailed categorizing entries in the designations of single, album track or album and into the proper categories of pop, r&b, country, jazz or classical. Further, release dates were checked for each entry to determine if it qualified under the defined period from November 15, 1973 to November 15, 1974.

The decision process determining the classifications into pop, r&b, etc. took much time and effort because the Recording Academy has not placed any boundaries to define where records belong, and therefore each record was voted upon simply on the feelings of the committee members. So, for example, works by Johnny Mathis were easily accepted as pop due to their sound and the general acceptance of Mathis as a pop artist, but material by Stevie Wonder, Barry White, Charlie Rich, Average White Band and the Crusaders led to many arguments and the most heated debates.

In the closest votes, the Stevie Wonder album, "Fulfillingness' First Finale," was accepted as pop although his single from that album, "You Haven't Done Nothin'," was categorized as r&b even though it was a number one pop record; Barry White's "Can't Get Enough" album, with lush orchestration and instrumental pop tracks was rejected as pop, even though his current single from that album was accepted; the "Scratch" album by the Crusaders was moved to the jazz, pop and r&b categories for a vote and rejected in all three before being forced into the jazz area by a combined committee vote of all present; Charlie Rich's "I Love My Friend" single was first rejected and then accepted as pop; and the Average White Band's new album was accepted as pop while their single, "Pick Up the Pieces," from the album was voted into r&b. There was also considerable controversy with regards to product by Anne Murray and Quincy Jones as well as in the song of the year category, where r&b hits were considered pop songs in many instances and vice versa.

The result of all this is obvious. Without proper definition, the arguments that occurred last week will continue to the betterment of no one and to the detriment of significant musical achievements. The Recording Academy leadership must begin work to better define the categories it is dealing with to assure fairness to all writers, publishers, and artists, not to mention the members of the screening committee.

White and Company To Open NARM Meet

■ CHERRY HILL, N.J.—The Barry White Show, starring Barry White, Love Unlimited and the Love Unlimited Orchestra, all Twentieth Century Records artists, will open the entertainment calendar at the 1975 NARM Convention which convenes March 2 through March 7, 1975 at the Century Plaza Hotel in Los Angeles. The Barry White Show will be held on Monday evening, March 3 in the Los Angeles Ballroom.

It will spearhead the appearance of other outstanding recording artists at the NARM Convention. On Tuesday afternoon, March 4, at the Installation Luncheon, Charlie Rich, Epic artist and winner of the Country Music Entertainer of the Year award, will perform. This continues the tradition of the Country Music Entertainer of the Year appearing at this annual NARM event.

On Wednesday evening, March 5, at the NARM Scholarship Foundation Dinner, Paul Anka, United Artists recordings star, will perform.

Zeppelin to Tour In Mid-January

■ NEW YORK — Peter Grant, manager of Led Zeppelin and president of their record label, Swan Song, has announced a major American tour for the group beginning in mid-January, and extending—with a break in the middle—until the end of March.

Shortly before the tour begins, Led Zeppelin will release their sixth album, "Physical Graffiti," on their Swan Song label.

Atl. Promotes Bormann

■ NEW YORK—Sheldon Vogel, executive vice president of Atlantic Records, has announced the appointment of Manfred Bormann to the post of director of packaging & production. In this capacity, Bormann will be in charge of all phases of pre-release album and tape production as well as the coordination of album releases. Mr. Bormann has worked for Nesuhi Ertegun in Atlantic's album production department for the last six years.

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MANY OTHER TOP RECORDING STARS

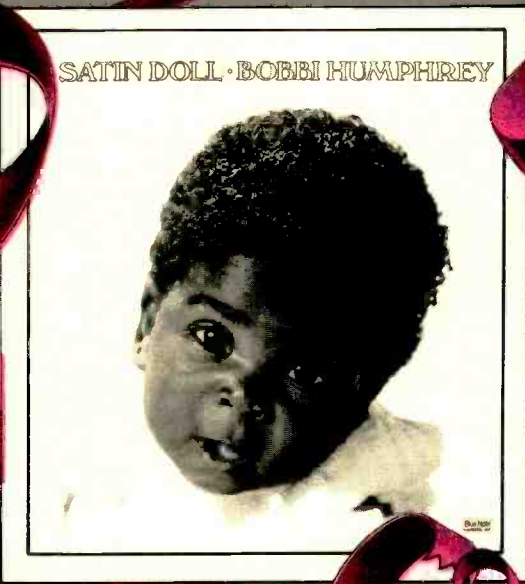
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REMEMBER

SUNDAY

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TUESDAY

WEDNESDAY

Eddie Kendricks
For You

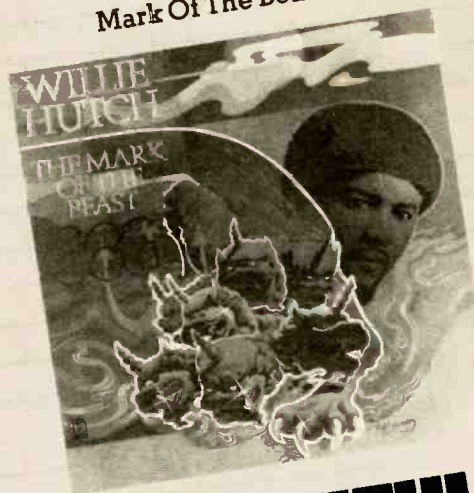


FOR YOU.

An album of songs you'd love to hear Eddie Kendricks sing. Includes Jim Croce's Time In A Bottle and the David Gates/Bread classic, If.

T6-335S1

Willie Hutch
Mark Of The Beast



BEAUTIFUL.

Willie Hutch's "Beast" is a beauty. A concept album of hard, musical insight. As always, written, produced, arranged and performed by Willie Hutch.

M6-815S1

Caston And Majors
Caston And Majors



SENSORY.

An apt description for a most unusual debut album by Caston and Majors. When you listen, turn up the volume. And turn down the lights.

M6-814S1

NOVEMBER

WEDNESDAY THURSDAY FRIDAY SATURDAY

Severin Browne
New Improved Severin Browne



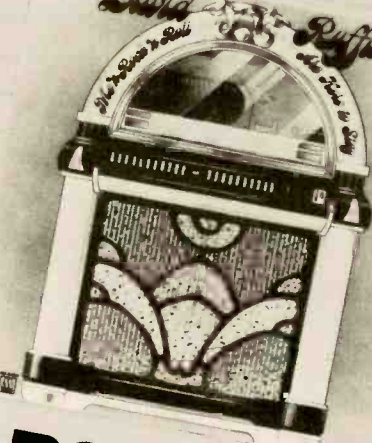
IMPROVED.

That's the word on Severin Browne's new album. But if you've heard Severin, you know he's hard to top. A great album that tastes good to your ears.

M6-779S1

David Ruffin
Me And Rock And Roll
Are Here To Stay

David Ruffin
Me And Rock & Roll



ROCKIN'!

Ruffin! The title tells all. A new sound for this former Temptation. And one that's definitely here to stay.

M6-818S1

G.C. Cameron
Love Songs And Other Tragedies



ROMANTIC.

The best love song is one that's sung by a lover. And nobody sings a love song like G.C. Cameron. A special album.

M6-819S1

Remember Motown



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The Record Breakers:

WLAV Moves to the Middle

By LENNY BEER

■ GRAND RAPIDS, MICH. — This small suburban area outside of Detroit has gained political significance and fame this year as the home of President Ford. It is also becoming famous in the music and radio fields for WLAV, this week's entry in the Record Breakers series.

Bob Hamilton Station

WLAV is a Bob Hamilton station. Hamilton works as the national program director and Kent Burkhart also consults, while Rick Hughes is the newly designated music director. Hughes is an air personality on the station who had been doubling as the public affairs director. He spoke with **Record World** about WLAV, the Grand Rapids market, and his directions for the future.

WLAV has recently undergone a format change, moving to a softer top 40 sound, eliminating the rock and moving more towards middle-of-the-road records. It therefore will be important to note in the next few months if they can continue to break records nationally.

However, they are continuing to play approximately 35 records, adding close to five a week at the Monday music meeting while moving significantly towards the adult audience in their music and their programming philosophies.

This week's additions include two records which, in the words of Hughes, "are adult contemporary all the way with a good chance to be big pop hits—Ray Stevens and Gloria Gaynor."

At the Monday music meeting Hughes and Hamilton go over the trades, review their store calls and look for product that will fit their format. "A record has to be good product and deserve to be on the station. We will play ear picks if they are strong, in our opinion, and can help the station," MD Hughes added. So, WLAV remains among the dwindling number of stations that will listen to their own ears.

Watched By Detroit

Since Grand Rapids is close to Detroit and since WLAV tests new product, they are closely watched by the Detroit stations. They are not as heavily into r&b product as the Detroit market, though they do play new black product because of its importance to a programming sound and because they want to test product for Detroit. However, when asked to describe the people of Grand Rapids, Hughes laughed and said, "They must be Polish because Bobby Vinton is number one." Then he added, "The people are basically city people who are living very close to the country. The people are mostly white; the black population estimate is

between three and four percent. We have a faithful audience that listens for good product. We have tough competition from WGRD and WOOD, but the people are used to listening to us for new product."

Hughes concluded the discussion by talking about the strong guidance his station receives and how he is becoming more and more interested in record research and its importance to a good radio station. WLAV is a good radio station. Their programming philosophy is open to new records. As long as they continue to air new product their national importance can only grow. They are a force in today's radio world.

Biscuit Flower Hour Sets New Stones Show

■ NEW YORK—The King Biscuit Flower Hour will be presenting a second new 90-minute special program by the Rolling Stones on November 24, it was announced by Bob Meyrowitz, Peter Kauff, and Alan Steinberg, producers of the show for the D.I.R. Broadcasting Corporation.

To be aired on all 155 stations in the King Biscuit network, the program is divided into two segments: an hour concert recorded at Wembley on the Stones' last European tour and a half-hour interview of Mick Jagger by international comedic stars, Peter Cook and Dudley Moore. The hour concert features such Stones hits as "Tumbling Dice," "Honky Tonk Woman," and a 12-minute performance of "You Can't Always Get What You Want," along with numerous songs from the group's just-released smash album, "It's Only Rock 'N Roll." The show will be broadcast in stereo and SQ quad, and Mick Jagger personally mixed the tape himself.

Changes at WNBC-AM

■ NEW YORK — During a press conference held at the WNBC studios last week "Cousin Brucie" Morrow, air personality at WNBC-AM, announced that his on-air shift will change from evening to the 10 a.m. to 2 p.m. time slot, effective December 2.

Perry Bascom

Record World spoke with Perry Bascom, vice president and general manager of WNBC-AM and FM, who expressed the sentiment that 23 million women had grown up listening to "Cousin Brucie" for thirteen years, and although it will represent a lifestyle change for the radio personality, Morrow feels he can better serve as a vehicle to reach young women. At a press conference held several weeks previous, to the announcement, Morrow stated that his audience, throughout his New York radio career, had always been predominantly women. It was further stated by Bascom that Morrow would continue his "Countdown" show on Saturdays from 4 to 8 p.m.

New Lineup

The new lineup at WNBC will be as follows: midnight to 6 a.m., Dick Summer; 6 to 10 a.m., Don Imus; 10 a.m. to 2 p.m., "Cousin Brucie" Morrow; 2 to 4 p.m., Al Brady; 4 to 8 p.m., Bob Vernon; and 8 p.m. to midnight, Oogie Pringle, formerly of WRIE in Erie. The new line-up is effective December 2.

50 Percent Balance

Bascom also said that the musical format will consist of the best of the new product and the best of the old, with a 50 percent balance of each. The material will be carefully selected, according to Bascom, and there will be a modification and adjustment of the playlist. They will attempt to program the strongest and most popular cuts out of each category.

The WNBC executive further stated "We will be shooting for a 20 to 40 year old audience, with special emphasis on the 20 to 35 age group."

Pleasure



Midnight at the Oasis

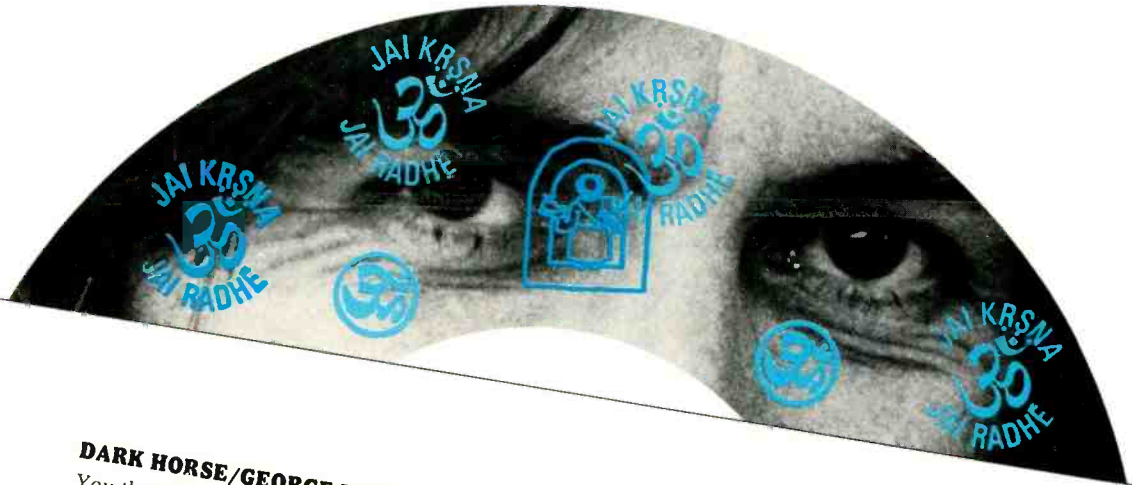
A New Single on Fantasy Records (F-735)

COUNTRY RADIO

■ Out of many presentations made by jingle companies to WMAQ in Chicago is one that involves the voices of dozens of the major country music stars. A massive undertaking that seems to have come off in excellent and exciting fashion, built around an extremely well known country tune, it puts the station in the listeners' limelight in a most unique way. Contact **Jim West** of TM Productions for full details. There will be around four other new packages as a result of the pilots for the station.

(Continued on page 156)

THE NEW SINGLE



DARK HORSE/GEORGE HARRISON

You thought that you knew where I was and when
But it looks like you've been foolin' you again,
You thought that you'd got me all steaked out
But baby looks like I've been breaking out

I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Looking for the source
I'm a dark horse.

You thought you had got me in your grip
Baby looks like you was not so smart
And I became too slippery for you
But let me say that was nothing new.

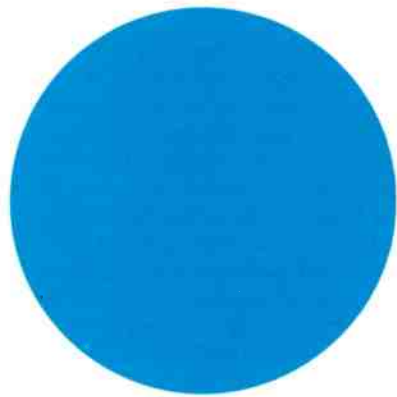
I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I picked up my first spoon
I've been a cool jerk
Looking for the source
I'm a dark horse

I thought that you knew it all along
Until you started getting me not right
Seems as if you heard a little late
But I warned you when
We both were at the starting gate

I'm a dark horse
Running on a dark course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Cooking at the source
I'm a dark horse.

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1877



apple records
from Capitol Records

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Robert Summer on the Growth of the International Market

Robert D. Summer joined RCA Records in 1955 after graduation from the Carnegie Institute of Technology in Pittsburgh. Entering the RCA ranks as a trainee, he was soon elevated to the position of buyer in the purchasing department. Following assignments included the creating of concepts for RCA deluxe albums, the organization of a purchasing activity for the RCA Record Club when that was taken over by Reader's Digest, and the positions of purchasing agent and manager of materials. Last August, Summer was promoted to the division vice presidency of RCA Records, International. This is the conclusion of a two part Dialogue.



Robert Summer

Record World: Do consumers around the world pay more or less, or about the same, for their records as customers in the United States do?

Robert Summer: Generally speaking they pay more. And generally speaking the record is more of a prize than it is in the U.S. It's less of a disposable. I note that singles are cared for overseas the way we might care for an lp. The purchases are made with a good deal of forethought. The people going into the stores know their artists, they know the product they want to buy. I feel there is less impulse buying and more in the way of a buyer with a full knowledge of just the piece of product that he wants to own and care for.

RW: Last year there were some pretty serious manufacturing problems, not only domestically, but internationally. How are those international manufacturing situations today and are vinyl and the other raw materials more plentiful than they were back then?

Summer: I would not describe materials as being more plentiful. You operate in almost all territories on a hand-to-mouth basis, and the cost of material has skyrocketed. I would say that you might well find yourself paying as much as 300 percent of your base price of a year ago, this year, to purchase vinyl.

One thing that has to be kept in mind is that while you're desperate for material, in the overseas market, particularly in Europe, and certainly in Japan, you can't buy any material and sacrifice quality. The consumer, rephrasing my remark just a minute ago, is quite concerned not only with the content but the quality of the disc and you cannot sacrifice the quality of the disc and succeed in these market places. So then we buy the top grade materials as they are available. And fortunately, we have not faced any severe dislocations in the course of this year.

RW: Is the picture generally speaking then, good?

Summer: I'm not optimistic. I think that the industry will continue to scramble to obtain material. I think that there will be near-term dislocations that could crop up at any moment in any country, whether it be a function of capacity or labor disruption, or raw material shortage. I think it's a problem that the industry is going to live with for sometime.

RW: What type of structure does RCA International have in terms of the officers, responsibilities and authority?

Summer: First, we have the 10 subsidiary companies, each with a managing director or president. In addition, we have regional directors dealing with the licensee or affiliate network. These regional directors were recently appointed and in some way they could be an indicator of our interest in developing new markets. One director has responsibility for Eastern and Western Europe, Africa and the Middle East; one the Far East, and one Latin America. Additionally, we have a product center in Europe, a classical and pop repertoire director; each function to develop product opportunity throughout that market. The fourth organization segment is the New York operation, where the financial & marketing administration for the entire network is

handled, including the manufacturing facilities aspects.

My view of this emerging system of organization is that each one of the managing directors or presidents of the subsidiary companies has got to be a fully competent executive essentially running his own company. I believe that direct supervision at that level, given the maturity and capability that any one of these men must have, should be limited. They run their own companies. There's a need to assist in coordinating the interaction between the network. There are some philosophies that are broadly developed. We certainly review the company's activities on a periodic basis, but in no way is there an attempt to run these companies from New York or through a regional office. The aforementioned regional directors have no responsibility for the subsidiary companies. They are dealing with the affiliate network.

RW: How is quad going overseas?

Summer: Again, overseas tends to mean different things. In Canada and Australia as an example, there is a great deal of developing interest. In Japan, needless to say, the interest is extraordinary, and as a matter of fact there is evidence that quad sales could reach out beyond stereo sales in the not too distant future. In the European market there is evidence of interest at the hardware level and our goal is to continue to make available attractive product as a means for encouraging the buyer to move into the quad mode.

RW: Would you say that right now in a country like the U.K., quad sales are what they are domestically, or slightly behind?

Summer: Behind, in every place except Japan.

RW: Are we second in the United States? Japan and then the United States?

Summer: No doubt. In terms of quad sales as a percentage of total sales.

RW: We've touched on the artists, we've touched on the manufacturing, the retailing, the price a consumer will pay for records—what about distribution? How are records distributed overseas? And do the rack jobbers overseas in various foreign countries have the control of the market that they have in the United States?

Summer: Record distribution is far more traditional in the overseas markets. I would exclude Canada, where the distribution systems tend to be more of a mirror of the U.S. But, certainly in South America and to a great extent in Europe and Japan, the distribution is along traditional lines, with the companies for the most part dealing direct.

RW: In a country like England or Japan, how much of the retail business is done by record retailers as opposed to discount centers and department stores?

Summer: I don't have the statistics. It would be different from country to country and I don't have the facts at hand.

RW: Do you find it easier to get product in overseas than you do here? That's assuming you have problems getting product in over here, which you may not want to state right now.

“ . . . you cannot sacrifice the quality of the disc and succeed in these market places.”

Summer: That's right. To use your phrase, of getting product in, by and large there is no limit to the opportunity that you have in having your product played in any of the markets that we're dealing in. That may seem very naive, but in fact that is not one of the great issues that we face in our overseas market.

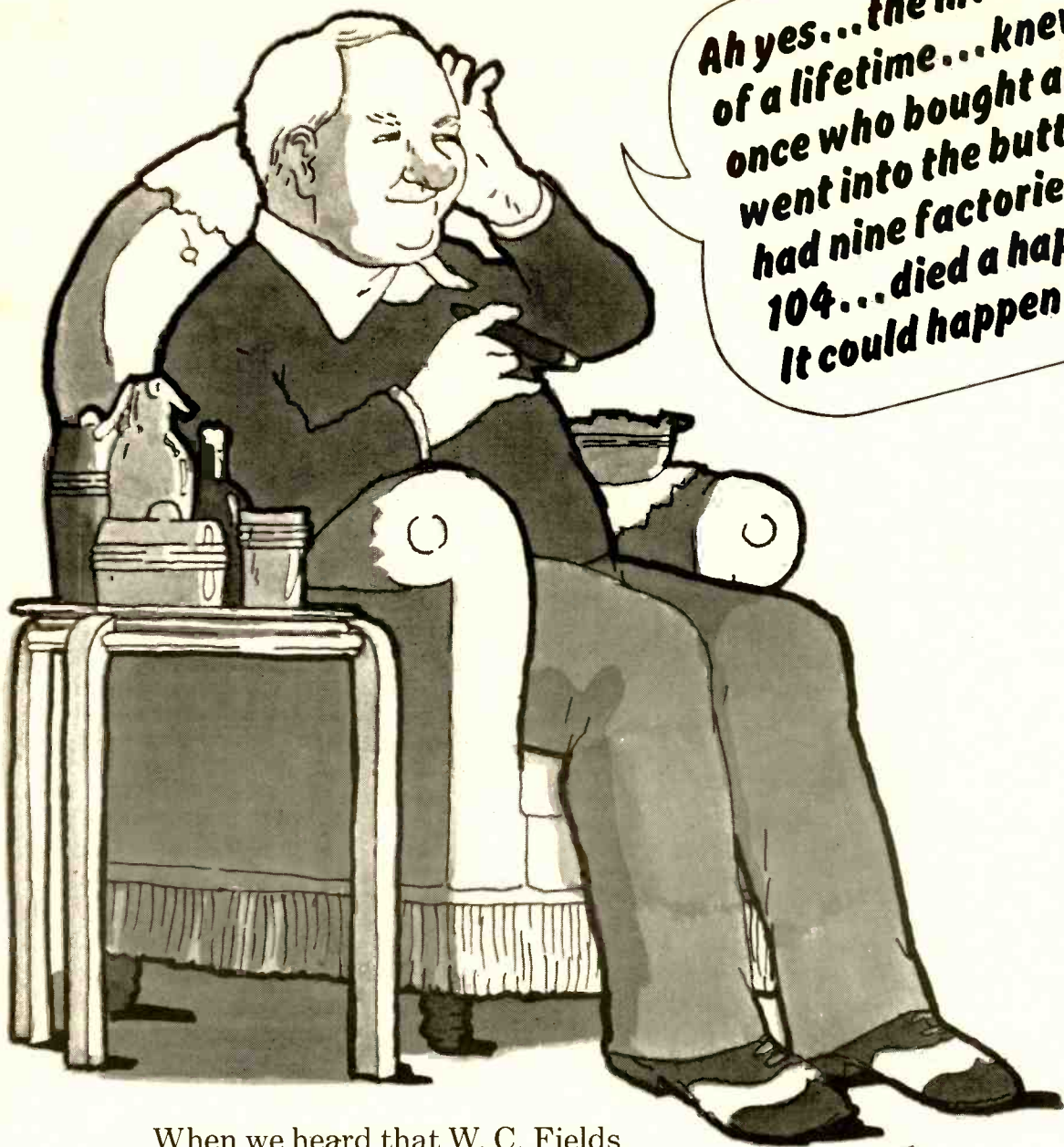
RW: One other thing about pricing. Is discounting as prevalent overseas as it is here?

Summer: No.

RW: Would you say that is somewhat hindered up until now, the international market in terms of growth?

Summer: No, I think that it's one of the constructive features of the international market. International market has been characterized by orderliness. I am not a compulsive neat guy, but orderliness undoubtedly contributes to market growth, and we are fortunate to be able to observe and forecast continued orderliness in most of our

(Continued on page 147)



Ah yes... the investment of a lifetime... knew a man once who bought all three... went into the button business, had nine factories, lived to be 104... died a happy man. It could happen to you!

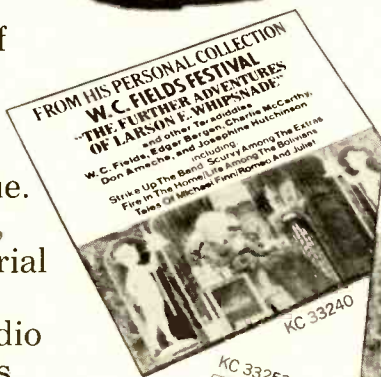
When we heard that W. C. Fields had kept a complete private collection of his great radio broadcasts, and that he'd left them to his maid when he died, we thought perhaps his ghost was up to his old tricks. But it turned out to be true.

And it's a Fieldsian treasure-trove, ranking easily among the funniest material he ever performed. These three albums capture the highlights of his greatest radio shows, including the famous insult-duels with Charlie McCarthy, on record for the first time.

And don't miss the Merv Griffin show — the full 90 minutes devoted to the cult of W. C. Fields, featuring excerpts from these albums. Check local listings for time and station.

No proceeds from these albums go to dogs, children, or Philadelphia.

On Columbia Records and Tapes
Produced by Bruce "Smooth" Lundvall.



TYMES—RCA PB-10128

MS. GRACE (prod. by Billy Jackson/Flower Pot Prod.) (Hall, BMI)

"You Little Trustmaker" men forge some more believable hit power with their liberated lady friend, a pop/soul career gal coming on like Amazing Grace!

SOUTHER, HILLMAN, FURAY BAND—Asylum 45217

SAFE AT HOME (prod. by Richie Podolor) (Bar-None, BMI)

Once again, the former Three Dog Night producer adds an upbeat fourth dimension to the super-trio. Podolor places every element home, sweet home.

SMOKEY ROBINSON—Tamla T 54251F

I AM I AM (prod. by Smokey Robinson) (Tamla, ASCAP)

Even more vivacious than his "Virgin Man" charter, this further puff of "Pure Smokey" wafts in on a dark breeze of funk. A declaration of hit, hit.

DICKIE GOODMAN—Rainy Wednesday 209 (Mainstream)

INFLATION IN THE NATION (prod. by Dickie Goodman) (Rainy Wednesday, BMI)

Once again, the master of the anthology novelty disc splices the current hits together to address a topical situation. Solid programming to grow and grow.

JOHNNY CASH—Columbia 3-10066

LADY CAME FROM BALTIMORE (prod. by Gary Klein) (Hudson Bay, BMI)

The Tim Hardin classic has seen its share of super interpretations, but none of its first-person purveyors capture the "bad guy/good guy" pose like Cash.

TRACY NELSON—Atlantic 3235

IT TAKES A LOT TO LAUGH, IT TAKES A TRAIN TO CRY (prod. by Bob Johnston) (Warner Bros., ASCAP)

Fanning the flames started with "After the Fire Is Gone," Mother Earth mama stokes the furnace of a chuggin' Dylan classic. It takes talent, and she's got it!

SPLINTER—Dark Horse DH-10002 (A&M)

COSTAFINE TOWN (prod. by George Harrison) (Clog, BMI)

British twosome with much of the appeal of a Seals & Crofts achieve an image all their own. "Goin' home" single debut takes the town in superfine style.

STYX—Wooden Nickel WB 10102 (RCA)

LADY (prod. by John Ryan/Chicago Kid Prod./Bill Trout) (Wooden Nickel, ASCAP)

Midwestern rockers have been on the verge of a breakthrough for some time. Recent airplay action on this builder should pick up on their promise.

SONG OF THE WEEK

ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)

(Tree, BMI)

TERRY JACKS—Bell 606 (Arista)

KEVIN JOHNSON—UK 49031 (London)

Most r&b tributes are hollow-happy, but here's one with a surprising and haunting bit of honest believability built right into the plotline. Saga of an almost-star throwing in the towel is offered in two tremendous treatments: the Australian original (Johnson) and a Canadian re-make (Jacks). A lot to give!

BRENDA SMITH—Epic 8-50052

THERE IS A PLACE (prod. by Billy Sherrill) (Algee, BMI/Galleon, ASCAP)

Kinky Friedman co-penned the debut item from the latest teenage discovery for a Nashville living legend. Shufflin' nostalgia helps her find a strong pop niche.

BABY WASHINGTON—Master Five 3500 (Lawton)

CARE FREE (prod. by Bobby Martin & Clarence Lawton) (Cando/Mardix/Mable Lawton, BMI)

Righteous r&b lady whose career goes back to '59 and "The Bells" has a contemporary cooker in this pot luck philosophy. Another Philly find returns.

ANN PEEBLES—Hi 5N-2278 (London)

PUT YOURSELF IN MY PLACE (prod. by Willie Mitchell) (Jec, BMI)

Lots of recording artists would like to be in her shoes. Perfect combination of Willie's production and Anne's polish puts the shine on their new hit locale.

VIKKI CARR—Columbia 3-10058

WIND ME UP (prod. by Jack Gold & Vicki Carr) (Music of the Times/Thunder's Roar, ASCAP)

Carnival sounds set up a "step right up" tale to rank with "It Must Be Him." Legerdemain man strings her along in what winds up as a sing-a-long smash.

ROGER MILLER—Columbia 3-10052

OUR LOVE (prod. by Roger Miller/Engine Prod.) (Alrhond, BMI)

After a recitation intro, Roger rocks into a super-charged love of a record. Programmer's dream at 1:50. What's "Our's" will indeed find an audience in everyone.

GLEN CAMPBELL—Capitol 3988

IT'S A SIN WHEN YOU LOVE SOMEBODY (prod. by Jimmy Bowen/Glenco Prod.) (Canopy, ASCAP)

From the "Reunion" album which rejoins the producer-writer with the pop/country professional, track shows their impressive intertwining. A pleasure of a "Sin."

STAPLE SINGERS—Stax STN-0227

MY MAIN MAN (prod. by Al Bell) (East/Memphis, BMI)

Hefty handclapper from Pop and his family of gospel-inspired soulsters shoots out as a star track from their "City in the Sky" set. Mainly movin' most mightily.

STEPPEWOLF—Mums ZS8-6034 (Columbia)

GET INTO THE WIND (prod. by Steppenwolf) (Cochin' Rockin', ASCAP)

Follow-up to "Straight Shootin' Woman" shares a boogie berth with their past hits like "Born to Be Wild." Gust of glory sets their gritty off anew.

JOE ANDERSON—Buddah 436

YOU GOTTA BELIEVE (prod. by David Jordan & Andrew Smith) (Classified, BMI)

Singular soulman lends credence to a Philly-styled feeling that's a hot cross-over property. Joe does it up right, flying higher than Eastern Airlines.

SHANKAR FAMILY & FRIENDS—Dark Horse DH-10001 (A&M)

I AM MISSING YOU (prod. by George Harrison) (Clog, BMI)

Lakshmi Shankar warbles the magic and mystical finale for the current Harrison tour. Could see Ravi find his own personal equivalent of George's "My Sweet Lord."

ORIGINAL CAST—ABC 12043

THE WEDDING SONG (prod. by Joe Brooks) (Big Hill/Ebbets Field, ASCAP)

Culled from the basically doo-wop and greasy "Lords of Flatbush" soundtrack, the stand-out ballad beauty could rival Mendelsohn and "I Love You Truly."

NAPOLI & GLASSON—Vigor 1716 (PIP)

TIRED OF WRITING SONGS (prod. by Jimmy Woods & Joe Massimino/Mr. Vee Prod.) (Double F, ASCAP)

Two female voices sing a pedal steel-accented rhythm ballad of making it in more ways than one. Tired ears take heed: this one's fresh and in-Vigorating!

PARLIAMENT—Casablanca 811

TESTIFY (prod. by George Clinton/R.S.A. Prod.) (Groovesville, BMI)

Funkadelic friends who first came to the fore with this foamin' '67 footstomper updates their tasty testimony for '75 and beyond. Tells it like it was and will be.

CHERRY OPERA—BASF 15350

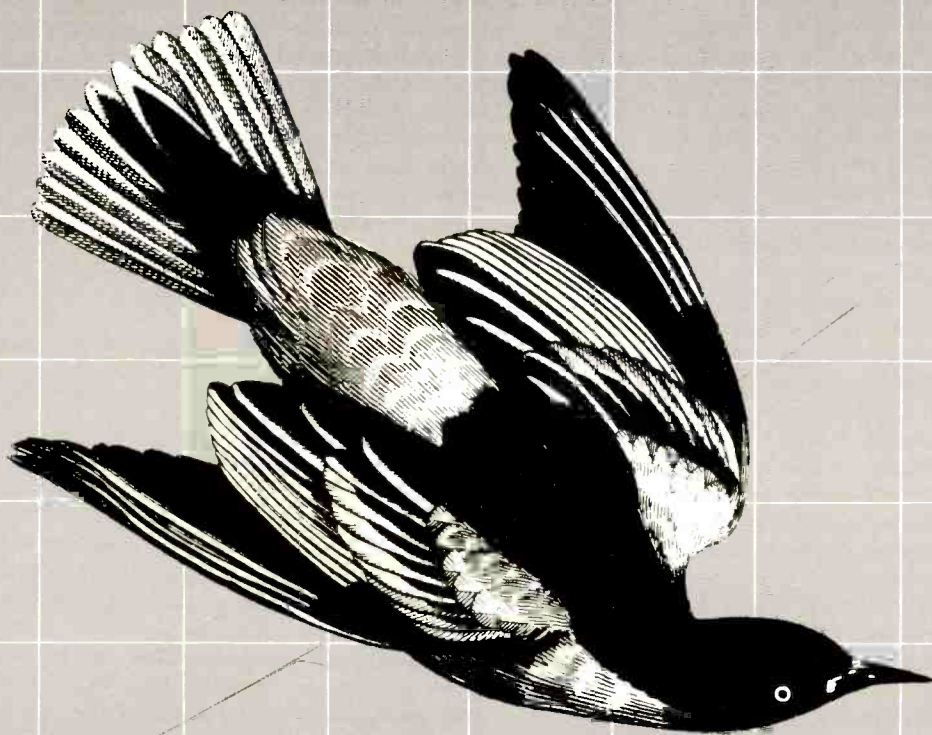
LADY CONDUCTOR (prod. by Harry King) (Carlwood, SESAC)

Harriet Tubman may seem an unlikely focal point for a jazz-rock debut. But this new band takes the tale of the Underground Railway founder to a new day.

F R E E

MCA-40328

B I R D



A NEW SINGLE BY

LYNYRD SKYNYRD



MCA-363



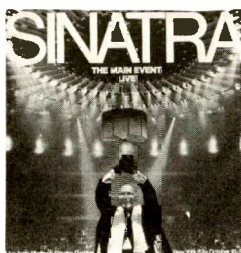
MCA RECORDS

MCA-413

THANKS TO ALL FOR TURNING OUR TWO ALBUMS TO SOLID GOLD.

THE MAIN EVENT

FRANK SINATRA—Reprise FS 2207 (WB) (6.98)
When the master performed at Madison Square Garden New York was moved—and so was the rest of the country. That spectacular event has been vividly captured on this set, with the King crooner covering golden gems "The Lady Is a Tramp" and "I Get a Kick Out of You" to the soon-to-be standard "Bad, Bad Leroy Brown."



ROCKIN' SOUL

THE HUES CORPORATION—RCA APL1-0775 (5.98)
The folks who rocked the boat this season with the super-disco smash are now out with their second album effort, which includes the former biggie. Their currently charted single, the album's title track, is a sure-fire sales attraction, as are dancing delights "We're Keepin' Our Business Together" and "Into My Music."



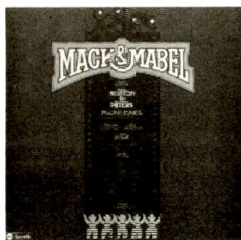
AFTER THE GOLDRUSH

PRELUDE—Island ILPS 9289 (6.98)
Debut effort from one of the prettiest sounding groups to emerge in a long, long time. An updated Mamas & Papas-type sound is achieved, as soothing vocals are set upon acoustic rhythms. The entire set shines, with the most sparkling selections being the acappella top twenty title track single, "Lady From Small Town," "Hotel Room" and "Fly."



MACK & MABEL

ORIGINAL CAST—ABC ABCH 830 (6.98)
Team up the likes of stars Robert Preston and Bernadette Peters, music and lyrics by two-time Grammy winner Jerry Herman, and choreography and direction from Gower Champion and what you've got is a hit show—undoubtedly leading to strong album sales. A sure score both for at-home entertainment and MOR programming.



FIRE ON THE MOUNTAIN

THE CHARLIE DANIELS BAND—Kama Sutra KSBS 2603 (Buddah) (6.98)
Big Charlie and the boys (Richard Betts guests) put forth their best efforts yet, as they boogie in the hill creating a cohesive and musically innovative sound. Country flavors stay afloat the rock base, with the stirring "The South's Gonna Do It" and "Long Haired Country Boy."



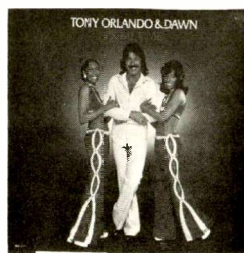
MELODIES OF LOVE

BOBBY VINTON—ABC ABCD-851 (6.98)
It was in 1962 that Bobby Vinton first popped into the limelight with his chart-topper "Roses Are Red," and he's still going strong with "My Melody of Love," which is bulleted in the 3 spot on The Singles Chart. The set lends itself to both MOR and top 40 programming.



SOUVENIRS

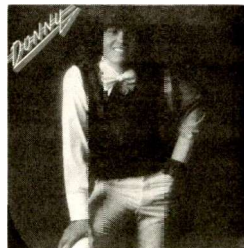
DAN FOGELBERG—Epic KE 33137 (5.98)
Singer/songwriter is out with a second lovely set, this time with Joe Walsh garnering the production credits. Mellow and flowing music fill the package with Walsh, Graham Nash and the Eagles ably assisting. The forthcoming single, "Part of the Plan," and "Better Change" highlight.



PRIME TIME

TONY ORLANDO & DAWN—Bell 1317 (Arista) (6.98)

The trio's upcoming television series assures further popularity as well as sales, and the opportunity will certainly be seized by the label in promoting the disc, as evidenced by the album's titling. "Look In My Eyes Pretty Woman" is a potent single possibility with "Gimme a Good Old Mammy Song" and "My Love Has No Pride" exuding commerciality too.



DONNY

DONNY OSMOND—MGM M3G-4978 (6.98)
Consistently commercial hitmaker—whether with brethren, sister Marie or solo—predominantly covers fifties nuggets this time out. His voice, currently going through maturation changes, is bright and clear, best on versions of the Nat King Cole classic "Mona Lisa," and Hank Williams' "I'm So Lonesome I Could Cry."

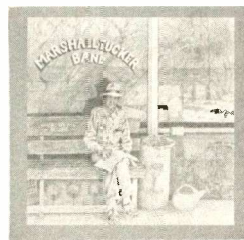


HEART LIKE A WHEEL

LINDA RONSTADT—Capitol ST-11358 (6.98)
An unusual contractual agreement has Linda resurfacing on her previous label one more time. The package is terrific, with Peter Asher production keeping the tracks and harmonies cohesive and Linda's vocal prowess exhibited way out front. "You're No Good" and "When Will I Be Loved" are the batch's best.

WHERE WE ALL BELONG

THE MARSHALL TUCKER BAND—Capricorn 2C 0145 (WB) (11.98)
Two-record set from this Southern boogie band features a studio set on one record and a vibrant live set on the other. Both Elvin Bishop and Charlie Daniels guest, with "24 Hours at a Time" and "Take the Highway" being the cream of the live recordings and "In My Own Way" and "Now She's Gone" best of the newies.



IT'LL SHINE WHEN IT SHINES

OZARK MOUNTAIN DAREDEVILS—A&M SP-3654 (6.98)
Second time out for these tranquilizing country-rockers shows musical maturation as well as an ability to be consistent in high quality output. Album sales are sure to be prodded by the current single, "Look Away," with other programming possibilities lying in "Jackie Blue."



PHANTOM OF THE PARADISE

SOUNDTRACK—A&M SP-3653 (6.98)
The up-dated, rock and rolling film of the Lon Chaney classic is faring quite well at the box office, sure to spur sales of this set. Paul Williams lends his talents via composing, producing and performing a portion of the selections, as highlighted by "Upholstery" and "Special to Me."



SUNNY SINGS DIXIELAND BLUES

SUNNY GALE—Thimble THLP-6 (Audio Fidelity) (6.98)
Well established songstress tackles southern lively blues numbers on this set. That unique New Orleans jazz flavor surfaces throughout, with horns and banjos aptly accenting Ms. Gale's clear vocals. A Christmas charmer!





RX

**"DOCTOR'S ORDERS"
IS JUST WHAT
THE DISCOS ORDERED.**

Carol Douglas' "Doctor's Orders" sold over 100,000 copies in the first week it broke in the discos of New York, Chicago, Boston and Philly. And it'll be selling a lot more, because this is just what the discos are stompin' for. And now the D.J.'s have picked up the good vibes too, because they're taking "Doctor's Orders" and giving it heavy airing. 100,000 sold the first week! That must be some kind of record.

**CAROL DOUGLAS...
"DOCTOR'S ORDERS"**

MB-10113



MIDLAND
INTERNATIONAL

Manufactured and Distributed by RCA Records

Clive Davis Interview (Continued from page 3)

In another example of Davis' personal touch with talent, Barry Manilow cut a version of a tune originally entitled "Brandy" for addition to his new album under the Arista president's guidance. "It was the first record I went into the studio on for which in effect I acted as co-producer. I re-named the song 'Mandy' so as to avoid confusion with the former Looking Glass hit and I'm genuinely thrilled that it's now fast bulleting up the charts."

It was also learned that Davis was also instrumental in getting the Fifth Dimension together with "Rock the Boat" producer John Florez; their new single "Harlem," and part of their upcoming "Soul and Inspiration" album including a version of the Eagles' "Best of My Love" is a result of that artistic marriage. Al Wilson's current "La La Peace Song" hit is also a result of what Davis refers to as "careful, select casting of both material and producer for an act." On that particular session, Davis brought Wilson together with Johnny Bristol, the former Motown producer whom he had brought to Columbia Records.

The sum total of Davis' a&r-oriented philosophy has forged a "gilt-edged company image" for the newly-reorganized Arista Records according to its chief executive. "I don't believe in delegating total creative function to independent producers: you've got to have your own eyes, ears and a&r men."

For a January release, Davis brought Melissa Manchester together with Richard Perry and his associate Vini Poncia for production of her first Arista album after two with Bell. Meanwhile hit singles for Al Wilson, First Choice, Barry Manilow and Terry Jacks are helping to keep the core of the former Bell roster in the public eye as the Arista umbrella opens with a commitment to all its artists, both newly-signed and those currently under contract.

The recently-announced signing of Melanie brings her under that umbrella on the formerly Famous-distributed Neighborhood Records; all additional new signings will bring a wide variety of acts directly under the Arista logo. Davis reports tremendous advance orders for the first Arista product for black singer-songwriter Gil Scott-Heron since announcing his signing, while revealing the names of other acts who will further bring the strength of progressive jazz/rock to the label: Herbie Hancock's back-up band The Headhunters, highly regarded Philadelphia born horn team Randy and Mike Brecker as The Brecker Brothers; internationally heralded sax and clarinet player Anthony Braxton in his U.S. label bow and a deal with the European-based Freedom Records which will bring some 30 albums to the Arista catalogue over the next year.

The first Freedom product will come in January, with albums by such artists as Gato Barbieri, Ornette Coleman and Charles Tolliver with Herbie Hancock. In all, eight new albums will be issued each quarter.

Excitement at Arista for hard rock is coming from two directions: the just-signed British band Gryphon, currently touring with Yes (and expected to be trekking in '75 with Rick Wakeman) whose first album has just been released, and a new group of southern rockers the Outlaws, to be produced by Bill Szymczyk.

Solo artists just signed include a wide variety of multi-market talent: pianist Peter Nero of "Summer of '42" fame; singer-songwriters Garland Jeffries and Eric Andersen; soul/pop veteran Lou Rawls; long-time studio vocalist and now artist under his own steam Ron Dante; a new pop/country find John Reed; and Tom Sullivan, a blind legend in his own time. (The 25-year-old Sullivan will see mass exposure through an upcoming ABC-TV "Movie of the Week" based on his unusual life and the imminent publishing of two of his literary works, including an auto-biography "If You Could See What I Could Hear," as well as through his music.)

Arista Records will also benefit from an increasingly close relationship with its parent firm, Columbia Pictures Industries, with regard to soundtrack product of key film releases. A major announcement in this area is expected shortly.

The excitement on the artist and product level has resulted in a change from Davis' original office site relocation plans which would have placed the firm in larger quarters by this time. "We've already outgrown our intended future home; so before we choose another location, we will just have to see what our exact needs will be."

How large an operation does Davis ultimately envision for Arista? "We will grow people as we grow business" he explains, summarizing his limitless hopes for the expanding independent organization he has spent six months reshaping and re-directing.

Arista Receives Rave Notices From Major Indie Distributors

■ NEW YORK—"Enthusiasm" is the best word to describe the reception Clive Davis received upon his presentation of Arista Records' current and future plans to the label's independent distributors in Chicago (8-9). The term was constantly repeated as key members of his audience told **Record World** of their personal reaction to the product presentation in specific and their assessment of the company as a whole:

Milt Saltstone, M.S. Distributing (Chicago): "Undoubtedly the most exciting record manufacturer/distributor meeting I've attended in a great number of years . . . When you can get the likes of me to sit still for five hours and listen to product—I'm considered jaded—you know it had to be for something really special. The label is the next Warner Brothers, or A&M . . . In the next couple of years it will be in their volume class. I'm that honestly enthusiastic."

Harvey Korman, Piks Corp. (Cleveland): "I have never been so impressed with one company's total scope of product and the people behind it—and I've been in the business 20 years. I searched for something negative—I guess that's my way—and surprised the hell out of myself with my enthusiasm when that proved to be the only thing I couldn't find."

Amos Heilicher, Heilicher Bros. (Minneapolis): "It's a break for any indie distributor to have his line. Clive is up to his old self again and made a presentation second to none . . . There's no reason Arista should not be a very going label; he's given the industry a real shot in the arm. Everyone went away enthused and elated that he will make it all the way."

Lu Dahle, Heilicher Bros. (Minneapolis): "I'm very, very enthusiastic. His product is as exciting as his reputation is well-deserved. I feel the company sounds like a major coming on."

Stan Sulman, ABC Record & Tape (Seattle): "I've seen a lot since I started out in 1946, but not this much enthusiasm for a long time. The attitude of all the Arista people generates vitality. In five short words, I came away quite impressed."

Aubrey Moore, Schwartz Bros. (Washington): "Clive Davis generates the kind of enthusiasm you don't often run across. Arista's plans under the re-organization are super. It's bound to be a 'no-question, no-waiting' success. What he has is going to permeate throughout the industry."

John Kaplan, Arc Jay Kay (Detroit): "If anyone can build a record company, it's Clive Davis. He's proven himself in the past and I have the utmost confidence that he'll do it again . . . After sitting down and listening to his product, I felt it was great to be back in the music business again."

Ed Schreiber, Heilicher Bros. of Florida (Opa Locka): "The entire company from the top down is dedicated to turning out top product, but what's more, it's backed by proper marketing and promotion. I'm enthused about and impressed with the calibre of people he's bringing into the company."

Al Melnick, A&L Dist. (Phila.): "It's one of the best things to happen to me in 10 years. Thanks to him, I look forward to my biggest next two months in quite a while. I can't rave enough about the thought, promotion, marketing and of course the people that Clive Davis is surrounding himself with. He's definitely building a major company."

Al Bramy, Eric-Mainland Dist. (S.F.): "Simply put, Clive Davis is a pro, a record man intent on building a strong entity. His emphasis is in the album direction, but with a full schedule of singles. One walked away from the meeting with a feeling of the emergence of a new, strong record company."

Don Johnson, Southland Dist. (Atlanta): "I've been on both branch and indie sides of the distributing fence, and I can tell you Clive's label has the polish of a branch operation going through indie distribution. I'm enthused about the product and the leadership. Now it's up to the indies to perform, but that's what it's all about, isn't it?"

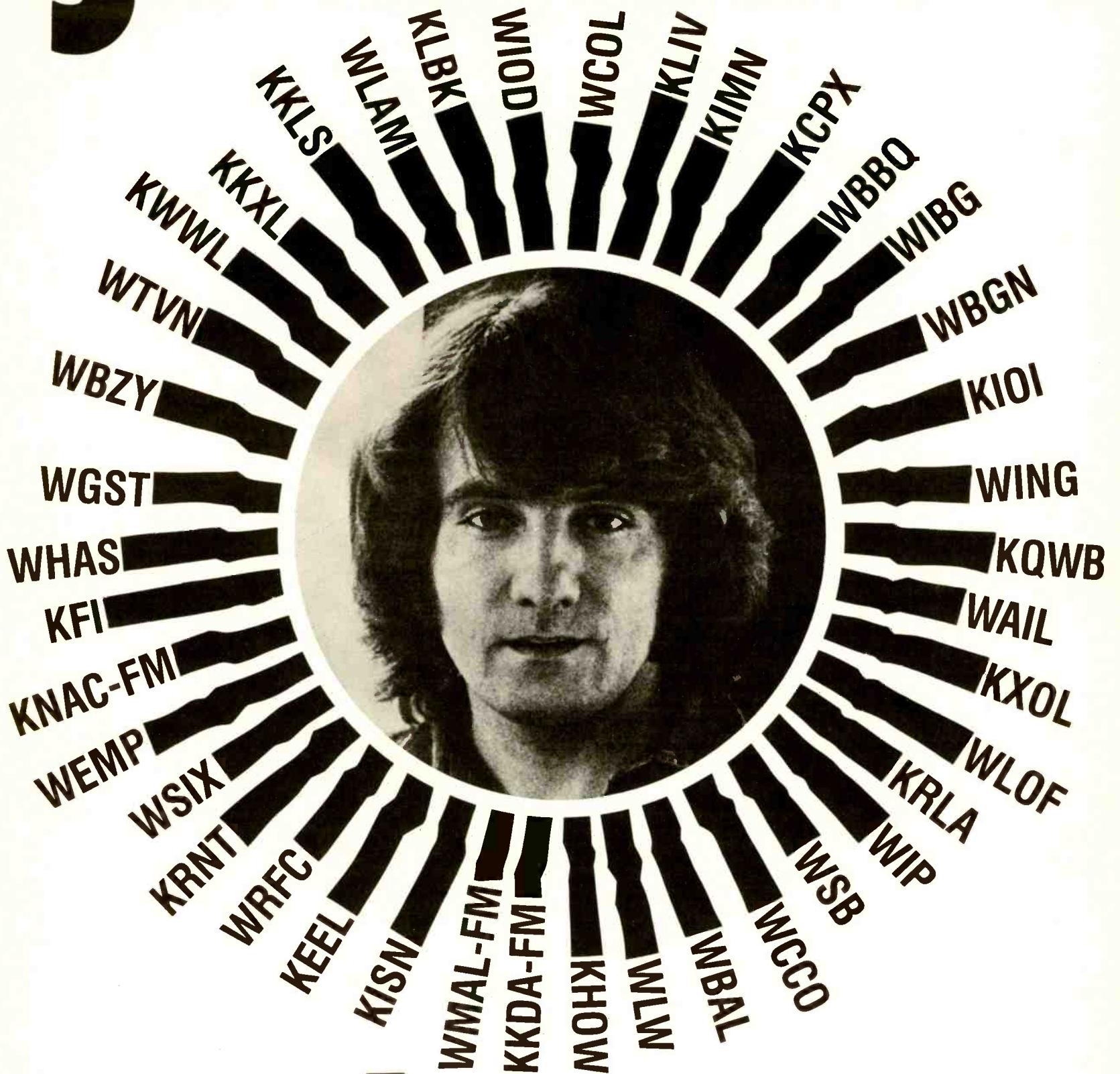
Arista Execs

(Continued from page 3)

with RCA Records as a&r talent coordinator. Bob Heimall formerly was art director for Elektra Records. Michael Klennfner served as Columbia Records FM promotion director prior to his Arista affiliation. Eric Malamud comes

to the label from a&r posts at Capitol (coordinator) and Signpost (director). David Spiwack was formerly connected with Atlantic Records' press department while Steve Backer comes to Arista from ABC/Impulse.

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PUBLIC RELATIONS

Island Taps Two

■ LOS ANGELES—Charley Nuccio, president of Island Records, Inc., has announced the appointment of Gary Rosenberg and Harold Coston to the staff of the independent label. Both will work out of Island's headquarters in Los Angeles.

Rosenberg, who was previously with Blue Thumb Records, will serve as assistant to Nuccio and work closely with him in the areas of licensing and administration of the label.

Coston joins Island as western sales manager and will be active in the areas of sales, marketing and merchandising. He earlier spent two years in artist management and was previously involved in sales and marketing for Bud-dah Records, ABC/Dunhill and Invictus.

Pvt. Stock Inks Carson

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced the signing of singer/songwriter Wayne Carson and the simultaneous release of "How Long Has It Been," written and recorded by Wayne Carson and produced by Bob Montgomery.

MCA Disco-Vision Names Glenn VP

■ LOS ANGELES—Sid Sheinberg, president and chief operating officer of MCA Inc., has announced the appointment of Norman Glenn as vice president in charge of program planning for the MCA Disco-Vision system. Glenn has been closely involved in new program development for the past four years as a vice president of Universal Television.

In his new position, Glenn will immediately activate a market-evaluation program to establish both short-term and long-term guidelines for the selection of material for video-disc mastering according to John W. Findlater, president of MCA Disco-Vision Inc. Additionally, Glenn will be involved in the development of new programming to be produced especially for MCA's video discs.

In making the announcement Sheinberg emphasized that Glenn's appointment was a key step in preparing for the ultimate marketing of the Philips/MCA system. The Philips/MCA agreement, which was approved by both companies' board of directors on October 7, provides for manufacture and sale in the consumer market for the optical video disc player by Philips, in association with MCA, while MCA will supply and manufacture the video disc programs.

Platinum for Perry



Al Coury, senior vice president a&r, promotion and artist development, presents Richard Perry, producer of Ringo Starr's lp, "Ringo" with a one-of-a-kind platinum medallion commemorating the sale of one million units of the album. Rupert Perry general manager a&r, and Richard Perry also hold the platinum album award of the Ringo album.

Capricorn Taps Ashmore As VP, Production

■ MACON, GA. — Phil Walden, president of Capricorn Records, Inc., has announced that Glenn Ashmore has been named vice president in charge of production for the Macon-based firm. The appointment takes effect immediately.

Ashmore joined Walden's management firm, Phil Walden and Associates, in 1972 as road manager for Dr. John. In January of 1973, Ashmore became executive assistant to Phil Walden in all phases including management, recording and tour coordination. In May, 1974, Ashmore was promoted to production manager.

As vice president of production, Ashmore is responsible for album and single release scheduling, cost control, artwork, liner and label copy supervision. In addition, Ashmore is also supervisor of the operation of Capricorn Studios, working closely with Capricorn's vice president of a&r, Johnny Sandlin, and studio manager Aaron Roberts.

L.A. Academy Chapter Selects MVPs

■ LOS ANGELES — The Los Angeles chapter of the Recording Academy held its second annual Most Valuable Players Awards, Saturday, November 9, at the Roxy Cabaret Theater in Los Angeles. The yearly chapter event honors studio musicians and background vocalists for continuing excellence in their respective fields over the past year. The Most Valuable Players Awards are voted upon by the musician and producer members of the Academy chapter.

The emcee for the event was arranger/conductor Artie Butler with Mike Melvoin as musical director. Presenters were Harry "Sweets" Edison, Shelly Manne, Dennis Lambert, Brian Potter and Bones Howe. Additionally, magician Charlie Miller displayed his dexterity thanks to Milt Larsen's Magic Castle in Hollywood. The

honorees for this year were:

Brass section — Anthony Ter-ran and Charles Findley, trumpet (tie); Dick "Slyde" Hyde, trombone; Vince De Rosa, French horn; and Tommy Johnson, tuba.

Woodwind section — Tom Scott, saxophone; Dominick Fera, clarinet; Bud Shank, flute; and Gene Cipriano, double reeds.

String section Sidney Sharpe, violin; David Schwartz, viola; Edgar Lustgarten, cello; and Ray Brown, bass.

Rhythm and percussion section — Mike Melvoin, keyboards; Larry Carlton and Tommy Tedesco guitar (tie); Emil Richards, percussion; John Guerin, drums; and Joe Osborn, fender bass.

Background vocals and miscellaneous instrument section — Tommy Morgan, harmonica; Sally Stevens, background vocalist (female); and Tom Bahler, background vocalist (male).



Pictured at the Los Angeles chapter of the Record Academy's 2nd annual Most Valuable Players Awards are some of this year's winners. From left: Sally Stevens, background vocalist (female); David Schwartz, viola; Tommy Morgan, harmonica; Dominick Fera, clarinet; Dick "Slyde" Hyde, trombone; Sid Sharp, violin; Tom Bahler, background vocalist (male); and Mike Melvoin, keyboard.

new york central

BY IRA MAYER

■ Despite all the attendant publicity and the in-industry excitement about the emergence of country music as a force in New York City, live country shows are experiencing great difficulty in attracting large enough audiences to make promotion of country shows profitable. The Country in New York series at the Felt Forum, co-sponsored by Madison Square Garden Productions and Al Aronowitz, is the most obvious case in point—and the most seriously affected.

Earlier this season, Dolly Parton's NY debut at the 5500-seat hall was ill-attended, and tickets for the Willie Nelson show were selling so poorly that the day before the October 5 concert, the program was cancelled. At press time, the Doug Kershaw/Tommy Overstreet/Sammi Smith/Bob Luman show was scheduled to go on Saturday (16). Wrote Aronowitz, in a letter addressed "Dear Friend of Country Music:"

"We are now faced with a situation which may force us to curtail preparations for future shows beyond those currently scheduled, or perhaps even forget about such future shows, unless we can show our backers a substantial increase in interest . . ." Aronowitz went on to urge the addressees to contact groups of friends and encourage them to attend the Kershaw show.

(Continued on page 139)

Peter Allen Album Readied by A&M

■ NEW YORK—A&M Records is releasing the first new album by Peter Allen in three years. "Continental American," produced by Joel Dorn, contains a combination of musical styles encompassing both the traditions of classic pop and the intimate personal approach pioneered by cabaret performers, and carried on by contemporary song stylists.

Live at Reno's

Allen's live performance evokes the golden age of the cafe-society cabaret singer era of the thirties. He will headline at Reno Sweeney, November 19-30, where he will debut the new songs from his album, featuring "I Honestly Love You," the single by Olivia Newton-John, which he wrote with Jeff Barry.

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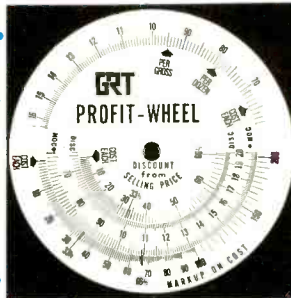
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101 THE SINGLES CHART 150

NOV. 23	NOV. 16	
101	101	DREAMS ARE TEN A PENNY FIRST CLASS—UK 49028 (London) (Page Full Of Hits, ASCAP)
102	108	EVERGREEN BOOKER T.—Epic 8-50031 (Universe, ASCAP)
103	104	MISSISSIPPI COTTON PICKIN' DELTA TOWN CHARLEY PRIDE/RCA PB 10030 (Hall-Clement, BMI)
104	103	CHARADE BEE GEES—RSO 501 (Atlantic) (Casserole, BMI)
105	113	BABY HANG UP THE PHONE CARL GRAVES A&M 1620 (Tiny Tiger, ASCAP)
106	102	HE DID ME WRONG BUT HE DID IT RIGHT PATTI DAHLSTROM—20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)
107	131	WHERE ARE ALL MY FRIENDS HAROLD MELVIN AND THE BLUENOTES—Phil. Intl. ZS8 3552 (Col) (Mighty Three, BMI)
108	—	ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) TERRY JACKS—Bell 606 (Arista) (Tree, BMI)
109	—	DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA) (Cookaway), ASCAP)
110	112	PLEASE MR. POSTMAN PAT BOONE FAMILY—Motown M1314F (Stone Agate, BMI/Jobete, ASCAP)
111	126	I DON'T KNOW BOBBY WOMACK—UA 561 (Unart/Bobby Womack, BMI)
112	—	BEST OF MY LOVE EAGLES—Asylum (Kicking Bear/Benchmark, ASCAP)
113	—	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229 (AWB, BMI)
114	115	CLOSE TO ME THE CLAMS—Three Brothers 404 (CTI) (Blue Seas/Jac/US Songs, ASCAP)
115	116	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA—Claridge 402 (Claridge/Corbetta, ASCA)
116	117	IF TELLY SAVALES—MCA 40301 (Colgems, ASCAP)
117	119	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012 (Corillion, BMI)
118	118	PENCIL THIN MUSTACHE JIMMY BUFFET—Dunhill 15011 (ABC-Dunhill, ASCAP)
119	125	YOU AND I JOHNNY BRISTOL—MGM 14762 (Bushka, ASCAP)
120	121	GET DANCIN' DISCO TEX & THE SEX-O-LETTES—Chelsea 3004 (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)
121	124	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full of Tunes/Common Good, BMI)
122	110	ROSES ARE RED MY LOVE WEDNESDAY—Sussex 623 (United Artists, ASCAP)
123	123	SMOKE MY PEACE PIPE, (SMOKE IT RIGHT) WILD MAGNOLIAS—Polydor PD 14242 (Turbine, no affil.)
124	—	HEARTBREAK ROAD BILL WITHERS—Sussex SR-629 (Que-T, ASCAP/Interior, BMI)
125	127	SWEET EXORCIST CURTIS MAYFIELD—Curtom 2005 (Buddah) (Curtom, BMI)
126	128	CRUISIN' JAMES GANG—Atco 7006 (Osiris, BMI)
127	129	CHARMER TIM MOORE—Asylum 45214 (Burlington/Andustin, ASCAP)
128	132	CALIFORNIA MY WAY MAIN INGREDIENT—RCA PB 10095 (Dramatis, BMI)
129	130	FEEL LIKE MAKIN' LOVE BOB JAMES—CTI 24 (Motown) (Skyforest BMI)
130	—	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND—MGM 14765 (Warner Bros., ASCAP)
131	133	TRAIN KEPT A ROLLIN' AEROSMITH—Columbia 3-10034 (Fort Knox, BMI)
132	134	ROLLER COASTER WEEKEND JOE VITALE—Atlantic 204 (Bow-Wow, BMI)
133	146	I FEEL SANCTIFIED COMMODORES—Motown M1319F (Jobete, ASCAP)
134	137	PALM GREASE HERBIE HANCOCK—Columbia 3-10050 (Hancock, BMI)
135	—	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279 (Butler, ASCAP)
136	145	FOUR OR FIVE TIMES PETER DEAN—Buddah 434 (Miller ASCAP)
137	139	WORDS (ARE IMPOSSIBLE) MARGIE JOSEPH—Atlantic 3220 (ATV, BMI)
138	—	HARLEM FIFTH DIMENSION—Bell 612 (Arista) (Emanay, ASCAP)
139	122	MEET ME ON THE CORNER HENRY GROSS—A&M 1613 (Sweet City Songs, ASCAP)
140	107	I DON'T REALLY WANT TO GO NEW COLONY SIX—MCA 40288 (Midday, BMI)
141	124	LADY LAY WAYNE NEWTON—Chelsea 3003 (Pocket Full of Tunes/)
142	109	HIGH PRICE TO PAY FELIX CAVALIERE—Bearsville 0300 (WB) (Ki/Sweet Jams, ASCAP)
143	—	THE HEARTBREAK KID BO DONALDSON & THE HEYWOODS—ABC 12039 (American Broadcasting, ASCAP)
144	149	I CAN FEEL THE FIRE RON WOOD—Warner Bros. WBS 8036 (Warner-Tamerlane, BMI)
145	—	GEE BABY PETER SHELLEY—Bell (Arista) (Screen Gems-Columbia, BMI) 614
146	106	LOOSE BOOTY SLY AND THE FAMILY STONE—Epic 50033 (Stoneflower, BMI)
147	—	EVERYBODY NEEDS A RAINBOW RAY STEVENS—Barnaby 610 (Chess/Janus) (Ahab, BMI)
148	—	MINE FOR ME ROD STEWART—Mercury 73636 (McCartney, ASCAP)
149	—	SAD SWEET DREAMS SWEET SENSATIONS—Pye 71002 (Leeds/Jackatone, ASCAP)
150	111	CAROUSEL MAN CHER—MCA 40324 (Senor, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTER THE GOLDRUSH Fritz Freyer (Corillion/Broken Arrow, BMI)	14	NEVER CAN SAY GOODBYE M. Monardo, T. Bongiovi, J. Ellis (Jobete, ASCAP)	94
AIN'T TOO PROUD TO BEG Glimmer Twins (Jobete, ASCAP)	40	NOBODY Templeman & Waronker (Warner-Tamerlane/Captain America, BMI)	84
ANGIE BABY Joe Wissert (WB, ASCAP)	13	NOTHING FROM NOTHING Billy Preston (Almo, ASCAP)	72
ASK ME Bobby Martin (Big Seven, BMI)	70	ONE MAN WOMAN, ONE WOMAN MAN prod. by Diante & Proffer: exec. prod. Rick Hall (Spanka, BMI)	34
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	8	ONLY YOU Rlchard Perry (TRO-Holis, BMI)	59
BEACH BABY John Carter (John Carter, PRS)	82	OVERNIGHT SENSATION (HIT RECORD) Jimmy Ienner (CAM-USA, BMI)	36
BLACK LASSIE Lou Adler (India Ink, ASCAP)	62	PEOPLE GOTTA MOVE Gino & Joe Vannelli (Almo/Gama, ASCAP)	49
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	66	PLAY SOMETHING SWEET (BRICKYARD-BLUES) Jimmy Ienner (Warner-Tammerlane/Marsaint, BMI)	24
BUNGLE IN THE JUNGLE (Maison Rouge, ASCAP)	37	PLEASE MR. POSTMAN R & K Carpenter (Stone Agate, BMI/Jobete, ASCAP)	65
CAN'T GET ENOUGH Bad Company (Badco, ASCAP)	48	PROMISED LAND (Arc, BMI)	60
CAREFREE HIGHWAY Lenny Waronker (Moose, CAPAC)	19	RIDE 'EM COWBOY Paul Davis/Bullet Prod. (Web IV, BMI)	33
CAT'S IN THE CRADLE Paul Leka (Story Songs, ASCAP)	7	ROCKIN' SOUL Sellers & Holmes (Jimi Lane, BMI)	43
CHANGES Ken Scott (Tantric, BMI)	97	RUBY BABY Ron Chancey (Hill & Range/Quintet/Freddy Bienstock, BMI)	100
COUNTRY SIDE OF LIFE Tom Dowd No Exit, BMI)	71	SEXY IDA, PT. I Turner, Williams & Augustin (Huh/Unart, BMI)	80
DANCIN' FOOL Jack Richardson (Cummings-Troiano/Cirrus/Septima, BMI)	63	SHE'S GONE Lambert & Potter (Unichappell, BMI)	69
DARK HORSE George Harrison (Ganga B.V., BMI)	68	SHA-LA-LA (MAKE ME HAPPY) Willie Mitchell (Jec/AI Green, BMI)	12
DISTANT LOVER (Jobete, ASCAP)	58	SHOE SHOE SHINE Ashford & Simpson (Nick-O-Val, ASCAP)	93
DO IT BABY Freddy Perren (Jobete, ASCAP)	53	SKIN TIGHT Ohio Players (Ohio Players/Unichappell, BMI)	76
DO IT ('TIL YOU'RE SATISFIED) Jeff Lane & Doc Prod. (Jeff-Mar/Bill Lee/O Songs, BMI)	9	SOMEDAY Loggins & Spreen (Leeds/Antique, ASCAP)	88
DON'T EAT THE YELLOW SNOW Frank Zappa (Munchkin, ASCAP)	74	SO YOU ARE A STAR Hudson Bros. (Lornhole, BMI)	28
DORAVILLE Buie, Nix, Cobb (Low-Sal, BMI)	50	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Medress & Appell (Levine & Brown, BMI)	79
DREAM ON Lambert & Potter (ABC/Dunhill, BMI)	67	STOP AND SMELL THE ROSES Gary Klein (Screen Gems-Columbia/Songpainter, BMI)	57
EARLY MORNING LOVE Jefferson Lee (Act One, BMI)	46	STRAIGHT SHOOTIN' WOMAN Steppenwolf (Scar, BMI)	83
EVERLASTING LOVE Papa Don & Tommy Cogbil (Rising Sons, BMI)	10	SUGAR PIE GUY, PT. I Lee Valentine (Landy/Unichappell, BMI)	92
EVIL BOLL-WEEVIL Jec McKee (Gelt, BMI)	78	SUNSHINE ROSE Charlie Tallent (Monya, ASCAP)	96
FAIRYTALE (Parathumb/Pologrounds, BMI)	27	SWEET HOME ALABAMA Al Kooper (Duchess/Hustlers, BMI)	77
FIRE, BABY, I'M ON FIRE Andy Kim (Joachim, BMI)	32	THE BITCH IS BACK Gus Dudgeon (Big Pig/Leeds, ASCAP)	52
FREE BIRD Al Kooper (Duchess/Hustlers, BMI)	86	THE BLACK-EYED BOYS Murray & Callender (Murray-Callender, ASCAP)	51
GIVE ME A REASON TO BE GONE Carl Maduri (A Song/Shada, ASCAP)	61	THE ENTERTAINER Michael Stewart (Home Grown/Tinker Street, BMI)	98
HEAVY FALLIN' OUT Hugo & Luigi (Avco Embassy, ASCAP)	45	THE NEED TO BE Jimmy Bowen (Keca, ASCAP)	22
HIGHER PLANE Kool & The Gang (Delightful/Gang, BMI)	54	THREE RING CIRCUS Baker, Harris and Young (WMOT/Friday's Child/Mighty Three, BMI)	64
HONEY HONEY Anderson & Ulreus (Overseas, BMI)	85	TIN MAN George Martin (WB, ASCAP)	17
I CAN HELP Young & Swan (Combine, BMI)	1	TOUCH ME Mike Hurst (Intersong, ASCAP/AI Gallico, BMI)	39
I CAN'T LEAVE YOU ALONE Casey & Finch (Sherlyn, BMI)	90	TRAVELIN' SHOES Johnny Sandlin (Crabshaw, ASCAP)	44
I FEEL A SONG (IN MY HEART) Camillo, Knight, Guest & Patton (Kama Sutra/Etude/MEWG, BMI)	30	WHATSOEVER GETS YOU THRU THE NIGHT John Lennon (Lennon/ATV, BMI)	3
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	87	WHATSOEVER YOU GOT, I WANT LARSON & MARCELLINO (Jobete, ASCAP)	72
I'LL BE YOUR EVERYTHING Quin Ivy (Muscle Shoals Sound, BMI)	95	WHEN MABEL COMES IN THE ROOM Don Costa (Jerry/E. H. Morris, ASCAP)	75
I'VE GOT THE MUSIC IN ME Gus Dudgeon (Yellow Dog, ASCAP)	16	WHEN WILL I SEE YOU AGAIN Gamble-Huff (Mighty Three, BMI)	5
JAZZMAN Lou Adler (Colgems, ASCAP)	35	WILLIE AND THE HAND JIVE Tom Dowd (Eldorado, BMI)	55
JUNIOR'S FARM Paul McCartney (McCartney/ATV, BMI)	21	WISHIN' YOU WERE HERE James Guercio (Big Elk, ASCAP)	20
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	15	WITHOUT LOVE J. Wexler, A. Mardin & A. Franklin (Probe II/Pundit/Afghan, BMI)	89
LA LA PEACE SONG Johnny Bristol (Bushka, ASCAP)	29	WOMAN TO WOMAN Jackson & Stewart (East Memphis, BMI)	47
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	38	YOU AIN'T SEEN NOTHING YET R. Bachman (Ranbach/Top Soil, BMI)	6
LET'S STRAIGHTEN IT OUT Steve Alaimo (Sherlyn, BMI)	41	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI)	23
LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Levine, Bellack & DiFranco (Crazy Chords/Crushing, BMI)	18	YOU GOT THE LOVE Bob Monaco & Rufus (American Broadcasting, ASCAP)	31
LONGFELLOW SERENADE Tom Catalano (Stonebridge, ASCAP)	4	YOU HAVEN'T DONE NOTHING! Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	11
LOVE DON'T LOVE NOBODY Thom Bell (Mighty Three, BMI)	26	YOU'RE THE FIRST, THE LAST MY EVERYTHING B. White/Soul Unlimited (Sa-Vette/January, BMI)	25
LOVE ME FOR A REASON Mike Curb (Jobete, ASCAP)	56		
LOVE ME NOW D. & M. Mathis (Tree, BMI)	99		
MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	80		
MUST OF GOT LOST Bill Szymczk (Juke Joint/Walden, ASCAP)	42		
MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	91		
MY MELODY OF LOVE Bob Morgan (Pedro/Galahad, BMI)	3		

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"WILDFIRE" A HOT NEW SINGLE FROM LON & DERREK ON A&M RECORDS
AM 1643 Produced by Richard Perry & Bill Schnee **A Richard Perry Production**



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	NOV. 23	NOV. 15	WKS. ON CHART
1 2 I CAN HELP BILLY SWAN Monument ZS8-8621 (Col)			7
2 1 WHATEVER GETS YOU THRU THE NIGHT JOHN LENNON WITH THE PLASTIC ONO NUCLEAR BAND/Apple 1874			8
3 7 MY MELODY OF LOVE BOBBY VINTON/ABC 12022			10
4 5 LONGFELLOW SERENADE NEIL DIAMOND/Columbia 3-10043			8
5 8 WHEN WILL I SEE YOU AGAIN THREE DEGREES/ Phila. Int'l. ZS8-3550 (Col.)			10
6 4 YOU AIN'T SEEN NOTHING YET BACHMAN-TURNER OVERDRIVE/Mercury 73622			10
7 14 CAT'S IN THE CRADLE HARRY CHAPIN/Elektra 45203			9
8 10 BACK HOME AGAIN JOHN DENVER/RCA PB 10065			10
9 13 DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS/Scepter 12395			9
10 11 EVERLASTING LOVE CARL CARLTON/Back Beat 27001 (ABC)			10
11 3 YOU HAVEN'T DONE NOTHIN' STEVIE WONDER/ Tamla T54252F (Motown)			16
12 15 SHA-LA-LA (MAKE ME HAPPY) AL GREEN/Hi 5N2274 (London)			8
13 17 ANGIE BABY HELEN REDDY/Capitol P3972			6
14 16 AFTER THE GOLDRUSH PRELUDE/Island 002			10
15 24 KUNG FU FIGHTING CARL DOUGLAS/20th Century 2140			7
16 19 I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket 40293 (MCA)			11
17 6 TIN MAN AMERICA/Warner Bros. 7839			13
18 9 LIFE IS A ROCK (BUT THE RADIO ROLLED ME) REUNION/ RCA PB 10056			8
19 20 CAREFREE HIGHWAY GORDON LIGHTFOOT/Reprise 1309			12
20 23 WISHIN' YOU WERE HERE CHICAGO/Columbia 3-10049			7
21 34 JUNIOR'S FARM PAUL McCARTNEY & WINGS/Apple 1875			3
22 18 THE NEED TO BE JIM WEATHERLY/Buddah 420			13
23 25 YOU CAN HAVE HER SAM NEELY/A&M 1612			13
24 28 PLAY SOMETHING SWEET (BRICKYARD BLUES) THREE DOG NIGHT/Dunhill 15013			9
25 42 YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE/20th Century 2133			4
26 27 LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS/ Atlantic 3206			10
27 33 FAIRYTALE POINTER SISTERS/Blue Thumb BTA 254 (ABC)			8
28 29 SO YOU ARE A STAR HUDSON BROTHERS/Casablanca NES 0108			11
29 35 LA LA PEACE SONG AL WILSON/Rocky Road 30200 (Arista)			7
30 39 I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS/Buddah 433			6
31 37 YOU GOT THE LOVE RUFUS featuring CHAKA KHAN/ ABC 12032			6
32 38 FIRE, BABY, I'M ON FIRE ANDY KIM/Capitol 3962			5
33 36 RIDE 'EM COWBOY PAUL DAVIS/Bang 712			9
34 47 ONE MAN WOMAN, ONE WOMAN MAN PAUL ANKA with ODIA COATES/United Artists UA XW569-X			4
35 12 JAZZMAN CAROLE KING/Ode 66101 (A&M)			14
36 26 OVERNIGHT SENSATION (HIT RECORD) RASPBERRIES/ Capitol 3946			10
37 49 BUNGLE IN THE JUNGLE JETHRO TULL/Chrysalis 2101 (WB)			4
38 48 LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)			5
39 43 TOUCH ME FANCY/Big Tree 16026 (Atlantic)			7
40 54 AIN'T TOO PROUD TO BEG ROLLING STONES/ Rolling Stones 19302 (Atlantic)			3
41 44 LET'S STRAIGHTEN IT OUT LATIMORE/Glades 1222 (TK)			10
42 50 MUST OF GOT LOST J. GEILS BAND/Atlantic 3214			4
43 46 ROCKIN' SOUL HUES CORP./RCA PB 10066			7
44 45 TRAVELIN' SHOES ELVIN BISHOP/Capricorn 0202 (WB)			9
45 61 HEAVY FALLIN' OUT STYLISTICS/Avco 4647			5
46 55 EARLY MORNING LOVE SAMMY JOHNS/GRC 2021			9
47 52 WOMAN TO WOMAN SHIRLEY BROWN/Truth 3206 (Stax)			6



48 21 CAN'T GET ENOUGH BAD COMPANY/Swan Song 70100 (Atlantic)			16
49 30 PEOPLE GOTTA MOVE GINO VANNELLI/A&M 1614			11
50 53 DORAVILLE ATLANTA RHYTHM SECTION/Polydor 14248			8
51 51 THE BLACK-EYED BOYS PAPER LACE/Mercury 73620			7
52 22 THE BITCH IS BACK ELTON JOHN/MCA 40297			11
53 31 DO IT BABY MIRACLES/Tamla T54248F (Motown)			14
54 41 HIGHER PLANE KOOL & THE GANG/Delite 1562 (PIP)			12
55 63 WILLIE AND THE HAND JIVE ERIC CLAPTON/RSO 503 (Atlantic)			4
56 32 LOVE ME FOR A REASON THE OSMONDS/MGM 14746			13
57 40 STOP AND SMELL THE ROSES MAC DAVIS/Columbia 3-10018			14
58 57 DISTANT LOVER MARVIN GAYE/Tamla T54253 (Motown)			9
59 79 ONLY YOU RINGO STARR/Apple 1876			2
60 71 PROMISED LAND ELVIS PRESLEY/RCA PB 10074			4
61 64 GIVE ME A REASON TO BE GONE MAUREEN McGOVERN/ 20th Century 2109			6
62 67 BLACK LASSIE CHEECH & CHONG/Ode 66104 (A&M)			4
63 83 DANCIN' FOOL GUESS WHO/RCA PB 10075			2
64 66 THREE RING CIRCUS BLUE MAGIC/Atco 7004			6

CHARTMAKER OF THE WEEK

65 — PLEASE MR. POSTMAN CARPENTERS A&M 1646			1
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66 81 BOOGIE ON REGGAE WOMAN STEVIE WONDER/ Tamla T54254F (Motown)			2
67 76 DREAM ON RIGHTEOUS BROS./Haven 7006 (Capitol)			3
68 — DARK HORSE GEORGE HARRISON/Apple 1877			1
69 70 SHE'S GONE TAVARES/Capitol 3957			7
70 65 ASK ME ECSTASY, PASSION & PAIN/Roulette 7159			6
71 72 COUNTRY SIDE OF LIFE WET WILLIE/Capricorn 0212 (WB)			6
72 59 NOTHING FROM NOTHING BILLY PRESTON/A&M 1544			14
73 75 WHATEVER YOU GOT, I WANT JACKSON FIVE/ Motown M1380F			4
74 74 DON'T EAT THE YELLOW SNOW FRANK ZAPPA/ MOTHERS OF INVENTION/DiscReet 1312 (WB)			7
75 77 WHEN MABEL COMES IN THE ROOM MICHAEL ALLEN/ Warner Bros. 7833			3
76 68 SKIN TIGHT OHIO PLAYERS/Mercury 73609			15
77 60 SWEET HOME ALABAMA LYNRYD SKYNYRD/ Sounds of the South/MCA 40258			18
78 80 EVIL BOLL-WEEVIL GRAND CANYON/Bang 713			6
79 62 STEPPIN' OUT (GONNA BOOGIE TONIGHT) TONY ORLANDO & DAWN/Bell 45601 (Arista)			15
80 88 SEXY IDA, PT. 1 IKE & TINA TURNER/United Artists UA-XW528			3
81 — MANDY BARRY MANILOW/Bell 613 (Arista)			1
82 69 BEACH BABY FIRST CLASS/UK 49022 (London)			18
83 73 STRAIGHT SHOOTIN' WOMAN STEPPENWOLF/Mums ZS8-6031 (Col)			12
84 85 NOBODY DOOBIE BROTHERS/Warner Bros. 8041			5
85 56 HONEY HONEY ABBA/Atlantic 3209			11
86 99 FREE BIRD LYNRYD SKYNYRD/MCA 40328			2
87 58 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40208			15
88 92 SOMEDAY DAVE LOGGINS/Epic 8-50035			3
89 — WITHOUT LOVE ARETHA FRANKLIN/Atlantic 3224			1
90 90 I CAN'T LEAVE YOU ALONE GEORGE McCRAE/TK 1007			5
91 95 MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003			2
92 93 SUGAR PIE GUY, PT. 1 JONESES/Mercury 73614			3
93 100 SHOE SHOE SHINE DYNAMIC SUPERIORS/Motown M1324F			2
94 — NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM 14248			1
95 96 I'LL BE YOUR EVERYTHING PERCY SLEDGE/Capricorn 0209 (WB)			3
96 97 SUNSHINE ROSES GENE COTTON/Myrrh 136 (ABC)			2
97 — CHANGES BOWIE/RCA 74-0605			1
98 — THE ENTERTAINER BILLY JOEL/Columbia 3-10064			1
99 — LOVE ME NOW RUBY WINTERS/Polydor PD 14249			1
100 — RUBY BABY BILLY 'CRASH' CRADDOCK/ABC 12036			1

FLASHMAKER OF THE WEEK



CANTAMOS

POCO

Epic

TOP FM AIRPLAY THIS WEEK

- CANTAMOS—Poco—Epic
- LUCKY DAY—Jonathan Edwards—Atco
- OUT OF THE STORM—Jack Bruce—RSO
- RED—King Crimson—Atlantic
- REEL TO REAL—Love—RSO
- 7-TEASE—Donovan—Epic
- THERE'S THE RUB—Wishbone Ash—MCA
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WNEW-FM/NEW YORK

- A LITTLE BIT OF LOVE—Paul Williams—A&M
- CICERO PARK—Hot Chocolate—Big Three
- GOODNIGHT VIENNA—Ringo Starr—Apple
- LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
- MOTT THE HOOPLE LIVE—Col (Import)
- OUT OF THE STORM—Jack Bruce—RSO
- RED—King Crimson—Atlantic
- REEL TO REAL—Love—RSO
- 7-TEASE—Donovan—Epic
- THERE'S THE RUB—Wishbone Ash—MCA

WBCN-FM/BOSTON

- ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Atlantic
- BOOGIE BANDS & ONE NIGHT STANDS—Kathy Dalton—DiscReet
- CANDI STATION—WB
- HEAVY—Stylistics—Avco
- I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
- LUCKY DAY—Jonathan Edwards—Atco
- McGEAR—Mike McGear—WB
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SHANKAR FAMILY & FRIENDS—Dark Horse
- WITHOUT LOVE (single)—Aretha Franklin—Atlantic

WMMR-FM/PHILADELPHIA

- ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Atlantic
- CANTAMOS—Poco—Epic
- ESSRA MOHAWK—Asylum
- FEEL—George Duke—BASF
- FRESH—Oscar Brown, Jr.—Atlantic
- I CAN HELP (single)—Billy Swan—Monument
- OUT OF THE STORM—Jack Bruce—RSO
- REEL TO REAL—Love—RSO
- 7-TEASE—Donovan—Epic
- SPIDER JIVING—Andy Fairweather Low—A&M

WBAB-FM/LONG ISLAND

- CANTAMOS—Poco—Epic
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra

- IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
- OUT OF THE STORM—Jack Bruce—RSO
- RED—King Crimson—Atlantic
- RED QUEEN TO GRYPHON THREE—Gryphon—Bell
- REEL TO REAL—Love—RSO
- THE BAND KEPT PLAYING—Electric Flag—Atlantic
- TOUCH—Barnaby Bye—Atlantic

WOUR-FM/UTICA

- ESSRA MOHAWK—Asylum
- EVERYTHING YOU KNOW IS WRONG—Firesign Theatre—Col
- PINAFORE DAYS—Stackridge—Sire
- RED QUEEN TO GRYPHON THREE—Gryphon—Bell
- SNEAKING SALLY THROUGH THE ALLEY—Robert Palmer—Island (Import)
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
- SPYGLASS GUEST—Greenslade—Mercury
- THERE'S THE RUB—Wishbone Ash—MCA
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WOWI-FM/NORFOLK, VA.

- BLACK HOLE STAR—Neutrons—UA (Import)
- BLUE JEANS & MOONBEAMS—Capt. Beefheart—Mercury
- BURGLAR—Freddie King—RSO
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- GRINDING STONE—Gary Moore Band—Peter's Intl.
- LUCKY DAY—Jonathan Edwards—Atco
- NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
- OUT OF THE STORM—Jack Bruce—RSO
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WORJ-FM/ORLANDO

- BARRY MANILOW II—Bell
- BLUE JEANS & MOONBEAMS—Capt. Beefheart—Mercury
- CANTAMOS—Poco—Epic
- FURTHERMORE—Shawn Phillips—A&M
- GOODNIGHT VIENNA—Ringo Starr—Apple
- PINAFORE DAYS—Stackridge—Sire
- REFUGEES—Rachel Faro—RCA
- SO . . . WHERE'S THE SHOW?—Jo Jo Gunne—Asylum
- THERE'S THE RUB—Wishbone Ash—MCA
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

WXRT-FM/CHICAGO

- BLUE JEANS & MOONBEAMS—Capt. Beefheart—Mercury
- CANTAMOS—Poco—Epic
- IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- PINAFORE DAYS—Stackridge—Sire
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
- THERE'S THE RUB—Wishbone Ash—MCA

WABX-FM/DETROIT

- ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Atlantic
- ARTISTRY—Deodato—MCA
- CANTAMOS—Poco—Epic
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
- LUCKY DAY—Jonathan Edwards—Atco

- RED—King Crimson—Atlantic
- 7-TEASE—Donovan—Epic
- SUNDAY'S CHILD—John Martyn—Island
- THE BAND KEPT PLAYING—Electric Flag—Atlantic

WMMS-FM/CLEVELAND

- CICERO PARK—Hot Chocolate—Big Tree
- GOODNIGHT VIENNA—Ringo Starr—Apple
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- LUCKY DAY—Jonathan Edwards—Atco
- MOTT THE HOOPLE LIVE—Col
- OUT OF THE STORM—Jack Bruce—RSO
- RED QUEEN TO GRYPHON THREE—Gryphon—Bell
- REEL TO REAL—Love—RSO
- 7-TEASE—Donovan—Epic
- THERE'S THE RUB—Wishbone Ash—MCA

KSHE-FM/ST. LOUIS

- CANTAMOS—Poco—Epic
- CRAZY HORSE—J. D. Blackfoot—Fantasy
- IMPOSSIBLE DREAM—Sensational Alex Harvey Band—Vertigo
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- PINAFORE DAYS—Stackridge—Sire
- RITA JEAN BODINE—20th Century
- THIS IS THE MOODY BLUES—Threshold

KUDL-FM/KANSAS CITY

- BACK ON YOUR 'EADS—If—Capitol
- BORBOLETTA—Santana—Col
- CRIME OF THE CENTURY—Supertramp—A&M
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- ELDORADO—Electric Light Orchestra—UA
- PAPER MONEY—Montrose—WB
- 7-TEASE—Donovan—Epic
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

KBPI-FM/DENVER

- ELDORADO—Electric Light Orchestra—UA
- FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra
- LIKE CHILDREN—Jan Hammer & Jerry Goodman—Nemperor
- RED—King Crimson—Atlantic
- REFUGEES—Rachel Faro—RCA
- SOUVENIRS—Dan Fogelberg—Epic

FM SLEEPER OF THE WEEK



REEL TO REAL
LOVE
RSO

KZEW-FM/DALLAS

- COME ON DOWN TO TEXAS (single)—Calico—UA

- DARK HORSE (single)—George Harrison—Apple
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- HANDSOME DEVILS—Hello People—Dunhill
- HOMELESS BROTHER—Don McLean—UA
- JOHN DAWSON WINTER III—Johnny Winter—Blue Sky
- WHERE WE ALL BELONG—Marshall Tucker Band—Capricorn

KOME-FM/SAN JOSE

- CANTAMOS—Poco—Epic
- DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
- FURTHERMORE—Shawn Phillips—A&M
- GREGG ALLMAN TOUR—Capricorn
- I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
- LUCKY DAY—Jonathan Edwards—Atco
- MOVEABLE FEAST—Fairport Convention—Island
- PINAFORE DAYS—Stackridge—Sire
- REEL TO REAL—Love—RSO
- THE BAND KEPT PLAYING—Electric Flag—Atlantic

KLOS-FM/LOS ANGELES

- PHANTOM OF THE PARADISE (Soundtrack)—A&M
- REMEMBER THE FUTURE—Nektar—Passport
- STORM BRINGER—Deep Purple—WB
- STREETLIFE SERENADE—Billy Joel—Col
- THIRD ANNUAL PIPEDREAM—Atlanta Rhythm Section—Polydor

KSAN-FM/SAN FRANCISCO

- CANTAMOS—Poco—Epic
- FIRE—Ohio Players—Mercury
- GOOD EARTH—Manfred Mann's Earth Band—WB
- STARTING OVER—Raspberries—Capitol

KZEL-FM/EUGENE, ORE.

- ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Atlantic
- CANTAMOS—Poco—Epic
- CICERO PARK—Hot Chocolate—Big Tree
- DARK HORSE (single)—George Harrison—Apple
- FREE FALL—Pat Rebillot—Atlantic
- FURTHERMORE—Shawn Phillips—A&M
- LUCKY DAY—Jonathan Edwards—Atco
- ONLY YOU (single)—Ringo Starr—Apple
- SOMEBODY LOAN ME A DIME—Fenton Robinson—Alligator
- SPIDER JIVING—Andy Fairweather Low—A&M

CHUM-FM/TORONTO

- ALL AROUND US—A Foot In Cold Water—Daffodil
- CANTAMOS—Poco—Epic
- DARK HORSE (single)—George Harrison—Apple
- DO YOUR THING BUT DON'T TOUCH MINE—Goose Creek Symphony—Col
- GOODNIGHT VIENNA—Ringo Starr—Apple
- GREGG ALLMAN TOUR—Capricorn
- RED—King Crimson—Atlantic
- ROCK & ROLL SURVIVORS—Fanny—Casablanca
- SOLAR EXPLORATIONS—Moe Koffman—GRT
- STORM BRINGER—Deep Purple—WB

RECORD WORLD PRESENTS

T H E
W
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O



TRACK
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MCA RECORDS

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a small chapter in the
musical history of
The Who*



Record World Salutes The Who

One of the most overwhelmingly successful groups in the world, The Who stand for the power and meaning of rock music, and, in a larger sense, of popular entertainment. Throughout their ten year career—and they are the only one of the mid-sixties groups to have remained together with the same personnel—The Who have consistently proven themselves as one of a handful of premiere rock attractions, both on record and in concert. Pete Townshend, Roger Daltrey, John Entwistle and Keith Moon have shown their devoted following and, increasingly, the rest of the world too, that it is possible for a rock group to display awesome sonic power while maintaining a humanistic attitude and a sense of humor about it all; that a rock group can mature and improve through the years; and that a rock group can retain an identity while expanding the horizons of the music and broadening the consciousness of countless millions of fans.

In this section you will read many words about The Who—both from the group members themselves and from some of the key people who helped them and were in turn helped by them along the way. It is a tribute to The Who and to the people surrounding them that they can emerge from verbal descriptions as four human beings, alive and vibrant. But in reading these words it must be kept in mind that the real secret of The Who lies in their records and their concerts, for it is there that the four individual members merge to form a unit that is truly greater than the sum of its parts.

Record World, on its own tenth anniversary, is most honored to salute a landmark in contemporary music: the tenth anniversary of the sights, sounds, thoughts and aspirations of four of the most remarkable figures in contemporary music: The Who.



Dear Peter, John, Roger and Keith:

On behalf of everyone at MCA RECORDS, INC., I take great pleasure in extending you our warmest congratulations on The Who's 10th Anniversary.

Looking back at 10 full years of achievement, one is impressed with the extraordinary contributions you have made to contemporary music. These years have been remarkable ones for The Who and, as a result, for the entire music industry.

We all look forward to The Who's next 10 years and wish you continued success.

Sincerely,

A handwritten signature in cursive script that reads "Mike".

J.K. Maitland

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The Who: The First With The Most

By RON ROSS

■ While a hundred overnight sensations spurred America's teen imagination in the wake of The Beatles and Rolling Stones, a more obscure but ultimately more durable quartet was enacting the Mod Dream nightly. British working class dandies inclined to riots and hard, loud rock and roll, The Who were a bit too old and experienced to be mods themselves. But from the first they fused a unique instrumental style with an accessible, aggressive attitude to define rock as it was lived to the hit in 1965. Ten years later, The Who remain the only mid-sixties stars to have survived the decade's rock wars intact.

If the Stones and the Kinks have evolved into the seventies with taste and maturity (notwithstanding personnel changes), only The Who continue to explore virtually the same sonic and conceptual vocabulary which first found its voice in "My Generation." Whether the subject of Pete Townshend's songs is Meher Baba, or the "teenage wasteland," or both, the band's basic attitudinal premise was expressed as long ago as "The Kids Are Alright": "Sometimes, you know I gotta get away." By keeping true to themselves and their fans, The Who have always represented the hard core of pop emotion, while they remained cautiously detached from glamour, glitter, and gaudiness. Their sense of theater, so often acclaimed as exemplary for rock, results from a tension between power and frustration, transcendence and the banal. The drama of The Who won't wash off like make-up, and is actually enhanced by faulty P.A. systems and subsequent temper tantrums. As long as adolescence symbolizes flux, fantasy, and furor, The Who's vision will be universal and valid. Age and time simply have nothing to do with art and/or the bop that just won't stop.

So even if the Stones and Beatles were somehow first and foremost, there has always been something "essential" about The Who. Other groups permitted American top forty radio and the Ed Sullivan Show to give them media status, but The Who stayed home in England until their reputation as the best live rock band ever was assured. Despite long periods of semi-retirement throughout their career, when Townshend, Roger Daltrey, John Entwistle, and Keith Moon take a

stage, they are nothing if not immediate. A Who performance begins on an energy level most bands haven't reached by their encore, and by virtue of stamina and a consciousness of their own ability, The Who in the course of a couple of hours consistently reach planes of improvisation only hinted at by others. Where the Stones and Beatles were tight and ever so self-conscious, The Who drove each other to a level of unrestrained release that soared in every direction for "miles and miles and miles and miles."

But if The Who were reliably exciting, they were also impulsively unpredictable. Townshend's destructive finales gave The Who a means to stop the unstoppable, to conclude the never ending, to smash in an orgasmic instant of egocentric willfulness what had taken them hours of teamwork to build up. An expensive and completely convincing device, Townshend's tendency to slash his own vocal chords (as it were) became a trademark for The Who's commitment to straightforward, frequently violent, change. And like any great sociopolitical confederacy, The Who's strength has been to change while remaining quintessentially the same.

There have always been bands,

many of them fine as far as they went, that have hit upon one element or another of The Who's style and image, turning it into temporary stardom. As English rock audiences came to recognize the significance of The Who as *their* band in the mid-sixties, there developed a succession of groups who attempted to emulate The Who's stuttering self-possession and to recreate it years after motorbikes and Union Jack jackets were no longer The Thing in themselves. The best of the bands that modeled themselves after The Who's mod mannerisms were the original Small Faces. The Faces' diminutive dapperness was set against the raving, feedback intensity of Steve Marriot's demands for "All or Nothing" as he insisted "What'cha Gonna Do About It?" The Faces' audience was somewhat younger and perhaps more superficial than The Who's, but at a time when The Who were becoming a pop institution for all their trendiness, the Faces made the mod ideal of the preened punk live and breathe all over Britain.

In years to come, even as flower power was inspiring would-be Donovans, young rockers who would make an immediate impression on the teenage, singles-oriented market looked to

The Who as their mentors for arrangement, material, and image. Marc Bolan's first band, John's Children, whose single was banned on the BBC, blended non-stop drums and screaming lead guitar with eccentrically stylized vocals to reassure late sixties ravers that, despite superstars and sitars, there was still a group that wished only to speak to them and them alone. The Move's first hits exploited heavily The Who's example of character bass and operatic vocals, while the Move switched their look every other week to inspire artificially what had come so naturally to Roger and Pete in '65. Of course, the Faces, the Move, John's Children, and The Who themselves had American rock legends like Eddie Cochran and Gene Vincent as much admired forerunners, but it was The Who that made a Marquis Club Tuesday night seem far more compelling than a Jerry Lee Lewis picture sleeve. While The Beatles achieved international respect with their M.B.E.s, it remained a minor miracle that The Who could still make their point by simply and effectively blowing audiences out of their seats. The Who weren't a band that vindicated teens to their mums and dads; they were a sound that prompted dancing rather than tear-streaked shrieks.

Sheer instrumental power was as much a key to The Who's impact as the directness of their image. John Entwistle, whose dextrous bass lines have helped to steady The Who even as they urged the band forward, is clear on The Who's musical primacy. "We were the first band to use large amounts of equipment," he asserts. "We decided to be loud, to have a lot of impact, and to do that we had to have four times as much equipment as anybody else. With only two melodic instruments, my bass and Pete's guitar, we really had to fill the sound out. So I devised a way of playing with a very trebly sound, as if my bass were a rhythm guitar. To get this effect, I half pluck and half tap the strings. This gets more notes in without blurring. So when Pete was doing chord work, I could get in a melodic line from the bass side.

"But to do this, we needed one hundred-watt amplifiers with four cabinets each," said Entwistle,



The Who: From left, Peter Townshend, John Entwistle, Keith Moon, Roger Daltrey

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The Who as a Whole:

Greater Than The Sum Of Its Parts

By JOHN SWENSON

■ Anyone who has paid more than casual attention to The Who will tell you it's no accident that their tenth anniversary came shortly after the release of "Quadrophenia" (1973), an album that encapsulates their history. "This music is dedicated to the kids of Goldhawk Road, Carpenders Park, Forest Hill, Stevenage New Town and to all the people we played to at the Marquee and Brighton Aquarium in the summer of '65," Pete Townshend wrote on the back cover of the album. But not only to them—more than any group in rock's brief, tumultuous history, The Who has shown a deep rooted commitment to youth, a theme that somehow became a preoccupation for Townshend. The mods were the cultural force that spawned The Who, but the passage of time has turned them into a metaphor for the teen-aged audiences that have followed the group through a decade.

Three of them met in high school. John Entwistle and Pete Townshend played together in a Dixieland jazz band, Entwistle on trumpet and Townshend on banjo. Roger Daltrey was one of the school's notorious rough-necks, and his band was the most popular. Eventually John, then Pete joined up with him, and Roger began to concentrate on vocals (he'd been a guitarist up until that time).

They played at local pubs doing top 40 numbers as the Detours, built up an image and a following (they wore matching red jackets on stage), then switched their name to The Who, adopting a more scruffy stage demeanor and playing old blues material. Their first real manager, a doorknob maker named Helmut Gordon, arranged for a recording audition with Philips records, but the company had problems with the group's drummer.

They threw out the drummer and started using session musicians. Then one night at a club, Keith Moon stepped onto the stage and challenged the group to play with him. In the process, he destroyed the other drummer's kit and was hired on the spot. From there, a former Andrew Loog Oldham associate who'd

been involved in the early image shaping of the Rolling Stones, Peter Meaden, convinced the group to adopt a mod image by calling themselves the High Numbers, a mod cliché, and playing a lot of Tamla-Motown material. He succeeded in convincing Townshend, who was fascinated by the mod aesthetic, that this was the way to build a solid following. They recorded one single as the High Numbers—"I'm the Face" b/w "Zoot Suit"—which died quietly at the same time that the group was beginning to establish themselves as the hottest new rock band in London. One of the best known Wardour street discotheques, The Marquee, gave them a trial gig on their slowest night, Tuesday. Before long the group, which by this time had gone back to The Who, started to pack the club regularly.

Probably the most important thing Meaden did was introduce them to Kit Lambert, a film producer who became sidetracked by rock 'n roll after becoming involved with The Who. Lambert was instrumental in helping to mold their early recording sound and giving Townshend direction as a songwriter. He suggested that Pete write his demos on the tape recorder, a technique that Townshend eventually became widely acknowledged for, and suggested improvements after Pete recorded them. Townshend tells how Lambert influenced the creation of his first anthem, "My Generation":

"In those days what used to happen is I'd knock out a few demos and Kit would come and listen to them and say that's good or that's terrible and he would go on to explain why. What happened in the case of 'My Generation,' which is a good example, is that the song originally started out as a talking blues spoof, which is why it says 'talking about my generation.' Presumably that's why Kit Lambert didn't like it. Then Kit came and talked me into making it a bit more lively. The next one was the same pattern with an on beat, much heavier, and it was at that point that I brought in the stutter, which was partly a gag. On the last demo I did I left it off and Kit then referred back to the second demo and said 'that was

really good, keep that in.' But in this demo I'd put no key changes, so Kit wanted another one after that, before the group actually heard it, with a key change. I made the tempo far more throbbing, a couple of key changes, and that one he really liked and I think by that time he felt he'd got what he wanted."

Their first three singles as The Who—"Can't Explain," "Anyway, Anyhow, Anywhere" and "My Generation"—became instant hits in England. By the time their first album came out they were still playing lots of r&b material but a definite style had developed which was fast propelling them to the forefront of the British pop scene. The kineticism of their live shows had tremendous impact. They played louder than any band previously—since Daltrey's sole musical role was as vocalist, instrumentally they were the first power trio. They wore loud, flashy outfits, and injected large measures of acrobatics into their act—Moon flailing away madly at his kit, Daltrey whirling the microphone in huge, arcing circles, then catching it just in time to sing his lines, Townshend leaping high into the air, coaxing feedback roars and snorts from his amplifier, and finally smashing his guitar to bits at the end of the show.

But unlike many of their contemporaries, The Who had an incredibly hard time making themselves heard in the U.S. at first. It took a novelty song called "Happy Jack" and a campaign by one of New York's most influential disc jockeys, Murray the K, to get the group an American

foothold. The first time they appeared in the States was on Murray's 1967 Easter Show at the Paramount, a gig which created an indelible impression on New York's hard core rock 'n rollers, who've faithfully followed them right up through last Summer's week of concerts at Madison Square Garden. Shortly after, The Who played the Monterey Pop Festival—their explosive set there helped them establish a grassroots west coast audience.

Their second album featured a prototype of the rock opera form that would eventually become their claim to fame. "A Quick One While He's Away" was actually six separate songs spliced together into what was called a mini-opera—again credit must go to Lambert for suggesting the idea to Townshend. Though each member had at least one song on that album, Townshend had already established himself as the group's songwriting identity. John Entwistle's cameos, "Boris the Spider" and "Whiskey Man," foreshadowed his later triumph, "Heaven and Hell," and pointed out a balance to Townshend's vision if they wanted to exploit it.

But the group was too busy playing to develop their album concepts as fully as they'd have liked. No English group toured as much as The Who in the late '60s, playing the Fillmores twice a year, staying on the road because that's where they made the most sense, and gradually undermining the Rolling Stones' once unchallenged position as the best live rock band.

Still, their albums continued to be brilliant. "The Who Sell Out," patterned ironically after the Radio London AM format, was the most successful concept album of its time and featured the memorable single "I Can See For Miles." A second mini-opera called "Rael" ended the album, then later turned up as a section of the "Underture" in the larger work.

It was around this time that Townshend, feeling pigeon-holed by his auto-destructive image, announced he would no longer smash his guitar at the end of each set. "I don't want to look like James Brown any more," he

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Record World would like to thank the following people (among many others) for their special help in contributing their time and talents to this issue: Peter Rudge, Rick Frio, George Osaki (who acted as design consultant), Bob Siner, Joan Bullard, Ronnie Lippin, Gail Sparling, Mike Gormley, Linda Stellman, Carol Strauss and everyone at MCA Records in the field and at home. In addition, special credit goes to Record World British correspondent Ron McCreight, who did all the interviews in this section emanating from London.





DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Pete Townshend: Tracing The Trail To The Top

■ "So far, since starting with The Who, he has smashed fourteen guitars." That casualty count was compiled for Pete Townshend's biographical bit on the back jacket of "The Who Sings My Generation" lp. The liner notes further described the band's leading writer at the time as perhaps "the world's most original guitarist . . . not content with spreading both arms out and doing a 'birdman' with the guitar droning away, he also smashes the guitar, neck first, into his microphone speakers to wring out every possible sound he can get." After ten years, those possibilities still seem endless. Townshend spoke to Record World in London about both the past and future goals of his personal life and the collective concerns of a "one decade down and infinity to go" band.



Photo: Raeanne Rubinstein

Pete Townshend

Record World: From ten years of successful records, what would you select as your most satisfying piece of work?

Pete Townshend: That's a very difficult question. Along the line, everything has satisfied me in one way or another, even if it's been jokey stuff. We put out a joke record called "Dogs" which wasn't very successful but I found it very satisfying.

RW: But for you as a composer . . .

Townshend: Again it's difficult because sometimes I write impulsively and just come up with something not knowing where it's come from—it's like a bit of a surprise to me; and other times I'll write to a brief. For example, the basic idea of "Tommy" just came to me out of thin air but once I'd got that, the rest of it was written almost to a brief, as though I was writing commercials or something. I think the most satisfying thing overall has been "Quadrophenia" as a piece, because I saw that through from the beginning—the writing, I controlled all that, I did all the recording and the mixing, and looked after the cover. As a creative thing it was the most satisfying. In a funny sort of way, it was the most worrying as well. It felt a bit greedy doing it all that way but it was obviously the most satisfying.

RW: Going back to the beginning when you used a fair amount of outside material, what inspired you to start composing for The Who?

Townshend: Well it's a short, neat story. We were trying to get a recording contract playing rhythm and blues, not necessarily the kind of stuff that was represented on our first album. We used to play lots of Tamla-Motown, and r&b like Jimmy Reed and John Lee Hooker, material like that, just anything that was good on the stage. We went for our first recording audition, which I think was at Abbey Road in fact. This was for EMI—John Burgess who was head of a&r or something—and he said well listen, you're a great group and we'd love to take you on, but since The Beatles have become a success, we're only taking on groups that can write their own material. We went away very disheartened because we thought, well, if we're a great group why don't they just take us on?

So they looked around for somebody to write and I having written one or two songs before, which the group had done on stage (just silly little things), they just said in desperation well why don't you have a go? So I had a go and came up with "I Can't Explain." The EMI audition was after the first High Numbers single. On that recording Pete Meadon, who was our manager at that time, just pinched a couple of r&b tracks, lifted the music, and put a swinging lyric on top of it—that was a very common thing in those days. The old method of working I think was what John Burgess and a&r men like that in companies were trying to get away from—to try and pull some originality out of the English acts.

RW: When The Who started, did you ever envisage that you would enjoy the kind of success that you have achieved?

Townshend: I don't know, it's hard to say because when you're a snotty-nosed little kid you suffer from two things. One is an inferiority

complex and the other is an excessive fantasy. So my inferior side said I was never going to get anywhere or do anything, but in dreamland I always imagined that The Who were going to be the biggest group in the world. It was a bit daunting at one time, about three years into our career, the sheer number of groups there were. I thought, Christ Almighty, we're never ever going to get our head above this lot and it was quite remarkable when we first went to America—people were talking about The Who being the number 3 group in England which just wasn't true. There were The Beatles, The Stones, The Kinks were an enormous force then, as a writing force as well, and a lot of my early writing was influenced directly from Ray Davies who had a four year start on The Who. I can't remember all their names but there were loads of bands around then who were all very very good. They've just fallen by the wayside leaving The Who there.

RW: Who else do you admire musically?

Townshend: Just millions of people.

RW: Let's put it this way, is there another guitar player you admire?

Townshend: I like Eric Clapton. I know it's a bit of a cliché to say that, but I just like the way he plays. I admire a lot of guitar players but I don't think any I know are as balanced as Eric is. He embodies the whole fierce Freddie King type blues style—or B.B. King, the King lot blues style. But he's also got that Flamenco type English guitar thing which I suppose comes from people like The Kinks and The Stones. He's just right in between. There's all kinds of other people: Joe Walsh for example, as a guitar player, knocks me out, and Stevie Wonder's records I like a lot from the point of view of production. But I like all kinds of music; I like stuff ranging from Duke Ellington right the way through to Purcell string quartets. It's very hard to pin down. I've got about 80 records that I like to listen to, which isn't very many, but they cover a pretty wide field.

"I think the most satisfying thing overall has been 'Quadrophenia' as a piece, because I saw that through from the beginning—the writing, I controlled all that, I did all the recording and the mixing, and looked after the cover."

RW: Would you say that those 80 records are a great influence over what you write?

Townshend: Absolutely. That Purcell string quartet I was talking about: there was one song on it called "Theme Upon One Note," or "Symphony Upon One Note," although it's not a symphony, just a small piece. Purcell was an English composer. It was a gimmick in those days, a little curiosity for the courtiers to laugh at and giggle over—"Listen to the viola player, he only plays one note throughout the whole song"—and the viola plays one note and the other three build up these strange chord textures behind and it shifts around this one note. When I first heard that it sent me into a kind of dream, almost, and I started to realize that the drone of one note going through was a big part of all kinds of music that I liked. It's a big part of blues music, it's a big part of country and western banjo—there's always one note clunking away all the way through—and it's a big part of Indian music. It's also the root connection between the famous three chords of rock. A lot of my music does have this drone running through it. The chord structure in "I'm A Boy" and the opening chords in "Pinball Wizard" were directly influenced by that piece of music by Purcell, which I'm sure a lot of our fans will flinch at.

RW: What was your involvement with Eric Clapton and how did it come about?

Townshend: Well our road manager, Bob Pridden, who's now working with him doing some sound work, lived near him in Surrey, and his wife was a friend of Eric's girlfriend, and Eric has since announced the horrible truth which was that he was a drug

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THE WHO

in the forthcoming
KEN RUSSELL
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MCA Executives Salute The Who

The Who: Spokesmen for a Generation

By J.K. MAITLAND

(J.K. Maitland is president of MCA Records Inc.)

■ LOS ANGELES—The Who is one of the most important rock groups in history. Although much of the sheer insanity that surrounded early Who concert appearances has died down, the excitement still remains and it is coupled with something almost unheard of in the rock industry, and that is respect. Respect for a group that has stayed together for 10 years and that will continue to play together for many years, respect for their music and for their intelligent lyrics, and finally, respect for a group that revolutionized rock and roll.

The Who broke out of the confines of rock and their music was played in places as varied as the Metropolitan Opera House in New York and the Forum in Los Angeles. The Who is one group that will continue to play a major role in the development of rock music.

Although The Who came to America with many other English groups at the time of the so-called "British invasion" in the '60s, they took a few years to catch on. But once The Who's music had taken hold, they became one of the most acclaimed rock groups in the world.

The Who's image has always been different from other groups. The Beatles may have had shockingly long hair, but The Who literally rebelled on stage, in performance. In addition to their unusual, flashy clothing, The Who's theatrics included the total destruction of their instruments, and their sheer power and flamboyance set them apart. Who performances are charged with energy that reaches from the stage to every member of the audience. Roger Daltrey throws his microphone into the air; Keith Moon's arms and legs seem to fly in all directions at once; Peter Townshend leaps and slides across the stage; only John Entwistle (appropriately nicknamed the Ox) remains still.

But it is not only The Who's exceptional in-concert performance that separates them from other rock groups. For 10 years The Who have been spokesmen for their generation. Early Who classics reveal the attitudes and frustrations of adolescence. Per-



J. K. Maitland

haps that is one of the most important contributions this group has made. Their songs (especially "My Generation") became anthems for youth.

This was also the group that discovered that rock is more than just a series of songs. They developed concepts and ideas. One result of their perception was the brilliant rock opera, "Tommy." A work of extraordinary depth, "Tommy" expresses the frustrations of a generation. Musically, "Tommy" is rock in classic opera form, complete with repetition of themes, counterthemes and variations, all of which expand on a sound story line. Many people equate "Tommy" with The Who but in reality, "Tommy" is just part of The Who genius.

The Who's second rock opera, "Quadrophenia," is even more

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Long Live Rock and The Who

By LOU COOK

(Lou Cook is MCA Records' vice president/administration.)

■ LOS ANGELES — When The Who first signed with Decca back in 1964 (Decca has now been incorporated with Kapp and Uni into MCA Records, Inc.), many thought that this was just another British rock group joining the invasion of what had been an all-American music market. The Beatles, the Rolling Stones, Herman's Hermits and now another—The Who. But from the beginning there was something different about The Who that distinguished them from all other groups. At the time of The Who's 10th anniversary, it is clear that this difference still exists and separates The Who from all other rock groups.

The Who come from what is

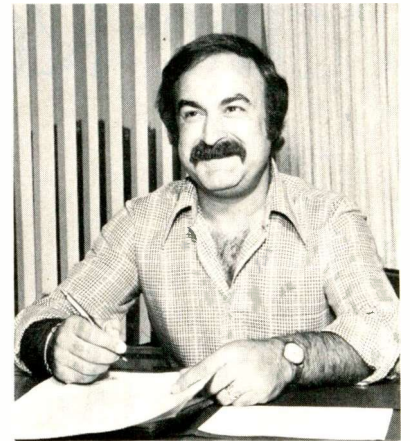
They Came, They Sang, They Conquered

By RICK FRIO

(Rick Frio is vice president/marketing, for MCA Records Inc.)

■ LOS ANGELES — Starting with their first single, "I Can't Explain," and going right through to their new lp, "Odds and Sods," The Who is one group whose popularity grows with each new release. While attracting new fans, The Who somehow has managed to keep all the old ones. At the time of their 10th anniversary, The Who is going strong.

Each member of the group is an exceptional performer. Keith Moon is one of the best drummers in the industry and he's currently at work on his first album. Roger Daltrey, lead singer for The Who, showed another side of his talents on his own lp, "Daltrey," an album of moody ballads. John Entwistle, who worked with Peter Townshend on many of The Who's greatest works, has no fewer than three albums in release, and not only has he proved that he's an outstanding composer and writer in his own right, he plays keyboard, flugelhorn, trumpet, trombone and sings as well as he plays the bass. Peter Townshend, the source of most of The Who's songs, has also emerged as an extraordinary musician. On his album, the credits read, "all instruments, vocals, recording, engineering, mixing, synthesizers and producing, in one gynomouse ego trip, by Peter Townshend." It could



Rick Frio

be that the genius and success of The Who rests with the fact that every member of the group is an outstanding musician in his own right. But there is something about the group, playing together, that makes them even more exceptional.

Who fans have a certain brand of loyalty that is hard to find in what is usually a fickle audience. The hard core group consists of those who first heard The Who when their early Decca albums (Decca is now incorporated, with Kapp and Uni, into MCA Records, Inc.) were released. "The Who Sings My Generation," "Happy Jack," "The Who Sell Out" and "Magic Bus" were the first Who lp releases. The people who bought these records in the 1960s are now in their early 30's and even after 10 years they've remained Who fans.

'Who Fever'

This core of Who enthusiasts was joined in 1969 by thousands of people who caught "Who fever" from "Tommy." Peter Townshend, with John Entwistle, worked on "Tommy" for years and when it was released the New York Times called it "The most important work that anyone has yet done in rock." The statement was reflected in record-breaking sales; in a single week shortly after its release, "Tommy" racked up no less than \$1 million in sales. This rock opera moved out of the rock and roll market and was welcomed into the homes of classical opera fans. It was performed live by The Who in Detroit's Grande Ballroom as well as New York's Metropolitan Opera House. It was used as the basis of a very successful modern ballet and, most recently, was

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Lou Cook

known as the "mod" influence in England. Different from American hippies who came from middle and upper class families, mods were from the British working class. Unlike hippies, mods couldn't afford to "drop out" because they'd starve if they tried. Mods were aggressive and angry others. One of their earliest hits,

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Stage Presence Plays a Prime Part In The Who's Path to Prominence

By JOHNNY MUSSO

(Johnny Musso is MCA vice president/a&r.)

■ LOS ANGELES—More than any other rock group, The Who has been responsible for many changes, not only in the rock and roll industry, but in opera and dance as well. And they're now working on revolutionizing film and television. An exceptionally talented group, Peter Townshend, John Entwistle, Roger Daltrey and Keith Moon have not only added countless songs to the library of rock classics, they have forced changes in the entire entertainment industry.

With "Tommy," The Who created not only a "concept album," they created a true rock opera in classical form. It is a complete work with a plot, musical themes and counterthemes. The album found its way into the homes of the most conservative opera lovers as well as the homes of rock and roll fans. The London Symphony Orchestra and Chamber Choir recorded their own version of "Tommy" with The Who, Ringo Starr, Richard Harris, Maggie Bell, Richie Havens and others adding their own touches.

In addition to the countless musical versions of "Tommy," the rock opera was used as the basis for one of the most exciting modern ballets of recent years. The Montreal-based Les Grands Ballets Canadiens performed



Johnny Musso

"Tommy," dancing to the original album tape. Choreographed by Fernand Nault, this stage version combined ballet with cinema-scope projections by the Quebec Film Bureau.

From the start, The Who were always concerned with image. Peter Townshend, the brilliant writer for The Who, once explained, "The stage is a sacred place. It's not where the audience belongs, not where we need help in the form of friendly policemen or friendly militants. The action is in the audience but the stage is sacred."

The awareness of on-stage presence is probably part of what makes Who concerts instant sell-outs. In addition to superior music, the audience knows there will be a complete visual show. Keith Moon throws his drumsticks

into the air, and literally destroys his drum kit. Roger Daltrey whirls his microphone above his head and dances as he sings. Peter Townshend leaps across the stage playing in his "windmill" fashion and, more often than not, totally destroying his guitar by the end of the concert. In contrast, John Entwistle is relatively motionless and his presence on stage is noted precisely because of this. It is only natural that a group so aware of the impact of visuals would turn to film to express themselves.

The most recent development with "Tommy" is the making of Ken Russell's film version for the Robert Stigwood Organisation. Actors include Roger Daltrey, Keith Moon, Peter Townshend, John Entwistle, Elton John, Eric Clapton, Tina Turner, Oliver Reed and Ann-Margret. The entire production is conceived of as a visual production of a musical experience and it will doubtless expand the concept of film and its combination with music.

And in the field of television, a version of "Quadrophenia," The Who's second rock opera, is in the works.

It is clear that The Who is much more than a rock group. Many people recognized Who musical genius years ago, but now The Who seems to be living their song, "See Me, Feel Me . . ." and we are lucky to have the opportunity to do just that.

J. K. Maitland

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impressive. If "Tommy" expressed the feelings of rebellion, then "Quadrophenia" is an investigation into that rebellion. "Quadrophenia" is a timeless story about adolescence. The hero is in danger of growing up.

Through the years, the members of The Who have been maturing as individuals. In addition to working together, Peter Townshend, Roger Daltrey and John Entwistle have each recorded solo albums, and the content of these records often surprises Who fans. There is a wide variety of styles revealed by each Who member as each one expresses himself. And Keith Moon is currently working on his first album. Another recent development in Who history is the filming by Ken Russell of "Tommy." Elton John, Eric Clapton and Tina Turner, as well as the members of The Who, appear in the motion picture.

As each member of The Who works individually, an inevitable question is whether this means the end of the group. When asked about it, Pete, Roger, John and Keith all reply that their first interest has been, and will continue to be The Who.

Now that we are celebrating The Who's 10th anniversary, and with it, the release of the group's 10th album, "Odds and Sods," it is appropriate not only to look back at past Who achievements, but to look ahead as well and to feel certain that we have much to look forward to from The Who.

Rick Frio

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turned into a film by Ken Russell. The album is still a top seller. Since its release over 2,000,000 units have been sold and it is truly a classic in its own time.

The Who's popularity did not end with "Tommy." In fact, many people feel that the albums that followed are the group's best recordings. "Live At Leeds" captures the fury of a Who performance without the confines of a studio, and those who have had the opportunity of seeing The Who in person claim this is the "real" Who. "Who's Next," The Who's first studio album after "Tommy," contains "Won't Get Fooled Again," "Baba O'Riley," "Bargain" and "Getting In Tune,"

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Detroit is The Who's 'Home Away from Home'

By PETE GIDION

(Pete Gidion heads up MCA national singles promotion.)

■ LOS ANGELES—As MCA Records, Inc. celebrates The Who's 10th anniversary this November, many of us who were involved in the British rock group's early days are thinking back to 1965 when The Who first broke into the American market. The mid-sixties were the days of the British rock invasion, but The Who was something really special.

I was working in Detroit as promotion manager for Decca (now incorporated with Kapp and Uni into MCA Records, Inc.) and I had been told that The Who had signed with the label

late in 1964. I remember getting The Who's first record, "I Can't Explain," a few months later. The record was different from anything I had ever worked with, it was really new and exciting. I went to Flint, Michigan to radio station WTRX and Larry Morrow (music director) and George Brewer (program director) reacted to The Who with the same excitement I had felt. Morrow and Brewer were responsible for putting "I Can't Explain" on the air for the first time. The response was nothing short of fantastic. Every time they played "I Can't Explain," people called in to get more information on the record and The Who and to request that the song be played

again. WKNR at that time was the number one station in Detroit and when they put the song on the air, it went immediately to the number one spot. From that time on, there was something very special about Detroit, Michigan and The Who. Roger Daltrey said the last time he was there (1973), "If we ever had a home away from home in the U.S.A., it's Detroit."

Ann Arbor

The Who's first American appearance was in Ann Arbor, and then they played in Flint and Detroit. Every time they performed their appeal grew and their audiences got bigger. It is impossible to pinpoint why The Who were so

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A Decade Of

THE DETOURS 1 1963

JOHN ENTWISTLE
(bass)

ROGER DALTRY
(lead guitar)

PETER TOWNSHEND
(rhythm guitar)

COLIN DAWSON
(vocals)

DOUG SANDEN
(drums)

John Entwistle recalls the Detours as a group without a clearly defined musical direction: "Roger was on lead and we had to get rid of the rhythm guitarist because he only knew three chords. I got Pete to join the group because he was impressed with our two Vox amplifiers. We'd open with a few guitar numbers, then Pete would play one finger organ and then I'd change to trumpet and we'd do a couple of dixieland things with Roger on trombone."

THE DETOURS 2

JOHN ENTWISTLE
(bass)

ROGER DALTRY
(vocals)

PETER TOWNSHEND
(guitar)

DOUG SANDEN
(drums)

"When the Beatles came along, Roger switched to singer because our other singer left. That's because he and Roger were always fighting. We played a lot of Beatles stuff until Peter went to art school and discovered John Lee Hooker and r&b."

THE WHO 1 1964

JOHN ENTWISTLE
(bass)

ROGER DALTRY
(vocals)

PETER TOWNSHEND
(guitar)

DOUG SANDEN
(drums)

"We changed our name to The Who and went through this big Johnny Kidd and the Pirates scene," says Daltrey. "We were copying everyone. Doug Sanden was still our drummer. He was ten times better than any of us but he didn't get any better and eventually we overtook him."

THE HIGH NUMBERS 1964

JOHN ENTWISTLE
(bass)

ROGER DALTRY
(vocals)

PETER TOWNSHEND
(guitar)

KEITH MOON
(drums)

Entwistle: "We knew we wouldn't get anywhere with r&b when groups like the Yardbirds and the Downliners Sect got a hold of it, so we changed to Tamla/Motown. We met Pete Meadon and Helmut Gordon, a manager who was also a Jewish doorknob manufacturer. Meadon changed our name to the High Numbers. Gordon, who fancied himself as another Brian Epstein, decided that Sanden was wrong for the image because he was 31 and we were all kids, so we kicked Sanden out. The first time we met Keith, he staggered up to the bandstand at the Oldfield Hotel in Greenford one night pissed out of his head. He started playing drums—broke our drummer's bass drum pedal which he had for 20 years. Keith was playing in a group called The Beachcombers who did Beach Boys stuff. It wasn't until Keith joined that we started developing the 'Who' style."

SINGLE: I'm The Face/Zoot Suit (English Fontana TF 480)

The High Numbers were probably the most popular of the local groups at the time. Their electrifying stage act climaxed when Townshend would break his guitar on the ceiling of the club. It was the frantic atmosphere of the Railway Tavern that attracted film directors Kit Lambert and Chris Stamp. "The excitement I felt wasn't only from the group. I really couldn't get near enough to see them. It was from the people blocking my way," Stamp told The Observer when asked to describe his first High Numbers concert.

THE WHO 2 1964

JOHN ENTWISTLE
(bass)

ROGER DALTRY
(vocals)

PETER TOWNSHEND
(guitar)

KEITH MOON
(drums)

"The High Numbers was a nothing name," Stamp explained. "The Who seemed perfect for them. It was impersonal. It couldn't be dated and it was an invitation to corniness and we were in a corny world. It was a gimmick name and people had to go through the boring ritual of question and answer: 'Who?—The Who!'"

The Who

compiled by BARRY TAYLOR
(reprinted from GOOD TIMES)

- 1965** **SINGLES:** Can't Explain/Bald Headed Woman, Anyway Anyhow Anywhere/Anytime You Want Me (A) Daddy Rolling Stone (E) My Generation/Shout and Shimmy (E) "Pete was the big feedback merchant," says Daltrey. "An electric guitar is really a guitar and a microphone. Pete used the microphone part instead of the fretboard. He wasn't interested in the technical qualities—he'd use it in a completely different way than Beck or Hendrix. He'd just BANG IT." The early recordings, produced by Shel Talmy, usually also included Nicky Hopkins on keyboards.
ALBUM: THE WHO SINGS MY GENERATION—Even without I'm A Man or the guitar solo in The Kids Are Alright, the album was a pioneer in its field when released in this country, containing a combination of Townshend originals and James Brown numbers.
- 1966** **SINGLES:** The Kids Are Alright, A Legal Matter, Substitute/Waltz For A Pig, I'm A Boy, Happy Jack/I've Been Away (E)
EP: READY, STEADY, WHO (E): Batman, Bucket T, Barbara Ann, Disguises, Circles
ALBUM: HAPPY JACK—Titled A QUICK ONE in England, Heatwave replaces Happy Jack
- 1967** **SINGLES:** Pictures Of Lily, The Last Time/Under My Thumb (E), I Can See For Miles.
ALBUM: THE WHO SELL OUT—Generally considered the first concept album in rock. SELL OUT boasts a Radio London format combining music with both formal commercials and comedy vignettes. The Who's first U.S. tour includes stops at the Monterey Pop Festival, and in N.Y. at Murray the K's Easter Show playing under Mitch Ryder and the Detroit Wheels.
- 1968** **SINGLES:** Call Me Lightning, Magic Bus, Dogs (E)
ALBUMS: DIRECT HITS (E), ON TOUR/MAGIC BUS (A)—Impatient for Townshend's opera, The Who's respective record labels release albums composed of old singles and their B-sides.
"We've been thinking about doing an opera," Townshend told Rolling Stone. "I hope it's going to be called DEAF, DUMB, AND BLIND BOY. The D, D, & B boy is going to be played by The Who, the musical entity. It's a pretty far out thing, actually, but it's very, very endearing to me."
- 1969** **SINGLE:** Pinball Wizard/Dogs Pt. 2
ALBUM: TOMMY—As the first acknowledged rock opera, TOMMY immediately became their best friend and their worst enemy—bringing the group into national prominence, playing before larger audiences than ever before, but at the same time having to fight off undesirable labels.
- 1970** **SINGLES:** The Seeker/Here For More, Summertime Blues/Heaven and Hell, See Me, Feel Me, Overture From Tommy
ALBUM: LIVE AT LEEDS—Still unable to shake off the TOMMY stigma, they continue to play it after the announced final performance at the Metropolitan Opera House on June 7. The live album is released to alleviate some of the pressure and remind the audience that the group has always been foremost a rock and roll band.
- 1971** **SINGLES:** Won't Get Fooled Again/I Don't Even Know Myself, Let's See Action/When I Was A Boy (E)
ALBUMS: WHO'S NEXT, MEATY BEATY BIG AND BOUNCY—Townshend talks positively about the LIFEHOUSE movie and album tentatively titled BOBBY. The project is shrouded in secrecy but Townshend explains it as a "futuristic fantasy, a bit of science fiction. It takes place in about 20 years when everyone has been boarded up inside their homes and put in special garments called 'experience suits' through which the government feeds them programs to keep them entertained." Universal Pictures put up a million dollars for film rights, but Townshend later calls the whole thing "impractical." The double album soundtrack is edited down and called WHO'S NEXT which is considered by many as the finest album of the year.
- 1972** **SINGLES:** Behind Blue Eyes, Join Together/Baby Don't Do It, Relay/Wasp Man
In between solo ventures, another album is recorded but never released, as Townshend claims that it is too similar to WHO'S NEXT. Meanwhile, he hints that another rock opera may be forthcoming if the idea is ever sorted out. The orchestrated TOMMY with Townshend, Daltrey and Entwistle taking part is released in time for Christmas.
- 1973** **SINGLES:** 5:15 (E), Love Reign O'er Me/Water (A), The Real Me.
ALBUM: QUADROPHENIA—After a two year hiatus, the group returns to the U.S. for a short tour. Upon their return home, they enlist Ken Russell to start production on the TOMMY movie.
- 1974** **ALBUM:** ODDS AND SODS—The Who return to N.Y. in June for a four day stand at Madison Sq. Garden.
PRESS RELEASE: British rock group, The Who announced their only U.S. appearance this year at Madison Sq. Garden for one week, June 10, 11, 13, and 14 and within 15 hours of the first public notice, 3 of the 4 shows sold out. The three shows were sold out through one 60-second radio advertisement which was broadcast at 10:30 p.m. Sunday night at the end of a special 90-minute edition of the King Biscuit Flower Hour featuring The Who. Joe Cohen, MSG executive, noted that the extremely heavy demand for tickets has been constant since they went on sale at 12:30 a.m. "This intensity is unprecedented," he said. "We could have sold tickets in the middle of the East River and kids would have swam or rowed out to get them."



The Who's Third Generation

By MARTIN CERF
and GREG SHAW

■ As most in the industry are aware, MCA is well-known for its long term artist associations: Brenda Lee-17 years, Rick Nelson-11 years, Elton John-5 years, Conway Twitty-15 years and 5 years for Olivia Newton-John. And November, 1974 marks the celebration of ten incredibly successful years for The Who in association with MCA Records. (From 1964-1972 the act appeared on MCA's Decca label.)

The Early Days

While November, 1964 was the year it all began in the States for The Who, The Who's real first chapter dates back as early as 1962. Back in 1962 Pete Townshend, Roger Daltrey and John Entwistle were playing together in a band called the Detours, which also included Colin Dawson and Doug Sanden doing Cliff Richard, the Shadows, the pop music of the times. By 1964 they were called the High Numbers with a record called "I'm The Face," full of references to fashionable discotheques, aimed at the "mod" audience. They were already among the most popular groups with the Shepherd's Bush Mods, playing strictly r&b, when Kit Lambert and Chris Stamp found them and signed them to an exclusive management contract. Lambert recalls seeing them the first time and being impressed, not so much by their music as by the intensity of their audience, moving frantically in a small West End discotheque.

Lambert and Stamp initiated a crash image program for the group, starting with their name. The High Numbers had been pushed on them by a former manager, and now they reverted to a name they'd wanted before: The Who. It was perfect for them, catchy and opaque. With it came new clothes, custom tailored by Carnaby St. to the tune of \$500 a week, careful bi-weekly haircuts, and endless photo sessions and publicity releases. Then came "I Can't Explain," an instant hit on the pirate stations, followed by a sixteen-week booking Tuesday nights at the Marquee Club.

At this point, not much more would have happened had The Who been any of the countless other bands around. Fortunately for us, they turned out to be a

very exceptional group of musicians indeed. By the early part of 1965 the Mod movement was well established and already becoming a bit stale to some. The Who sparked new life into it, and gave it a substance it had never known before by creating a style of music that was Mod, just as motorbikes and Carnaby St. were Mod.

It's an important distinction. Later in the year, groups appeared with songs about Mod, and none amounted to anything. All of them lifted their sound shamelessly from The Who, but made the mistake of writing songs about art school, fashions, "Ready Steady Go" and so on. Some of them were even good. The Eyes did a great rip-off of "I Can't Explain" called "I'm Rowed Out," backed by a Who parody titled "My Degeneration." Creation made some classic records: "Painter Man," "Biff Bang Pow," "Making Time," "Can I Join Your Band," "Nightmares" and others. They included Ron Wood, now of the Faces, and an album containing their best material has been released recently in England. None of them, however, can be considered anything more than genre records.

There were other Mod bands, too, notably John's Children (of which Marc Bolan was briefly a member) who made a scorching pill stomper called "Smashed! Blocked!" and the Small Faces, whose story is well known. But even the Small Faces, who were almost as archetypally Mod in

appearance as The Who, and shared a similar approach to music and song structure, fell short of The Who's mark.

When The Who first unleashed their sound, it had two distinct qualities, each of which expressed in its way the Mod attitude in musical terms, both working together to create an impact more monstrous than anything rock had yet seen. Keith Moon drove them on with his murderous assaults on the drums, his madman's eyes gleaming as he kicked his kit across the stage and sent sticks careening around the hall. Townshend fed off this, spinning his arms like a demented windmill, pulling the most amazing distortion and feedback from his guitar and producing an incredible chaos of noise. From this, the celebrated ritual destruction of equipment that ended each show for two years evolved quite logically, confirming the image Lambert and Stamp had been trying to build of The Who as conflicting, self-destructing egos. It was all very, very Mod.

This alone would have been plenty, but there was more. In addition to the James Brown numbers they still performed, The Who (or rather Townshend) were now writing songs of their own, and like the instrumental backings these songs were nearly all quintessential slices of the Mod sensibility. Like most great rock songs, they were all written in less than ten minutes, and without violating the basically inarticulate Mod stance they managed

to say a great deal to and about their Mod audience.

"My Generation" is the one everybody knows, though probably the least of their early efforts in this style. During this period, for about a year, practically every song they wrote was a pop revolution. There was no formula beyond the hard chunky beat and feedback, except that most of them took a posture of arrogant teen braggadocio. What they were about, mainly, was an attitude, an outlook on life they shared with their audience.

Early Singles

Of their early singles, the most sublime are "I Can't Explain," "The Kids Are Alright," "Out in the Street," "Legal Matter" and "Substitute," every one basically about one thing — finding self-image through the release of frustration-born tension. Tension and its release were the whole essence of The Who, both thematically and musically. Their singles were awesome bundles of charged dynamism, sparks flying off every chord, all threatening to explode into mayhem at any moment; somehow, though, a shaky control was usually maintained.

When that control slipped, we were exposed to a glimpse of pure chaos. Rock & roll had never been this terrifying before—and it was terrifying in 1965, in a way nothing else, even the Stones, had ever hinted at. Like "My Generation": how could you react to a record whose ending was a minute or so of furious vandalism, with all instruments feeding back, amps and speakers blowing right and left, bringing up images of lightning bolts arching across electrodes in some Frankenstein laboratory, and all the while this maniacal beat, like eight baboons with heavy sticks in a tiny cubicle with walls of stretched drumskin, fighting for their lives to get out? And on the radio yet!

But that was their third single. The one before it, "Anyway, Anyhow, Anywhere," was still more impressive. It's simply the definitive Mod anthem, some kind of ultimate brag song. Mod or not, every young person feels like making a statement like this sooner or later. Never mind the message, though, just listen to the record! They don't even wait

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Early Days: The Who perform in 1964.



Roger Daltrey: Past, Present and Future

■ The anonymous liner notes to The Who's first American album "The Who Sings My Generation" addressed the group's lead singer in these terms: "Roger Daltry (sic), 20 . . . has a hard style of vocalizing which he accentuates by hurling the mike around and crashing it into the drums, while spending most of his singing time dancing backward and forward on the stage, generally imitating whatever dances the audience may be doing on that particular night." Still hurling the mike, Roger Daltrey has come a long way from "dance band" singing in ten years. Record World spoke with Daltrey in London.



Photo: Raeanne Rubinstein
Roger Daltrey

Record World: After 10 years as a rock singer you are now experiencing your first film role. How do you feel about your future in this new field?

Roger Daltrey: There is one other film that I'm definitely doing, Franz Liszt, another Ken Russell film. After that I don't know. I want to do one other, just to prove I'm not "Tommy." I really enjoy filming, it's more expressive than just singing.

RW: Did you ever really see yourself as an actor originally?

Daltrey: I never ever thought about it. I've never acted before "Tommy" in my life. I'll try anything once. I think if you're going to do anything you might as well do it at the deep end, and that's how I went into "Tommy." I went in head first and it worked. Once you're

in that deep there's no way you can back out, so you just have to give your all.

RW: Have you finished your part in "Tommy?"

Daltrey: We've still got to do some dubbing. I only finished the week before last. I'm already learning Liszt—learning bits of music and conducting.

RW: How did it come to be that Adam Faith produced your first solo album?

Daltrey: I met him and Leo Sayer when they came down to my studio, and I really liked their stuff, and he kept talking about what would I like to do if I ever did a solo album, and I never really had it in my head to do one, but The Who weren't doing anything and I thought well if I'm ever going to do one it might as well be now. This was two years ago. So I said right, do you want to produce it, just for a giggle; it was done in a very light way, for a lot of negative reasons really.

RW: Had it never occurred to you to make a solo album?

Daltrey: No, and I was very worried about it interfering with The Who. I was very worried about infringing on anything The Who might do musically. So really it was all very negative. But it taught me a lot about other people's material and I think it was good for me.

RW: Have you laid any plans for the follow up?

Daltrey: Yes, I'm going to knock it off between now and the end of this year. I've found a lot of new unknown songwriters, they've written a lot of stuff for us, and I hope to get a really good album out this time, something that's a bit more up front than the last one.

RW: Will Adam Faith still be involved?

Daltrey: No, not at all. That was just a one off thing and it was great, but I like to vary things. Russ Ballard, who used to play with Argent, will be producing the next album. He played on my last album and I asked him to produce it because I really get on with him. I like his musical ideas. I really think he'll do a good job on it although he's never done much producing before. His own first solo album is out shortly and although I haven't heard it yet I hear it's good. He's a very under-rated guy. We started around November 11 but it won't be ready till next March, the way I work. I've really got so much else to do.

RW: Would you prefer to have played a greater part in composing for The Who?

Daltrey: Nothing would please me more than to be able to write songs, but unfortunately I'm not a songwriter. Believe me, if anyone's tried, I have. I'm not a natural. I'm just pleased that I can give Pete's songs the airings that he wants them to have, and I think I sing them better than anyone he could pick to sing them, and I'm pleased about that. If I can't have everything I've got that at least.

RW: Going back to the early days again, Shel Talmy produced your first three singles. Can you remember exactly why it was that he wasn't involved after that?

Daltrey: Well one simple reason was a lousy record deal. We were signed to him for literally nothing. That's one of the reasons we broke it. There was no way we could exist on that sort of royalty, but we still went on paying for years anyway.

"There's no chance of our ever breaking up, and as far as I'm concerned, we haven't done anything, we haven't created anything, and tomorrow is Day One and that's how we go on."

RW: Who do you believe has played the greatest part in your success?

Daltrey: I think just the three other blokes in the group. It really is a four man band and that's it. A lot of people outside the actual group have helped, but no one in any particular way, not for the 10 years anyway. In the early days our managers helped, Kit Lambert and Chris Stamp, but they haven't been much help for the last three or four years, so really it's the band, and I mean there's a million people,

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Here's To 10 More Years Of Brilliant Music

Thanks, Ron Delsener





The Who—Reminiscence and Appreciation

By AL RUDIS

■ Al Rudis is the popular music critic of the *Chicago Sun-Times*. His weekly columns go out to 115 newspapers in the United States and Canada over the *Chicago Daily News and Sun-Times Wire Service*. He is also a correspondent of England's *Melody Maker* weekly music paper and *Performance* magazine.

It was 1969, the year that I changed from a fan to a writer about rock and roll (although I never relinquished my earlier title). On a Thursday night in early summer there was a triple bill at the Kinetic Playground, Chicago's now-defunct psychedelic ballroom.

Headlining was The Who, starting off their first American tour after releasing a double bill called "Tommy" a couple of weeks before, and last on the bill was a new band called Joe Cocker and the Grease Band. The house wasn't full that night, nor the next two. It was several months to Woodstock, and nobody had heard much of "Tommy." The Who was still a cult band, with one big hit, "I Can See for Miles," one small hit, "My Generation," and one famous movie sequence in "Monterey Pop."

Due to the small crowd, Pete Townshend announced that the two sets for the evening would be combined into one long one, in which The Who would play most of the new album. The audience listened politely as The Who stormed through "Tommy," absorbing the unfamiliar music but too busy concentrating to react. Only when The Who came to "Pinball Wizard," which was just starting to be played on the top 40 stations, were there yells.

But as The Who ended "Tommy," with Roger Daltrey feverently repeating the verses of "Listening to You," the audience exploded. They knew they had heard something amazing, that they were present at a bit of musical history. But most of all they felt power and

life surging through them the way it does only when you've been listening to great rock and roll.

Maybe not everyone in the audience felt that way, but I certainly did. I was one of the cultists who had admired The Who from afar, and this was the first time I had ever seen them in person. Their performance transformed me from an interested follower into a raving fanatic. They were the best rock and roll band I had ever seen, and no one else was even close. (This was, admittedly, a few months before my first Rolling Stones concert.)

The next afternoon I interviewed Pete in a shabby room of one of Holiday Inn's lesser children. And once again, I was knocked over. True, I was impressionable; this was only my second rock interview, and my first had been with Frank Zappa. Zappa had surprised me with his astuteness as a social observer, media manipulator and business wizard (he had told me about a strange new band he had just discovered—Alice Cooper).

But I was totally unprepared for Pete Townshend. After seeing him raving the night before, I wasn't even sure whether to submit my questions about "Tommy" to him. I had spent a full week listening to the album and figuring out exactly what it meant. All I really wanted from Pete was to confirm my theories and maybe explain a few unresolved questions. But then came the bombshell. Pete began talking about Meher Baba and explained how Baba's philosophy was incorporated into "Tommy." Virtually my whole interpretation was blasted apart.

But even more remarkable was the mind of Pete Townshend, a true rock and roll schizophrenic. One part of him was similar to me—a bit intellectual, looking at things as a dispassionate observer, analyzing, discussing, theorizing. This Dr. Jekyll disappeared when

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MJS Entertainment Corporation Sends Its Congratulations To **THE WHO** For Its 10 Great Years



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Peter Rudge:

Taking The Who to the People

By IRA MAYER

■ NEW YORK — Where will The Who be in 10 years? "Where will we be in 1984? Maybe George Orwell had The Who in mind when he wrote that book. Put it this way: I don't see that The Who are going to be out of place in 1984 anymore than they are out of place in 1974 or than they were out of place in 1964."

The question was posed to (and answered by) Peter Rudge, The Who's manager for American tours. Rudge joined the Who forces in late 1968, helping to set up their tour of European opera houses which eventually led to their Metropolitan Opera House "Tommy" performance in New York. Rudge points out that The Who had toured in the States prior to '68, and certainly much after that 1969 Met extravaganza—and insists that such touring in the early stages of the group's

career is what provided The Who with its strong base of loyal supporters around the U.S.

"It's the nicest way to make it," says the 27 year old Rudge, "because when you make it, you really stay there. You're not dependent on your next single or your next album in that exaggerated sense." Rudge proffers that maybe The Who should have released more records in their 10 year career, and that maybe they should have done a few more American tours, covering certain areas of the country more heavily than they actually did. But their success is in many ways unrivaled: The Who's records are eagerly awaited and their tours easily sold out.

Rudge's job, as he sees it, is no longer a matter of lining up dates and halls but rather of injecting some element of surprise and an added dimension of excitement

to Who tours—on top of The Who's own abilities once on stage. Rudge admits that not every Who performance is a "vintage Who performance"—that it takes the group a little time once into a tour to find its live performing groove. But, he adds, "they put everything into it. They certainly expend as much in sweat as they gather in dollars."

Managing the American touring aspect of The Who (the overall management of the group is in part a team effort at guiding the members and in part the members' own involvement in the planning of their collective career—as in their monthly meetings with their respective lawyers) can be both gratifying and frustrating.

'Tough Moments'

"It's a love-hate relationship with The Who," says Rudge, "with associates, employees, managers, publishers. But it's very rewarding when they finally go on that stage and they finally make that album." Does that love-hate relationship extend to Peter Rudge? "Yes. There are tough moments. They are very intense. There is not, and I say this quite categorically, much chance that they'll break up. They might die, or fade. They would never break up as it were."

As for the individual members' ability to maintain private lives, and yet to participate in the decision-making process that has carried their career to its present heights, Rudge says, "It's a business to them. They don't hang out. They're friends, but it's not this concept which starts with, 'To be a group you've got to live in a seven bedroom house in Mill Valley.' Or, 'You've got to come from south of Dixie and drink at the same bar every night and hit the customers over the head with a bottle.' They have meetings once every month and they sit down and plan out what they want to do. They each have an equal vote. And when you've been together 10 years, you don't say, 'You shut up friend, you don't know what you're talking about.' Each has his point of view and has a role in the group."

Rudge, who has performed the

same function he serves for The Who, for the Rolling Stones, and who has recently opened New York offices for an American management firm, is proud of The Who's personality — things like their preference to fly commercial airlines. "They still like to come into contact with the porters at the airports, in a corny sort of way. A great quote from Townshend: 'The only time you really put your balls on the line is when you set the standard on stage in front of 10,000 people.'"

Sense of Humor

Which brings Rudge to the matter of humor in The Who's approach to their performing and recording lives: "There's an element of humor that they have retained all the way through because if you take this business too seriously, if you take what you're doing too seriously, you'd probably break up in a week."

Rudge has attempted to maintain a certain style—elan, if you will—in the scheduling and routing of Who tours in the States. "For instance," he says, "the last time they came to the U.S.—in October and November — I wanted to hold something back. So we worked around New York and built up for New York . . . and did the ticket sales from the King Biscuit radio show. Those are the only things I can possibly think to do. I can't break the band. I can't really take the band another degree higher. All I can do is make it very interesting for everybody concerned when they come in."

Oxford Grad

Rudge refers repeatedly to The Who's awareness of their debt to the record industry — and their awareness of having to remain somewhat apart from it in order to maintain their sanity. He also, however, refers to his own debt to The Who for taking on an Oxford graduate and allowing him to learn the ropes of live music. His success with The Who in America represents a thanks of sorts, though the question remains, what George Orwell would have to say about "My Generation."

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John Entwistle: Reflections and Directions

■ The liner notes of *The Who's* first U.S. album release describes one member of the band thusly: "the quiet, moody one who seldom moves, but, as he says, if someone didn't act as an anchor the whole group would just take off and fly." Bassist John Entwistle has certainly done an anchor of a job over the past decade, as *The Who* weathered every storm without changing personnel. *Record World* in London sought out the feelings of this "quiet, moody one" on the occasion of that anniversary of togetherness.



Photo: Raeanne Rubinstein
John Entwistle

Record World: Do you consider that the 10 years of *The Who*, as defined on the "Odds & Sods" album, is a realistic assessment of your development over this period?

John Entwistle: It's meant to be a parallel of our singles career. It's all either singles that were decided to be scrapped and another single replaced it, or album tracks for which there wasn't room to put on albums over the years. Really what it boils down to is what *The Who* might have done, but we changed our minds going through the years.

RW: So you wouldn't really say it is descriptive of your work over the 10 years?

Entwistle: Well, performance-wise you can see how things have changed. When it starts off we use a lot of harmonies which gradually dwindle out, and throughout the album the playing improves. It's descriptive of what we might have done . . . it might have been "The Who's Greatest Hits" or "The Who's Greatest Flops."

RW: What is the most up-to-date track on the album?

Entwistle: There were three done in '72 or '73 for the "Who's Next" album which didn't get on—"Pure & Easy," "Too Much Of Anything" and one other.

RW: What do you consider are the most significant changes in the music industry that have taken place since you started?

Entwistle: Well the biggest one is that when we started you had to get singles on the charts—you had to release a single every three months to stay in the public eye, and you weren't allowed to announce that you had a few on the side or anything like that. Getting married was the end of your career—whichever came first, your marriage or your 21st birthday, was the end of it all. Now it doesn't matter; bands like Zed Zeppelin have never released a single. The music business over here is much healthier now, but the main problem is that the singles market is still there, and a lot of people still attach a lot of importance to it, whereas I think it's a complete load of crap.

RW: How much time have you spent in America?

Entwistle: We've toured there 16 times I think. I spend most of my holidays there—I go to Miami or L.A.

RW: How would you say the industry here compares with America?

Entwistle: Over here it's just a pee in the ocean compared to the States.

RW: Have you ever thought of living in America?

Entwistle: Yes, but the only way I'd ever live in America is to have a house in New England, and a house and a boat in Miami, and a house in Los Angeles. I don't think I'd want to stay in one place all the time in the States. I'd like to move about.

RW: Is this a serious consideration to quit England altogether?

Entwistle: Oh yes, it's really difficult for someone in our position to live in England. The income tax is stupid. It makes you feel like (when you're not working for a week) going down to get your dole money, trying to get some of it back. The country has never given me anything at all. I've never had anything out of it. What's the use of National Health if you have to wait six months?

RW: Have any of the others thought of moving to America?

Entwistle: Keith has moved to LA, and I think it might be a permanent thing.

RW: Who has been the greatest influence on you, both personally and musically?

Entwistle: I suppose in a way the rest of the group. We always influence each other's playing. As far as outside influences are concerned, I don't really have many. I try to listen to as much classical music as possible. I spend very little time keeping up with the times and playing the latest "fave rave" albums. I go out and buy them just so I can hear what other people are doing, but I try not to let other people influence me.

RW: What do you think you would have done had you not been a musician?

Entwistle: I had a choice when I left school of either going to art school or music school, but there was some trouble from my family about the music thing and I didn't particularly want to go to art school so I went into the tax office, where at least I was starting to earn money. I stayed there for about 2 1/2 years, but all the time I was playing in a band for about five or six nights a week.

RW: So what actual training did you have, or are you self-taught?

Entwistle: I was taught piano from the age of seven until the age of 11. I was forced into it as my mother played piano, and from then on I convinced her that I should learn to play the trumpet and carry on teaching myself piano, which I never did, and then when I was 14 I saved up some money and made myself a bass guitar. It was diabolical.

RW: How do you see your role in *The Who*?

Entwistle: Most people describe me as the anchor man on stage, but I think that's only partly true. The main trouble I have suffered from all through *The Who's* career is that my bass sound has been so close to a guitar sound that people often throw it off as something Pete's doing. It takes quite a few visits to a concert to differentiate what the bass is doing and what the guitar is doing. It's most likely that some people come to concerts and think "Can't hear the bass" and "Ow's Townshend doing that without moving his hands?" I suppose on stage I consider myself to be the bass player and the rhythm player, and also I play a bit of lead at the same time. I don't consider myself to be just a bass player.

"The main trouble I have suffered from all through *The Who's* career is that my bass sound has been so close to a guitar sound that people often throw it off as something Pete's doing."

RW: Have you ever resented not being the front man or "face" of the group?

Entwistle: No, because in a way I am a front man, I've got my own following, a cult following for the solo albums and my compositions. The albums automatically sell 60,000 copies when they come out no matter what they're like (my solo albums). Although I could if I wanted to, I don't move about on stage because it impairs my playing. I have to play a lot, I have a lot of empty spaces to fill up when we're playing on stage because there's only two melodic instruments in the band. To make it sound as full as records with all the overdubs, you've got to play like two or three parts at once. If I moved about I could hit a note and just leave it ringing but it just doesn't work like that.

RW: Are there any other bass players that you admire?

Entwistle: No, it's a funny thing with bass players . . . I think every English bass player admires what the bass players on Tamla/Motown do, but I don't think they particularly admire each other. As far as I'm concerned a bass player is only as good as the latest riff he's thought up—it's all down to bass players overtaking each other.

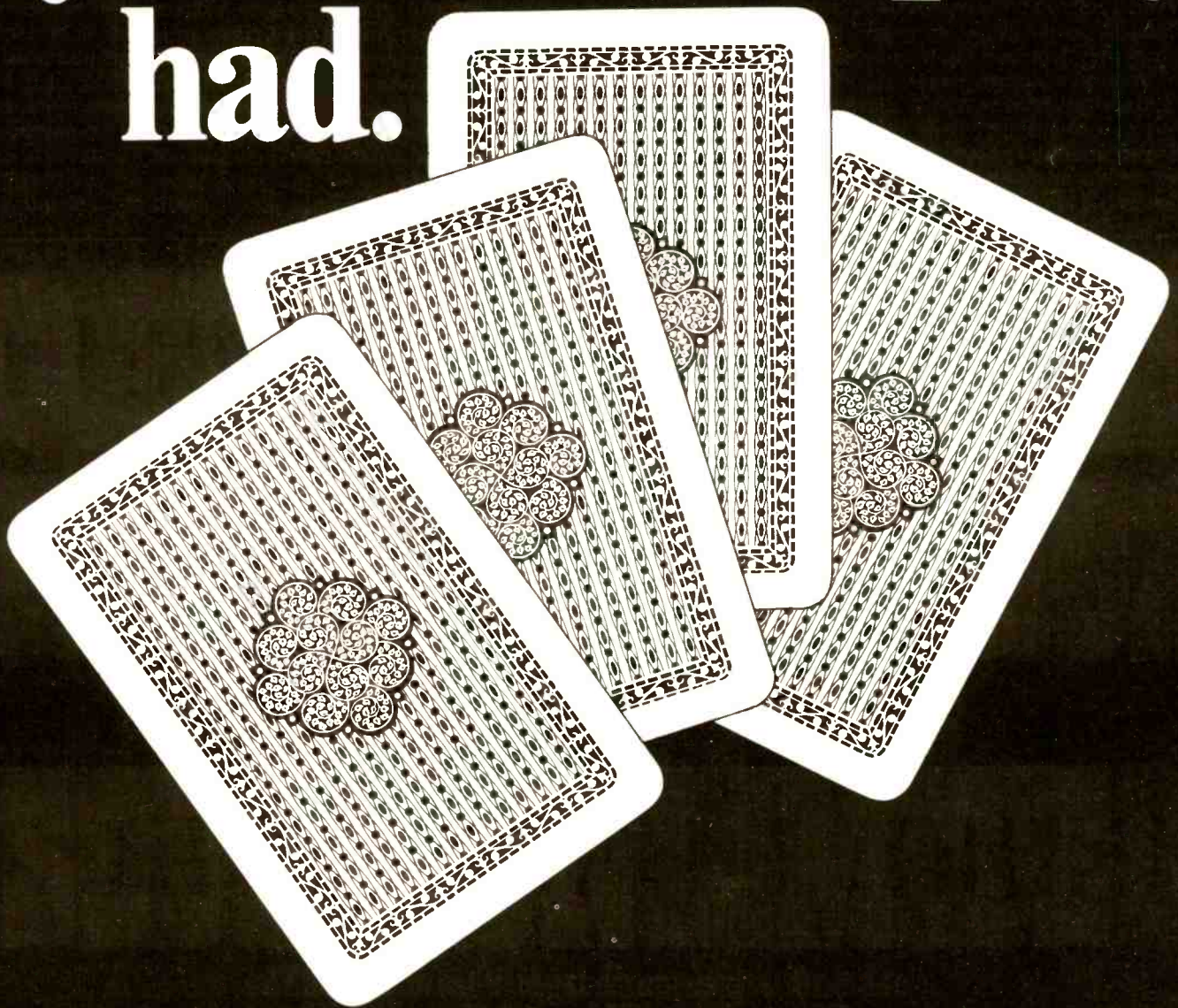
RW: Delving into the past, at what point do you think *The Who* graduated from a "trendy gimmick" into the force they are to be reckoned with today?

Entwistle: Well it started with "Tommy," but I think it was after "Tommy" went out of the charts that we finally became established—I don't think we became established immediately after "Tommy" came out and was a success. I think it was when it was leaving the charts and we created a demand by not touring. We often sit down

(Continued on page 42)



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Dialogue (Continued from page 10)

addict. I think a lot of people guessed it but there was such a mystery around his four year absence from the business. Anyway, I went to see him a few times, not to do anything. I don't understand anything: I wasn't really trying to do anything. I don't understand narcotics at all or what happens, but there seemed to be this old spark there, and Bobby and I just hung around and hung around and hung around, until Eric one day decided that he was going to use us. For example, the Rainbow concert which I think was probably quite an important thing for him: he said he'd do it if I did it, so I said I'd do it—I'd got nothing to lose. That was the big step to his getting back but there were a lot of other things involved, there were a lot of other people. His girlfriend's father, Lord Harlech, did a fantastic amount of work, and he also went to a brilliant doctor, Doctor Patterson, who was a doctor in Hong Kong dealing with heroin addiction. The full story was released in Rolling Stone a while ago. It's not a pleasant one because at the root of any drug addiction there's always some psychological problem. Whether or not Eric's still got the problems that started him off in the first place I don't know, but he rang me up in the middle of the night last night—just wanted to talk to his mate he said. He's great. At the moment he's in good shape, he's loving being on the road and of course as you know his record is fantastic. That's what I like—records like that you can stick on and they're just there, just perfect. The whole thing with him is the balance.

RW: What part of the media do you consider played the greatest part in establishing The Who?

Townshend: Pirate radio. In '65 I think there were about 20 stations, not all of them audible in London, but spread over England. I used to travel up the M.1. motorway, which is like the main artery of England, and listen all the way up to these amazing stations all bobbing about on the coast. All the deejays—and a lot of them now

are established in legitimate radio—were all about our age and they all liked The Who and we used to get lots of Who music played. Radio Caroline still broadcasts now off the coast of Spain and I think has an album station which plays records at night, and a few of the guys that work on that are the same guys from that period. The amazing thing is that I switched on this station and I thought, Christ, who's playing all these amazing records—their taste is exactly the same as mine. If they play a classical record or the new things that come along, for example, they play something that I like, they like what I like. I think it's because there was such a powerful thing in those days—it was the only time when England had a radio station format approaching that of America.

RW: You don't think that commercial radio as it is now is going to replace it?

Townshend: I think Capital Radio (London's commercial station) is good for about four hours a day. I think Kenny and Cash's program in the morning is great and obviously I like Nicky Horne's program which is an underground-type thing. But the middle of the day, it's just like Elton John, Elton John, Elton John and Elton John. I like Elton John, but it's middle-road top 40. They've got the same old bloody idea—that the only people that listen to radios are housewives. They've got Michael Aspel there already, they'll have Jimmy Young next. I think there's a lack of stations initially. You see it wasn't just The Who that were made by pirate radio—it was pirate radio that made the music scene in this country. It made The Beatles, it made The Stones, it made lots and lots and lots of people that were around at the time. About our time, all those Merseyside groups, when we got on the road, the Kinks, the Hollies, the Searchers, thousands of groups, that whole gamut of groups. At one time I had little magazine, up 'til quite recently—I've lost it now—it was like about how many groups there were around in '65. I think there were about 250 groups
(Continued on page 40)

“The Who is the greatest rock and roll band in the world.”

Mike & Jules Belkin
November, 1964

“The Who is the greatest rock and roll band in the world.”

Mike & Jules Belkin
November, 1974

“The Who is the greatest rock and roll band in the world.”

Mike & Jules Belkin
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Musical Maturity Makes Moon Shine

By KAREN FLEEMAN

■ LOS ANGELES—Ten years is quite a while to be a member of one band, even if that band happens to be one of the most exciting, progressive groups in rock's history.

Keith Moon has been drumming with The Who for a decade, and while talking with **Record World** recently, he took a retrospective look at the changes that he's gone through while growing with the group.

"I couldn't have stood 10 years with one band," Moon said, "but spending 10 years or 10 minutes with The Who is like spending a lifetime with 100 different groups. It's never really been like the same band, it goes under the same name, but the personalities change from day to day. The individuals within The Who are such, that one day I'll be playing with Pete, the next day I'll be playing with John, and the day after that I'll be playing with Roger and Pete. In England, we have a thing called 'the pools,' where you fill out a card with teams that you're going to play with, the ones that you think are going to win. Playing with The Who is a bit like that. You never know who you are going to be playing with. Different influences creep in, and express themselves through John, Peter, Roger and I, so it's never really stagnated. The group itself went through a metamorphosis every three or four months."

Many acts have stayed together for lengthy periods of time, but few have remained as consistently innovative as The Who. It seems that every project or album that they have done has progressed into a totally different concept each time. "That's part of The Who 'magic,'" Moon smiled. "We started off playing together at around 18 years old . . . now I'm 19, and the rest of the band is 33! Seriously, through all of it, we grew up together. We went through musical changes, personality changes, ego trips, and each of us has been a major influence on each other at a very formative period. It was in those very formative teenage years that we were getting expressive through music. We found our individual identities through each other's experiences, which are all expressed through song."

It would seem almost inevitable



Keith Moon

that a band that has worked together as closely and as long as The Who have must have experienced times when the pressure became a little too much for everybody. Moon stated, "Oh, we used to fight regularly. I left the band about three weeks after I joined. I only left for about three or four days, though. John and I used to have fights, but this is going back to those formative years. It wasn't very serious, it was more of an emotional spur of the moment thing. The Who weathered all of it, the fact that it was in the early days, when you're getting to know everybody, and have to work closely, you're bound to run into objections. Some people get over them, and some don't. We did."

'Tommy'

One of the rock theatrical classics of all time is the The Who's concept rock-opera album, "Tommy." A film directed by Ken Russell based on the story has neared completion, and Moon elaborated on what went into the mak-

■ In 1966, when the "My Generation" album was first unleashed on the American public, Keith Moon saw himself described as "the 'baby' of the group . . . probably one of the most imitated drummers in England as he not only plays the drums but 'attacks' them, and invariably winds up each performance with a bunch of broken drumsticks." Any man who's been breaking things for ten years can't be one to hide his thoughts or to keep his emotions secret, as this **Record World** interview with Keith Moon attests.

ing of both the album and the film. "Peter had been working on a project to get a total effect for a long time. He had been working on 'Tommy' for a few years, and on the idea of getting something like that together. He had been writing songs and fitting them together just like a jigsaw. Then when we went into the studio, and it was still in bits and pieces, Pete would say, 'Well, what do you think about this bit,' and John or someone would come up with an idea, and then gradually, it became a group effort."

The Film

"When we decided to do the film," Moon said, "we had loads of directors, screenplays, and all sorts of things that people would present to us. We read a copy of the screenplay that Ken Russell had written, and so reading through it you could see how it would work on a film level. Ken's was by far the most brilliant, most well constructed, most original and the most vital, looking at it with the bearing in mind of another dimension—the most visual. The rest of them were more or less people's interpretations of 'Tommy.' They just didn't have the added dimension, it wasn't strong enough. Ken came across with some very strong ideas, very positive."

'Acid Queen'

"The 'acid queen' is played by Tina Turner. Some of the ideas at first struck us, or struck me as being a trifle bizarre, like having Ann-Margret — I'd never met Ann before. The first time I did meet her," Moon laughed, "was

when she was in the hairdresser putting on her make-up, and I went in with a four-day growth and a rain coat, you know, the whole 'Uncle Ernie' trip, and said, 'Pleased to meet you, Ann,' and opened the raincoat. She freaked, and said, 'Get him out of here!' Ann is fantastic to work with, she's so underestimated; if anyone has seen 'Carnal Knowledge,' they know what a good actress she is. She is a great singer and has a lovely personality. I can't say I was pleasantly surprised, because I didn't know what to expect. Ken was the one who came up with the idea to have her, and we thought it was a bit strange, but he was perfectly right, she's marvelous. Acting-wise, Roger and I are the only two of The Who involved. Pete was working with Ken, and John was getting the songs together at the same time we were filming."

Direction

Whatever direction The Who decide to head in, it will no doubt be a successful one. In speculating on future plans, Moon stated, "I think the direction—and this is my opinion—that we'll take will place more emphasis on the live sound. Something to try and capture what The Who generate on stage and in the studio. Battersea Studios will probably be the basis of this. It's cheaper there. We give ourselves a kind of break, as it's our studio! You know, it really doesn't seem like we've been together for 10 years. Actually, it doesn't matter how long it's been, I've never thought of it in terms of years, I've always thought of it in terms of musical progress."



Photo: Raeanne Rubinstein

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The Who: The First With The Most *(Continued from page 6)*

pointing up how closely the form of The Who's music and the function of their technology have always fit. "After a year or so, Cream also started using big stacks. When Jimi Hendrix put the Experience together, Noel Redding called to ask me what equipment I used. When The Who and Hendrix played the Monterey Pop Festival together, Noel showed up with the same equipment as me, and it's no coincidence that Jimi set his guitar on fire to steal some of the thunder from our smoke bomb climax.

"We initiated the use of feedback, which was later adopted by Cream, the Yardbirds, Led Zepelin, and Hendrix. I think it's fair to say that we were the first of the 'heavy' groups. I think we even influenced The Beatles in quite a few ways, which McCartney has admitted. We influenced all the bands to buy bigger equipment, because we got to the point where we could blow any of them off the stage by sheer power alone. And you can't play loud unless you know what you're doing," Entwistle contended proudly, "because a loud mistake is fifty times as bad as a quiet one. It took a lot of practice just to handle the volume."

While Eric Clapton, Jimmy Page, and Jeff Beck, all veterans of England's first pop era, were becoming superstars by developing only one facet of The Who's pioneering power-rock, The Who themselves attempted to take their music a step past punk posturing. Their now famous mini-operas like "A Quick One" had escalated teenage confusion and violence to an all-embracing mythic level. The Who's first American tour with Cream in 1967 and the chart success of singles like "Happy Jack" and "I Can See for Miles" had made them a much touted, if somewhat unavailable, band in America. So with the release of the original "Tommy" in 1969, and a cross-country blitz that saw them play the Fillmores on almost a monthly basis, The Who came into their own as certified world-wide wonders. Just as they had paved the way for ace axemen like Page and Hendrix, The Who now worked with a new "rockaphonic" style that would be a point of departure for Yes; Emerson, Lake, and Palmer; Jethro Tull; and Genesis in the seventies.

Yet "Tommy" became The

Who's albatross by the very grandeur of its concept. With their position on rock's Olympus secured, The Who now had to cope with a success they themselves had helped to define during a period when The Beatles and Stones were out of the race. Eschewing many of the accessories of stardom, such as drugs and sensual decadence, The Who needed to maintain their ethical stance without detracting from the explosive spontaneity they had always championed. "Who's Next" marked a return to separate songs and provided a transitional solution. Majestic moral masterpieces like "The Song is Over" and "Won't Get Fooled Again" were balanced by snappy boppers like "Going Mobile" and Entwistle's "My Wife."

Then, four years after "Tommy's" appeal for contact touched the world, The Who returned to their mod past with "Quadrophenia." Solo albums by every member of the group but Moon had reinforced the band's demo-

cratic individualism, so that "Quadrophenia" was plotted around the four-in-one personality of an all-purpose teen called Jimmy. Even more than earlier cosmic teentunes like "Substitute" and "Pin Ball Wizard," "Quadrophenia" took the trappings of an adolescent personality crisis and rendered them totally emblematic of all men's "me/us/them" self-struggles.

Not only was "Quadrophenia" another peak of achievement for The Who, but it coincided with a revival of pop mentality in Britain more sweeping than any since the first mod movement. While chartbusters like the Sweet openly put The Who on a pedestal, future shocker David Bowie came down to earth long enough to cover "I Can't Explain." An American group, Raspberries, who had once called their Cleveland dance band The Mods, cited The Who's influence as a justification for their singles success. Sparks, another American band, was able to top the charts

in England by capitalizing on blatantly Whoish arrangements built on lunatic percussion and searing power chords.

The Who themselves, meanwhile, ponder their own significance and future on the eve of their tenth anniversary. In spite of advancing years and a none too teenage wisdom, The Who remain devoted to their punk credo: it's not worth rocking if you aren't first with the most. For a tenth of a century, The Who have harnessed electricity, expounded pop philosophy, raved, and revitalized rock and roll. They recently finished what will undoubtedly be the most important rock film ever in Ken Russell's "Tommy." This year's four day stand at New York's Madison Square Garden broke all records for a speedy sellout. What can be left for the acknowledged masters of an art that all too often has turned teen fun to disappointment and even to untimely death? Never bored, The Who are now as challenged by the apparent limits of rock as they were once anxious to eliminate them. Money, sex, and adulation are the common coin of snow-business success; The Who have always seemed to be motivated by a purer spirit. At the very least, if they undertake a job, The Who do it right.

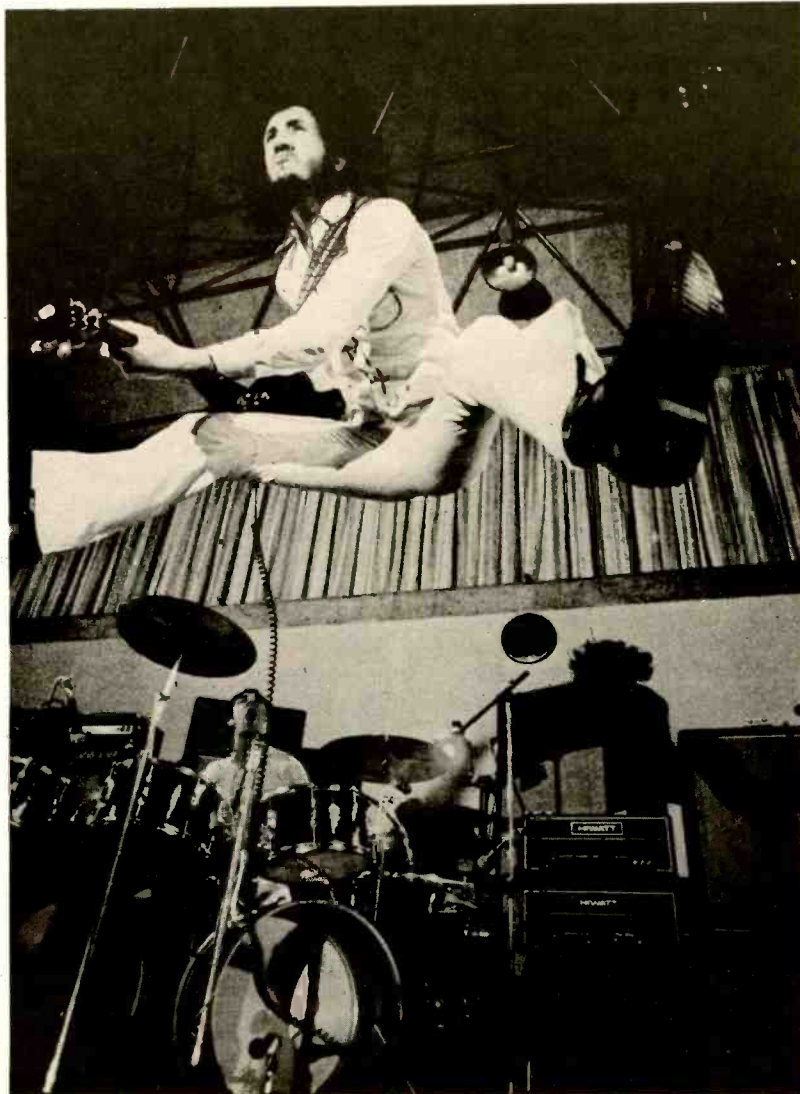
Neither time nor trends can detract from the righteousness of that attitude, and for as long as it ain't what you do but how you do it, The Who's track record will be the best reason not to knock the rock.

The Who on Radio

(Continued from page 32)

port of his comments, Meyrowitz was also quick to point to the commercial spot that sold all those Madison Square Garden tickets. "Imagine," he said, "one spot and all those ticket sales. Incredible."

The Who's astounding popularity on radio is but further evidence of the qualities that have made them unique over the past ten years. All those qualities—dedication, involvement, showmanship and unequaled musical energy—are as apparent on the airwaves as they are on stage, and are a tribute to a group whose longevity and success are unparalleled in the industry.



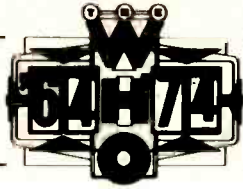
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seconds to go. Leaping and cavorting are all in a night's work for The Who; they combine musical and physical fitness in one of the biggest displays of high energy in the business.

Dialogue *(Continued from page 46)*

in there, all of them of chart status. Only about 5 percent get through these days but the annoying thing is that there is room for everybody—the past has proved this—and it leads to an exciting business.

MCA Records, with all due respect to them, were trying to please me when they said don't worry about the vinyl shortage because we're saving all the vinyl for our major artists, so I said well listen man, don't because I don't want to sell records in a stagnated business, and unless you print records for new artists, that's exactly what's going to happen. I think the record companies are learning this at the moment: it's quite visible in the States, the lack of major record company work on new artistes, because it is a bit difficult when the great Joe Soap walks in and says I want my record out tomorrow and I don't care if there is a shortage of vinyl. There's a shortage of everything, but in England there's a shortage of air space. Commercial radio as it stands at the moment is better than nothing, let's put it

that way. But because it's regional it's a drag. If all you've got is a choice between your local station and Radio One . . . it's only two stations.

RW: How much have the personal relationships between members of the band changed from the early "hate each other" days? Does any of that feeling still exist?

Townshend: It exists—the remnants of it exist very slightly. When we've all had too much to drink. As you know, a drunken man is a younger man, or thinks he is, and I think we all revert back to childhood a little bit. We were kids really. The great thing about rock, or the great positive thing about this aspect of rock is that it does make you feel young.

I'll be 30 next year and it allows me to go on stage and prance around like a lunatic and feel very young—but it also makes you believe that you're young and irresponsible, so you end up doing things like smashing hotel rooms and wondering why you're ending up in jail. The violence part in our early days, the arguments, well to

(Continued on page 48)

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John Entwistle *(Continued from page 24)*

and talk about it and wonder what the magic is in the band, and we can never establish what it is. We just don't know.

RW: So that was the time that singles became less important and albums took over?

Entwistle: Well, it was the first hit album we had in the States and after that we just didn't have to bother with singles.

RW: Superficially it appears that The Who consists of four totally different personalities.

Entwistle: I suppose in a way it's treating the band like a marriage—you have arguments but it doesn't mean you should break up. Some bands have an argument and think it's the end of the world, we're not suited, let's split the band up. We all enjoy playing together on stage and we didn't want to lose that. You've got to treat it like a marriage—you have the arguments but you've always got to make up.

RW: So what will come next—another Who or a solo album?

Entwistle: The Ox album will come out next.

RW: Are you satisfied with the way the Ox album has turned out?

Entwistle: Well you're never satisfied, you always think you can do better. It's the best thing I've done so far but I still think there are better things to come. If you didn't think that you'd give up.

RW: Have you ever appeared without The Who on stage, or will the Ox tour be the first time?

(Continued on page 50)

Bill Curbishley *(Continued from page 34)*

RW: Do you foresee any problems with a third "Tommy" album?

Curbishley: No, I don't because this is a soundtrack album, and it didn't do any harm for "Jesus Christ Superstar."

RW: You don't foresee any future problems at concerts for people to scream for "Tommy" again?

Curbishley: I feel that The Who will always put in a couple of songs from "Tommy," probably as an encore, and it's essential. Maybe "See Me, Feel Me," or "Pinball Wizard" or whatever, just as they now put "My Generation" in. I also think that as of February, we're going to have to sit back and watch what happens to this film because in a sense we are being manipulated by the film. It's going to reach such

(Continued on page 84)

The Who's Third Generation

(Continued from page 30)

were coming out as well. Pop art was more than Union Jacks and auto-destruction, and it was all creeping into The Who's music. They released an EP cut live on "Ready, Steady, Go" that revealed Keith Moon's absorbing interest in surf music; it contained versions of "Bucket T" and "Barbara Ann" as well as "Batman." John Entwistle began his long series of odd B-sides: "I've Been Away" (a man is sent to jail for a crime committed by his brother, who owns the local brewery), "Whiskey Man" (the narrator is carried off to the mental ward because of hallucinations), "Doctor, Doctor" (hypochondria), "Dr. Jekyll & Mr. Hyde" (schizophrenia), "Heaven and Hell" (religion) and "Dogs" (indescribable). And, in 1967, the group issued a single of "The Last Time"/"Under My Thumb" in support of Mick Jagger and Keith Richard, whose drug case was then before the courts.

Best Material

Much of their best material of this period was released in England only, but between "Magic Bus—The Who On Tour," "Meaty, Beaty, Big & Bouncy" and an English compilation called "Direct Hits" plus various Backtrack Ips, most of it can still be obtained. The point is, though, once again we got only echoes of what The Who were doing. But at least "Happy Jack" did well, which meant the subsequent album was also a success. "Happy Jack" was the only single on it, the rest were uniformly excellent songs in a style that, in retrospect, occupied an all-too-short interim in The Who's development. Its best material consisted of simple pop songs, only peripherally Mod, such as "Run Run Run," "Don't Look Away" and the exquisite "So Sad About Us."

Of more lasting significance,
(Continued on page 56)

'Binky' Phillips' First Who Encounter

■ The following is John "Binky" Phillips' — The Who's number one fan—recollection of his first encounters with the group, from an interview by John Swenson and Barry Taylor.

I guess the first time was on "Shindig." I saw them do "Can't Explain." They really blew my mind. I had never seen amplifiers before, and Townshend had a big Super Beatle with a Union Jack draped over it. There are two things I was really amazed at. I dug the Stones, and Daltrey really didn't hit me because I was into Jagger so much, but Townshend's face, especially his nose, and Keith Moon really blew my head. I had only seen drummers like Charley Watts, and here was this guy, just making every face, closing his eyes, blowing his cheeks up, and swinging his arms like a maniac. I dug them, but I didn't see them again until "Seventeen" magazine had a special issue on "Swinging London." The Who were all set up with these models. The girls were doing typical model poses with The Who in the background. There was one shot with a girl standing in between Daltrey and Moon, who was behind his drum set, and one with two girls next to Peter. I saw them a couple of more times on "Shindig," but the thing that really killed me was on Shindig—"The Blackpool Jazz Festival."

They did "Generation," and during the break, Daltrey took his mike stand and started bashing the drum set. Moon was going berserk! His hair was plastered to his head because it was so wet. When they showed Townshend, he looked furious—he'd play a few chords, and every few seconds walk up to his amp and turn it up. It really looked impressive. He had a Union Jack jacket, and was playing a Rickenbacker. Back at that time, it was the guitar to own. If you didn't have one, you were nothing—Herman's Hermits had one, George Harrison was using one, and I idolized it. I was just watching him, and all of a sudden he takes it off, holds it over his head, and rams it into the speakers. I fell off my bed. I wasn't supposed to watch television during the weekdays, so I had the volume real low. I was flipping, so I turned it up and couldn't give a shit anymore. He was getting weird noises now by wrenching it around in the speaker, and when he pulled it out, the neck from the third fret up was gone. He looked at it, and got furious—so he threw it over the amps into a curtain or something. He stalked off stage like a robot with an incredible scowl on his face. You could see people standing next to his amps with their mouths open. Townshend stalked on stage with another Rickenbacker, and finished the song. I wouldn't shut up the next day at school. I asked everyone if they saw it, and recounted it about five times. Then I lost touch with them about the time of "Substitute."

(Continued on page 74)

Roger Daltrey *(Continued from page 18)*

there are all reasons, all valid. I think our fans are one of the biggest reasons for us staying together. I think we've got the most sincere lot for a rock audience that you could ever wish to have.

RW: What would you consider has been your greatest personal achievement during the ten years?

Daltrey: Staying in The Who!

RW: Have things improved since the early days when things were quite difficult between the four of you?

Daltrey: They're still quite difficult. Nothing's changed really. I mean they were difficult then because there was a danger of The Who splitting up. Now it's just as difficult but there's no way we're ever going to split up. We know each other so well now. The one thing we all care about is The Who so we just keep it together.

There's no chance of our ever breaking up, and as far as I'm concerned, we haven't done anything, we haven't created anything, and tomorrow is Day One and that's how we go on. As far as The Who feel we haven't started yet—we've just finished our first rehearsal. Let's hope we can go on and do some bigger things. We haven't seen each other for about six months, I haven't seen Moony because I've been on the film set. Last time I saw him was in June. We've got to be a bit careful at the moment because "Tommy" is going to change such a lot. Unless we want it to be our epitaph we've got to think very carefully and clearly and not panic, so that's why we're just cooling it a bit. Once "Tommy" has come out and we can assess some reaction I think we can bounce something off that that will be bigger and better.

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John Entwistle *(Continued from page 50)*

RW: Is there any set policy on touring for The Who?

Entwistle: We find it really difficult to tour with The Who now; we have to play really big places. Either that or play at a small place several times in each city. For the first time in our career we're actually planning six months ahead which we've never done before. Everything became very confused—we didn't know when we were going into the studio, we didn't know when we were doing a tour until about three months before, and we'd say, "Right, book us a tour," and get everyone hopping around booking us gigs. Now The Who aren't working until next March. We said OK we're not working until next March and we start rehearsing for an album, do an album, and get out on the road again. We've never done that before.

RW: So your tour with Ox will be completed first?

Entwistle: The first tour will be completely finished. There will be occasional gigs with Ox during spaces in between The Who's tours and I hope to do another big American tour near the end of next year, or June/July, maybe straight after a Who tour—I suppose I might as well stay over there.

RW: So how do you see the future—for The Who and for yourself?

Entwistle: I don't know. I hope it's going to be well planned—a year or at least six months ahead all the time so that the individual members can fit in their own commitments—carry on five careers in parallel—The Who and the four individual members.

RW: What do you think your greatest personal achievement has been?

Entwistle: I think the best thing I ever did was to start doing solo work really—to break away and find an outlet for my writing abilities.

Bob Pridden *(Continued from page 49)*

Recently I've been involved with Eric Clapton who's a neighbor—we live quite close and I often used to pop over. Pete used to hang out and gradually things worked out to gigs, and now I've been gigging with Eric. I've done one tour of America, six weeks, I've just done another eight gigs last week in America, and I go to Japan at the end of the month with him. I've been pretty involved with Eric, mainly because I've got a lot of respect for him. There again it was a bit of a challenge.

The rest of the equipment is something quite different, even now. I remember being on tour in England and everything getting smashed in Newcastle, and coming down with no money having to get a store in London to lend things. Being put on the spot used to happen quite a lot. We'd be working solid and I'd be right on the spot. I had no way—I'd practically have to go out and steal it from a shop. Not in that sense really, but I'd have to sort it out in time for the gig the next day and it had to be done because as far as I'm concerned that's my gig and there's no excuse. That's part of the challenge. It was a bit of a drag sometimes, but really, deep underneath it all I adored it.

You get a sense of achievement when the next night it's all there again, like magic. You'd be gluing guitars back together. Another bad moment was in the States, a concert at the Hollywood Bowl, and we used to use fire bombs. The group doing the act and I was behind the amps with all my little fire bombs and flash boxes, let them all off and there were all these flashes and smoke going everywhere, the group split and two policemen came and carted me off. They arrested me for breaking six counts of the Hollywood fire laws which was very scary because I was in a little room and they wouldn't let me out and the group didn't know where I was.



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Lou Cook

(Continued from page 12)

rebels, but only after work.

The Who first caught on in America in Michigan, and specifically in Detroit, a factory town with workers whose background is similar to that of the English mods. In addition to outstanding music, The Who offered their audience an outlet for frustrations. In their early years, a Who trademark was the total destruction of amplifiers, guitars and drums during performances. Who music is unrestrained. Even the lyrics to their songs are different from those of most artists.

In a recent interview, Peter Townshend said, "The reason that rock is still around is that it's not youth's music, it's the music of the frustrated and the dissatisfied looking for some sort of musical panacea." This belief is reflected in all Who songs through the years.

Most songs deal with one theme—love. Who songs, from their early hits through to their complex rock operas, deal with the problems facing "mods" and

(Continued on page 62)

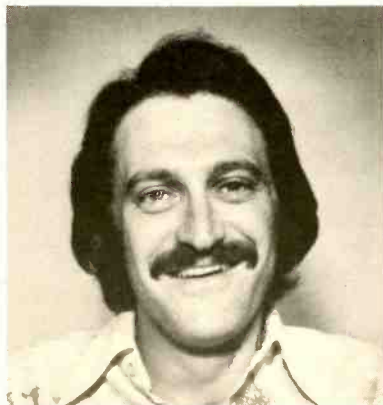
Pete Gidion

(Continued from page 13)

successful and why the group reacted so well with Detroit. It was more than being at the right place at the right time with the right music. The Who's performance has another dimension. Back in 1965, The Who destroyed their equipment and people got not only the music but the show—musicians on stage actually kicking in drums and smashing guitars. In addition to The Who's great sound, the group crossed into the lives of the people of Detroit. The members of The Who all come from working class families and Detroit's a factory town. Somehow The Who expressed the feelings and frustrations of the people. Even today, Detroit and The Who have a special relationship.

Follow-Ups

After "I Can't Explain" came a series of really great songs: "Anyway, Anyhow, Anywhere," "My Generation," "The Kids Are Alright," "Happy Jack" and others. At first, The Who's success remained regional. The midwest caught Who "fever" from Michigan and every record that The



Pete Gidion

Who released was exciting in that area. When I knew a Who record was coming from MCA, it was time to get into gear. Personally, I loved it, and I still do. Not only as a promotion man who is lucky enough to work The Who's product, but also as a fan. It has been like working for friends and it is a real treat. Gradually, The Who popularity spread. It seemed that once the midwest fell, the entire country fell.

Mass Appeal

In 1969, MCA released The Who's rock opera "Tommy" and it was that work more than anything that brought on mass appeal. People realized that there was such a thing as "Who" genius, and "Tommy" brought rock and roll closer to many people.

The first time The Who performed "Tommy" in the United States was in Detroit at the Grande Ballroom. It was hot, uncomfortable and the place was really mobbed. Joe Cocker opened for them and the moment The Who appeared on stage, the magic started. All the discomfort was forgotten and the only thing that existed was The Who.

For a long time after that, The Who and "Tommy" became synonymous. But once people became aware of The Who, they started discovering all the old songs and they looked forward to new releases. The Who's MCA albums, "Who's Next," "Live At Leeds" and their second rock opera, "Quadrophenia," have all been top sellers.

When The Who performed in Detroit in 1973, more than 4000 fans camped outside in freezing rain to get tickets. The 12,000 seat Cobo Hall sold out in hours. And now The Who's popularity is really nationwide. In 1974 The Who appeared in the U.S. only

(Continued on page 62)

Rick Frio

(Continued from page 13)

some of the group's most popular songs. In any case, additional fans are now emerging from a younger generation. Those who missed out on the early Who years and those who weren't old enough to appreciate the "Tommy" phenomenon are now learning about The Who. They buy old albums and along with the other Who-maniacs, wait for new releases.

In 1973, The Who's second rock opera, "Quadrophenia," was released by MCA in the United States. It is the story of a boy, Jimmy, who has a four-way personality split, and each side is represented by a member of The Who. One critic said "Tommy" seems almost crude in comparison to 'Quadrophenia.'" The release of the album was followed by an 11 city, 12 date concert tour that put The Who before an estimated 61 percent of the nation's concert-going record-buying public. As always, the concerts were immediate sellouts and, as one reviewer put it, "The Who came, sang and conquered." Preparations are now being made to present "Quadrophenia" on television in early 1975.

The Who's 10th anniversary this November is certainly worthy of celebration. The group's 10th album, "Odds and Sods," has been released and it is a collection of Who "oddities" from over the years. November has been named "Who Month" and an all-out sales, promotion and advertising campaign is underway. For those Who fans who missed the early Decca albums, MCA Records, Inc. has prepared new album sets which incorporate The Who's first lps into new packages. Also available are The Who's "Live At Leeds," "Who's Next," "Meaty Beaty Big and Bouncy" and, of course, "Tommy" and "Quadrophenia."

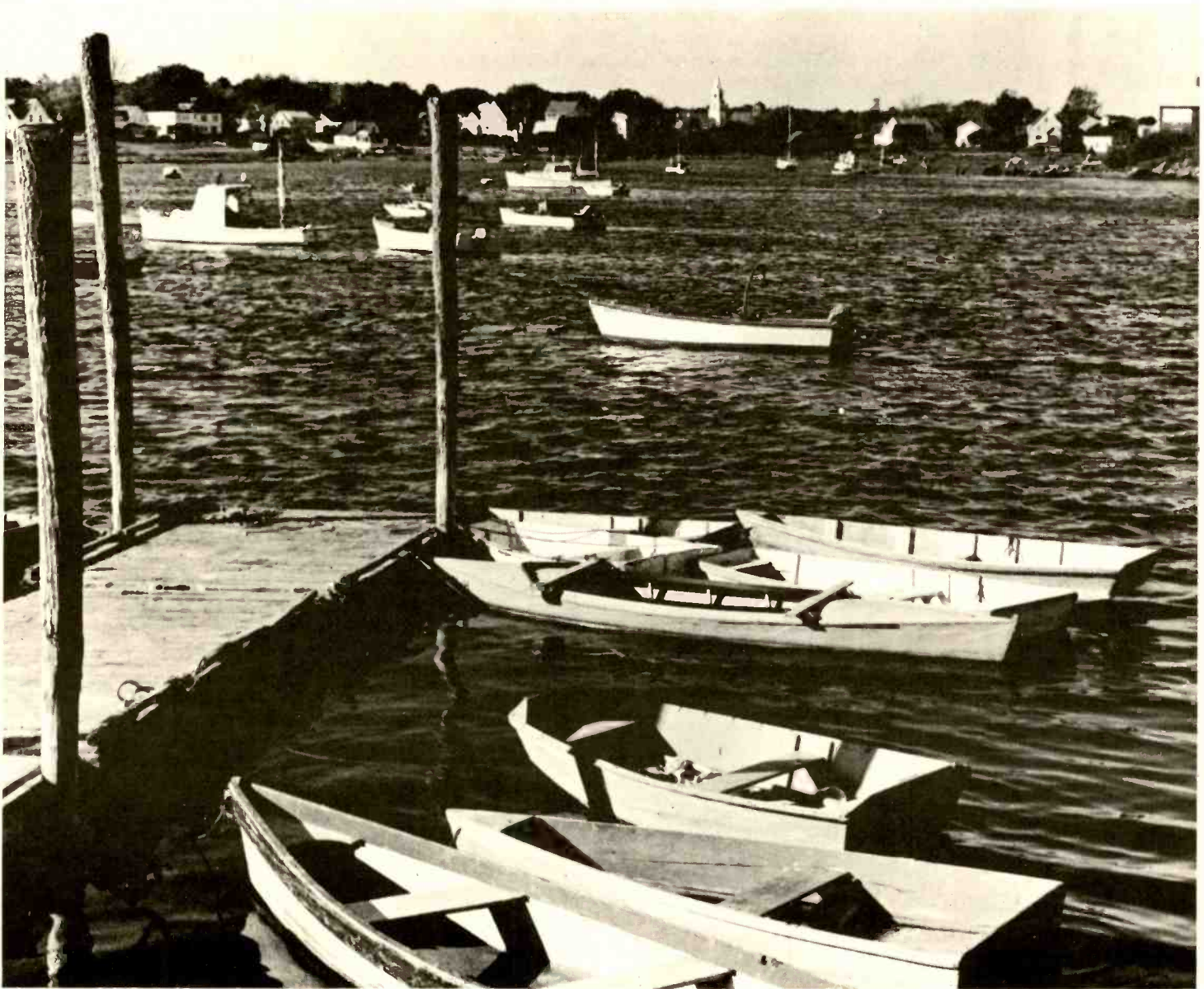
The magic of The Who is inexplicable. There is also an indescribable undercurrent of power and violence in their performances. They give the feeling of setting free frustrations and expressing deep feelings. Perhaps the staying power of The Who is best explained by the fact that The Who manages to express everyone's frustrations better than any other music group. They give off a certain energy that keeps attracting more people and, once attracted, these people become "Who-maniacs," apparently for life.



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The Who's Third Generation (Continued from page 42)

however, was the album's closing number, "A Quick One While He's Away." No mere vignette, this was a fullblown mini-opera, a simple theme of infidelity and redemption carried through several movements and meant to be enacted on stage. This was an extension of the theatrical leanings of the Mods, and it also signaled The Who's entrance into the "progressive" era, that period of a couple of years in which every group felt compelled to invent things that had "never been done before" in pop music. The Beatles, Stones and every other major group with the exception of the Kinks fell into some painfully pretentious experiments during this era, but The Who alone proved able to explore the most valuable products of progressivism (technical and conceptual) while avoiding the pitfalls and turning the whole thing to their own ends, which were still basically Mod.

Their next album was easily the best marriage of pop and underground rock to take place in 1967. "The Who Sell Out" was a pop-art concept from the start; with everyone doing "Sgt. Pepper"-copy concept albums, trust The Who to do one both celebrating and chiding the commercial consciousness of pirate radio (the British equivalent of our AM pop stations) by linking each track with mock jingles, and including among the tracks several numbers dedicated to commercial products such as baked beans and deodorant.

Among all this, and three songs in the "Happy Jack" style ("Silas Stingy," "Tattoo" and "Mary-Anne with the Shaky Hands") were seven numbers representing a new sound for The Who, and a startling progression of the Mod mentality. Originally, their songs had shared an extremely adolescent frame of reference, implying much but expressing little more than inchoate frustration and hot-tempered confusion, in a musical setting tight and bristling with tension. Now they returned to some of the same problems but as older Mods, still desperately individualistic, but somewhat more mature.

"I Can See For Miles" was essentially a brag song in the same mold as "Anyway, Anyhow, Anywhere" but using a whole new approach; the machine-gun guitar is still there, but it is contained in a structure that builds the tension

more slowly and deliberately over a wider range, so that when it is released the impression of omnipotence created by the lyrics is further underlined. This was one of what Townshend once described as "plane songs," written during those many interminable hours flying above the Atlantic. "Sell Out" is full of them; according to Pete you can tell a plane song by the imagery of freedom and space. "I Can't Reach You" is the classic example: "I'm a billion ages past you, a million years behind you, a thousand miles up in the air, a trillion times I've seen you there . . ." And, on "Our Love Was, Is," "our love was flying, our love was soaring . . ." "Armenia City in

dubbing all the parts including vocals, before presenting his ideas to the rest of the group. They didn't mind, recognizing Townshend as the leading creative force; anyway, Entwistle had his own plans for an album of children's songs and a symphony of sorts, being at heart a classical buff, while Daltrey took satisfaction in organizing the band's stage act and Moon, well, Moon was just crazy.

Pete was always the intellectual in the group, the one looking for answers and posing all those difficult questions. And like many of us in 1967, he began flirting with mysticism. "Rael," on "Sell Out," was a long yet incomplete work, structured in movements like "A



Pete Townshend, John Entwistle and Roger Daltrey in 1962.

the Sky" and "Relax" as well as an out-take called "Grace Space Race" exhibit the same influences.

But these songs are of note for more than just these images. Lyrically, they show greater awareness of the complexity behind problems people have to face, though not (as other rock groups all seemed to do at this realization) supplying what seemed to be easy answers. Mods still, they kept asking questions and insisting on their own right to a fair deal and a good time. Musically, the album also represented something new. To match the imagery, they created a sweeping, airy sound using orchestras and electronic devices, with Pete doubling on organ on many tracks, and altogether thinking in much broader terms when structuring the songs.

"They" of course means Pete, who wrote and arranged all the group's songs with the exception of the odd Entwistle or Moon B-side. From the beginning he would make demo tapes, over-

Quick One" but consisting mainly of repeating riffs and themes. It had no story line to speak of, aside from a confusing quasi-religious search ending in unresolved ambivalence.

The Who released no new albums for nearly two years. In this time there were some great singles, more Mod brag songs like "Call Me Lightning," and "Magic Bus," and a lot of touring. Everyone was expecting a live album, and many were fooled when Decca issued "Magic Bus—The Who On Tour," which turned out to be a collection of studio tracks. At this time they were performing songs from all periods, mixing "Sell Out" material with songs from their High Numbers days like "Fortune Teller" and Eddie Cochran's "Summertime Blues" (a 1959 song with, like "Blue Suede Shoes" from the same era, distinctly Mod sentiments) and closing with a medley of early hits including a smash-up "My Generation" in which, for the last time, guitars were destroyed and

smoke bombs set off. As an interesting sidelight, both "Summertime Blues" and Mose Allison's "Young Man Blues" as well as another Eddie Cochran song, "My Way," were recorded in the studio for "Sell Out," but never used.

All this time, Pete was devoting every spare minute to an idea that had been building in his mind for some time. Taking fragments from uncompleted projects—a minor-chord progression and guitar riff from "Rael," and a song called "Glow Girl" that he prepared three different ways for a single before discarding, plus another almost-single titled "It's a Girl, Mrs. Walker," he planned and meditated and fooled around with his eight-track home tape deck. A recent convert to Meher Baba, an Indian avatar claiming to be the incarnation of Jesus and all the world's highest spiritual forces (whose claim to fame was forty years without speaking — what better guru for a Mod who viewed himself as basically inarticulate!), Townshend quite naturally conceived "Tommy" as a spiritual parable.

Of course the story of "Tommy," of how it became the world's first rock opera and changed the course of rock music and all that, needs no reiteration. Those who confuse "Tommy" with the more common brand of mystical blarney are missing some important distinctions. Mainly, there's a big difference between pushing one's own opinions as gospel and trying to maintain integrity in a confusing situation. In other words, between giving answers and asking questions. "Tommy" raises more questions than it answers, and its intent is plainly to start others asking questions rather than to shove Meher Baba down their throats, as any lesser convert would have done. Baba is not mentioned on the album, nor is his philosophy there in any but the most circumstantial sense.

"Tommy" could be more correctly seen as the meeting of the questing Mod mentality with the world of metaphysics. "Why am I not free?" asks the young Mod. First it's parents, girls, jobs . . . now, those forces vanquished, it turns out to be something a bit more intangible. It's interesting, in this light, that The Who only turned to political questions after the spiritual quest, but hardly par-

(Continued on page 68)

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Dialogue (Continued from page 48)

punks and I made you, you should be happy you've got where you have because if it wasn't for me you'd be nowhere," and the other thing was that he had a specific sound which he would impose on the group and it became very inflexible. I do think he was very talented, and in a sense if it wasn't for him I don't think The Who would have got off the ground because I think perhaps his best production was "I Can't Explain." Sounds bloody good to me now.

RW: Who would you say you'd learned most from actually working in studios? After all, you've had four different producers over the years, and you've obviously worked with a number of different engineers.

Townshend: I suppose it's got to be Kit Lambert although I hardly think of him as a record producer. It's very strange. He and I both learned at the same speed. There was never any point when Kit knew more than I did about the mechanics of a recording studio, but his way of working was revolutionary to say the least. Kit, for example, as a producer, knew the value of burning studio time. He knew the value of saying: right, there's too many takes, they're getting worse; everybody over the pub, pick everybody up and take them out and perhaps not go back into the studio all night. You'd go home feeling terrible and you'd think oh, we've had a terrible day and why did Kit take us out, but the next day you go in and do that track straight away because you've built up to it over night and you get this great recording. He knew about techniques like that, he knew human nature, and he knew about The Who. As a producer this was really a quite outrageous way to work, so I learned about techniques like that.

The technical part I learned from engineers. I learned from asking questions from our engineer during the "Tommy" period, Damon

Lyon Shaw. I learned from experience from working in my own studio working from tapes that I suppose Todd Rundgren has made famous. I think he and I and many other people have been working that way for a long time—tape recorder fanatics. You learn a lot by mucking about with tape recorders and mikes and things like that. Making silly home records which to me was a hobby which was an off-shoot from my work. Also from listening to records—let's take Brian Wilson, the Beach Boys' "Pet Sounds" for example. That is an education in record production. You don't have to know how the techniques were made, you just listen to it, and "Sgt. Pepper." Those are big lessons, both those albums. They take a long time to fully assimilate, in fact I haven't assimilated "Sgt. Pepper" yet. I can't believe it was a four-track album.

RW: Have you ever considered doing more record production outside of The Who or even concentrating on it as a full time thing?

Townshend: It appeals to me because I love working in studios, but I don't like the way that people act towards me. I'm too much of an established person in my own right. I think a producer, to be effective, has got to be almost like a middle man. If I was to, say, produce an Eric Clapton album or a Joe Walsh album, or an album with someone with whom I felt on equal terms, then I think I could work well, but like the only experience I've really had was with Thunderclap Newman where there were three unexposed talents and they were fairly reverent towards me and what ended up was that the sharp edges of them were sort of milled off and they were turned into a sort of watered down Pete Townshend.

RW: Have you ever done a great deal of guesting on other people's sessions?

Townshend: Not that much. I did an Yvonne Elliman version of "I Can't Explain" and I did some work with The Crickets. I don't really like it very much because there again people expect me to be Pete Townshend and they don't ask me unless they want that. And it's the same old pattern every time. You show up, have a few handshakes and out you go and there's a bottle of brandy and an amplifier and you just feel like Christ Almighty, here I am getting in a rut. At least if you are working on your own or recording on your own you can try and break people's preconceptions.

I mean what, for example, if you were going to invite somebody like Stevie Wonder into a recording session to guest, who knows which of the hundreds of instruments he plays he would pick out. I can play violin, cello, get anything known out of a synthesizer and my keyboard playing is improving all the time. I play all kinds of string instruments other than guitar, I'm a pretty good banjo player, but nobody ever asks me to play any of those.

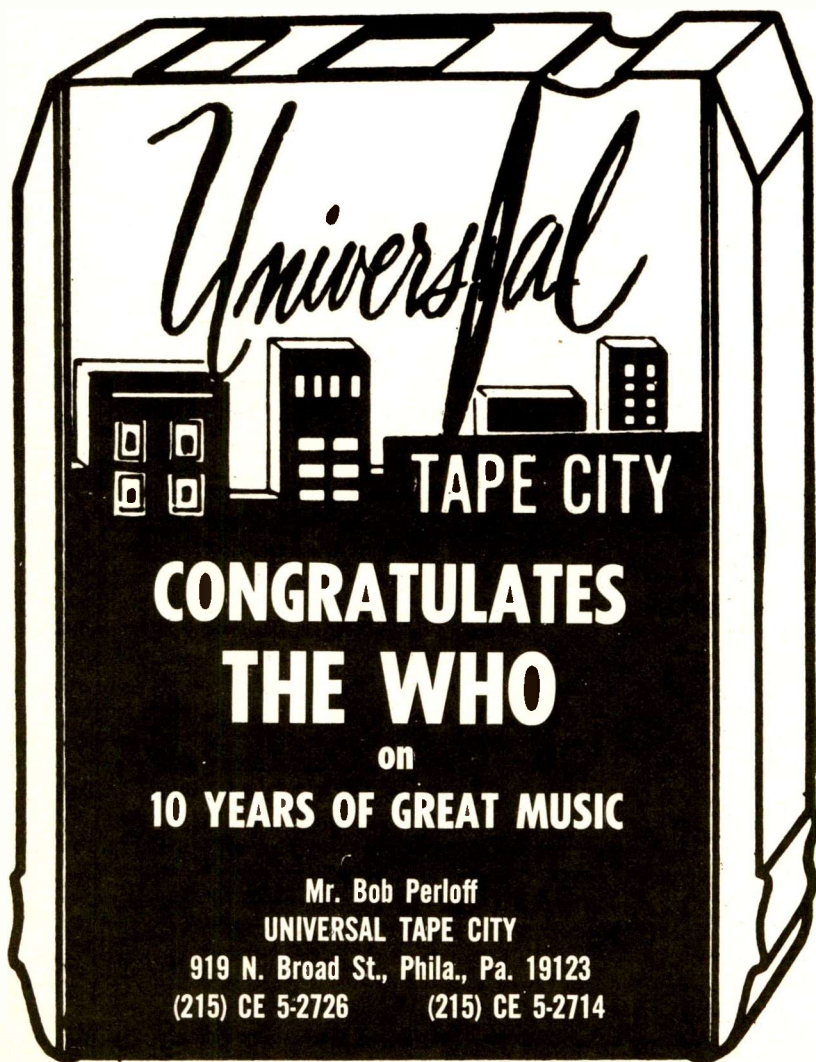
RW: Having read this, perhaps somebody will ask you now.

Townshend: I probably wouldn't do it if they did! I don't really enjoy it. If somebody is doing a session I like to sit and watch—I do enough recording of my own.

RW: When you wrote "Tommy," did you write it simply as a Who album or did you always see it going on to stage and into a movie?

Townshend: I think the greatest thing that I've seen lately about "Tommy" is the Radio Times feature (which they did because of our 'live' thing on the tely) and there were three interviews: one with Nik Cohn who says that he thinks "Tommy" was sparked off by his book in which there was a deaf and blind pinball champion; Mike McKinley said he thought "Tommy" came because I was interested in this spiritual master Meher Baba, and Roger said it was Kit Lambert's idea. The point is that now I think everybody's forgetting. I just don't really know. All I know is that I was talking about opera for a long time before "Tommy" came about and I just don't really know how it emerged. It was such a long, evolved, process. A lot came together in the last few weeks of writing. I had ideas to write a rock opera or an opera-opera—at one time I was studying orchestrations and listening to Wagner and all kind of amazing things trying to get into full scale grand opera and I was going to enlist Arthur Brown whose voice I thought fell somewhere between a Wagnerian tenor and Screaming Jay Hawkins and have him as the lead singer. The idea that I worked on before "Tommy" was called "Rael" and that was condensed into a four minute single. It turned out to be a track on the "Who Sell Out" album and immediately after that I started to think

(Continued on page 70)



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Dissecting The Who On the Airwaves

By STUART GRUNDY

■ (Stuart Grundy is the producer of BBC Radio One's recent series of programs on The Who. The programs marked a new concept inasmuch as apart from some presentational links, the individual members of The Who were allowed to tell their own story. The series has already been transmitted on the station's nationwide network but negotiations are currently taking place for distribution throughout the rest of the world.)

The arrangement to record a short series of radio programs on, about, and by The Who was made in a slight alcoholic haze in a pub, close to London's Rainbow Theatre in November, 1972. Pete and Roger were rehearsing for the first performance of the Lou Reisner version of "Tommy." John and Moony were there for the beer, or rather the brandy. Why it took so long to get "Who's Who" recorded is something I'll never know. Some things just take a long time to gestate I suppose. Anyway, by the time I broached the subject again it was met with a certain blankness. Let's face it, I couldn't have chosen a worse time. At the time of the Rainbow "Tommy" the boys were going through one of those odd periods of limbo, the sort of periods that hit any group that spend some time together. What the hell do we do next was the question on their minds and before them stretched a vision of endless empty months.

On May 5 this year, the day that I began effectively to work on "Who's Who," the production work on the Ken Russell film of "Tommy" was just getting into full swing. Roger was about to embark on the busiest five month period of his life in the film's name part. Pete was musical adviser on the film and also busy writing new music for it. John was in the middle of producing a new solo lp with Rigormortis, and the least busy, Keith, was still involved with filming for "Stardust" and being generally the most difficult of the four to tie down anyway, was almost impossible to keep track of.

Each worked independently of the others to such an extent that the most effective way of presenting them was to allow them to assess themselves as individuals and as part of The Who. The additional material and interviewing was to be minimal. Hence the format and the title, "Who's Who."

Pete

Pete was the first to record for me; I found him on Hayling Island near Southampton for the start of filming on "Tommy," an event for which he seemed to have more relish than he had for the Lou Reisner production. One suspects because somehow the use of full orchestral arrangements took the opera a little way away from its roots, from the ordinary bloke to whom The Who have always dedicated themselves—an argument with which I would agree although the orchestral recording created moments of great beauty and majesty, which it had

(Continued on page 72)

Mike Shaw from Roadie to Executive

and I was in the hospital all during the time they were with Robert Stigwood's Reaction label. That folded and I've no idea why. He's got his own label again now though, RSO. The Who were the only act to break big on Reaction as far as I know. They were on Fontana for one single, a "one off" deal I suppose, I can't remember. That was as The High Numbers of course. Kit and Chris got them out of the management contract they had with Peter Meadon so I guess they got out of the recording contract as well.

They did a tour as The High Numbers while we managed them, with The Beatles, the Kinks, Lulu, Dave Berry, Dusty Springfield—quite a good tour. We did the Brighton Hippodrome, and Blackpool Opera House, Kelvin Hall in Glasgow, and the New Theatre, Oxford, with P.J. Proby. We did some good shows. They were all as The High Numbers and were already booked before we'd taken them on for management, but obviously we did the tour because it was beneficial. We caused riots at every show because we were the first group ever to do our own lighting. These theatres couldn't believe it. The Who did three numbers on their own, then they backed Adrienne Posta. She at the time was a bigger name than The High Numbers, and was top of the bill. So we did all our own lighting, and when she came on she was in virtual darkness, so all the theatre managers were going berserk.

Roy Carr:

Pressing on with The Who

■ (A journalist with one of England's leading consumer music papers, Roy Carr has been a close friend of the group since first meeting them in the days when his own band supported The Who on several of their early gigs in 1964. Record World interviewed Carr in London.)

The first time I ever really got close and listened to The Who I had a band myself. After hiring and firing guys in trying to do something different, I didn't know what, suddenly there's The Who on stage in front of me. I'd never had this happen to me at all in my life—suddenly there in front of me was everything I ever wanted happening. Even The Beatles didn't do that to me when I first saw them. It was just as if someone had come up and kicked me in the head.

I didn't talk to anybody for a week. They were really loud that night—in fact the bass player with me was sick—we'd never heard a band like it. I didn't have much money in those days—I was one of two drummers in a band. Part of them became Jethro Tull, and Tony Ashton was in the band, Glen Cornick, one of Stealers Wheel, and the other organist is now working for the Osmonds.

We were all dumbfounded after that. I always remember there'd been a bit of a row between Townshend and somebody—he came out of the dressing room to go on stage and he was holding three guitars, and he had this 12-string which he dropped, and as it dropped he just kicked it right across the passage then picked it up and walked on stage. I was really horrified but very impressed, considering how expensive the instruments were.

Just before they went on Moony had no sticks, and I had one new pair I'd bought which he asked to borrow. I couldn't say no, but I said do me a favor, don't break them, and apparently it was the only session in about a month when he didn't break the sticks. During the session one of them said something to another (they were always fighting), so he just picked up his tom-tom and hurled it across the stage. I'd seen The Beatles in the early days when they used to yell and shout on stage, but to see Townshend turn 'round and shove his guitar through a speaker . . . I don't think they knew themselves what they were doing in those days in many ways—I think they were just a band that used to just virtually explode on stage. It was just a dynamic release of tension.

It sounds corny, but I really fell in love with the band and I must have seen at least 70 or 80 of their gigs since. They are the only band that I would really put myself out to go and see. Although they've changed in some ways, they are still just as explosive. I saw Pete in

(Continued on page 76)

Around the same time it was decided to call them The Who again. They were originally called The Who and Peter Meadon changed their name to The High Numbers, the 'mod' thing. Kit, Chris and myself decided to change it back to The Who. We'd been touring around for months looking for a band and we'd seen this group on posters down at Brighton where they were appearing as The High Numbers with The Who in brackets on the bill, as they were not known by this new name. They were doing gigs for this guy Barney, a mate of Pete Townshend's, and whenever he told them who was playing, any group, they'd always say "the who?" So Kit suggested the change to Townshend and the group decided to take it.

Later when Track Records had been formed I became more involved with the day to day running of it. Kit and Chris were very involved in the beginning, obviously with Hendrix, and Arthur Brown who they were also managing, Thunderclap Newman, Marsha Hunt, and gradually as they left the label for one reason or another—Hendrix dying for example, Arthur Brown becoming dissatisfied—they gradually took over more involvement with The Who again on a management level and left the record label for us to do the basics. I mean they're still there, they don't come in so much, but they're still overseeing us. Not as much as they used to though, what with the "Tommy" film and "Quadrophenia" which Kit was involved with.



Cyrano: Who's Studio Engineer (Continued from page 37)

for it, he welded a bit of sheet metal on it so you could only get in and out the passenger door.

I didn't see them for a time after that because my band turned professional and we did the club circuit in Germany, and then that fell flat and the band broke up. Then I worked with them as road manager as they needed one at the time; this was 1963, and in fact I drove down in my vehicle to a pub they were playing on the coast and Mike Shaw was their production manager at the time. I was introduced and had a chat with him. I hadn't met him before as he wasn't with them when they were the Detours. They then called themselves The Who, then they changed to the High Numbers, with Pete Meadon, and then with Kit they went back to The Who again.

Mike Shaw was a mate of Chris Stamp's for years before, but when Kit and Chris went into it, I think Mike went into it with them. The group actually gave me the job but it was Mike I chatted to about wages and things like that. He was handling that side at the time. That was in the days when Pete was smashing cabinets, and they were working a lot. "I Can't Explain" had got them plenty of work—probably four or five nights a week. I'd get home from a gig somewhere up North—and I was only working on my own for a good bit of the time when I was roadie with them—and I'd get back about three or four in the morning. After packing the gear up and driving the van home, I'd literally have to go straight to Marshalls in Hanwell, replace all the broken speakers, and then drive to another gig somewhere else. It was really hectic. Bob Pridden became involved later and I finished with them as roadie. John Wolff joined them after, and the first time I met John was down at the Cromwellian Club. I was introduced and we've been mates ever since.

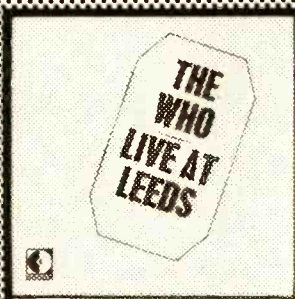
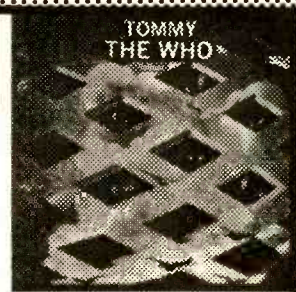
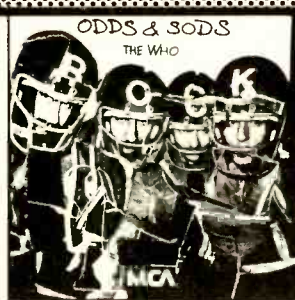
I did some songwriting too at one time, in fact The Who recorded one of them but it never got used, except on a double-bootleg that was released in the States. It had some of the very old Who things on it like "Jaguar," which sounds very much like the Shadows. Finally

I went back to Track Records to work, and at this time Mike Shaw had a car accident. He was in the hospital for a long time and then he was recuperating. When he came out he was in a position where he needed someone to live with him and help him out, and like we were old buddies; I always got on well with him, so I helped him out and we lived together in Bayswater for three or four years. He worked from home for a little while to start with, then he'd go into the office, and then I worked in Track's offices for a time. That was pretty hectic because it was seven days a week.

In the end, Mike got his head together a lot more, so it was time for me to break away from that. All the time I was at Track I was learning things and I went on into sound mixing on the road. This was for Humble Pie and I also managed a sound company for a while after that. I rejoined The Who just before the studios came about.

It was just a warehouse that John had bought, and one day he and I were trying to get it decorated when Pete and Roger turned up. I think it was the first time Pete had ever seen it. They were mincing about and Pete was saying how great it was, the way he does, and at that time John had got the warehouse together for all The Who's P.A. and lighting, and got the idea of when The Who weren't working, of hiring the gear out and providing a good service for good bands and good friends. So we started to get into that side.

I was contracted out with Zeppelin and I did a tour with them. So we had the hiring thing that we were just starting to get off the ground. We hadn't done a big launching; John thought it would be a good idea to just creep things in. So going back to the day when Pete and Roger came in and said it would make a good studio—all of a sudden people were walking about saying we'll have the control room here and it was more or less exactly as it is now, and they all left and we looked at each other and thought right, that's it. So the hire thing never really went into a big thing, although we still do it in between.



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Lou Cook *(Continued from page 54)*

"Anyway, Anyhow, Anywhere" is a declaration of total freedom: "I can do anything, anyway, anyhow, anywhere I choose." And "My Generation," which became an anthem of solidarity for hippies, yippies and mods alike was so popular that, as one fan put it, "Everyone started stuttering."

In the late '60s, as other British groups were fading in popularity and were breaking up, The Who released one of their strongest works, the first rock opera, "Tommy." The Who's most complex work at that time, "Tommy" is about alienation, frustration and spiritualism. It is the story of a boy who is struck deaf, dumb and blind because of what people of the older generation do to him. He becomes a pinball wizard and then, liberated by self-discovery, achieves a state of sainthood. Tommy is worshipped but in the end, he is deserted by his followers and finds himself totally alone again. The rock opera took the music world by storm. No one anticipated the enormous impact

of this work. "Tommy" was played in rock and roll houses as well as classical concert halls throughout the country. And everywhere it was acclaimed as a masterpiece.

In 1973, The Who released their second rock opera, "Quadrophenia." Peter Townshend explained the work saying, "I wanted to embrace The Who's early audiences and give a feeling of what has happened to rock and to the generation that grew up with us." Jimmy, the lead character suffers from quadrophenia, a four-way personality split. Each side represents a different member of The Who. Roger Daltrey's theme is "Helpless Dancer," a bitter commentary on the hard ways of the world. Keith Moon's is "Bell Boy," the story of a fallen mod leader who has been humbled to the position of bell-boy in a hotel. John Entwistle's "Is It Me?" is a reflection of everyone's self-doubt. And Peter Townshend's theme, "Love Reign O'er Me" is the power and neces-

sity of love. In the end, the four personalities are merged into one.

Throughout their 10 years, The Who has always dealt with realism in their works. Perhaps the most fitting tribute to the group is in Peter Townshend's own words from the closing song to The Who's 10th lp, "Odds and Sods." Peter Townshend wrote, "Rock is dead they say—long live rock."

Pete Gidion

(Continued from page 54)

once, playing four shows in New York's Madison Square Garden. One 60-second advertisement was broadcast at the end of a radio special on The Who and all concerts were sold out; 80,000 tickets were sold in 60 hours.

In the past 10 years, The Who have firmly established themselves and this anniversary is really a beginning. It's the start of another decade of excitement, great music and success for The Who.

Pete Kameron

(Continued from page 34)


people would vote over the air. I got on him and he started to play Who records. With announcements on the air there were a number of fans who sent him records that hadn't been released yet. As a result, after a number of weeks, The Who started to show up in the polls. The first week they showed up fifth. They jumped, and finally one week at KFWB they were number one."

The various problems with Decca, according to Kameron, cleared up sometime after the release of "Tommy," when Mike Maitland became president of MCA in the U.S. A show of faith on the part of the company came with the reseriving to radio stations of "Tommy" with a special 45 package with the Metropolitan Opera seal, commemorating the group's performance of the rock opera at the venerable New York opera house.

"The result was phenomenal. Whereas we had sold three or

(Continued on page 66)

FOND MEMORIES

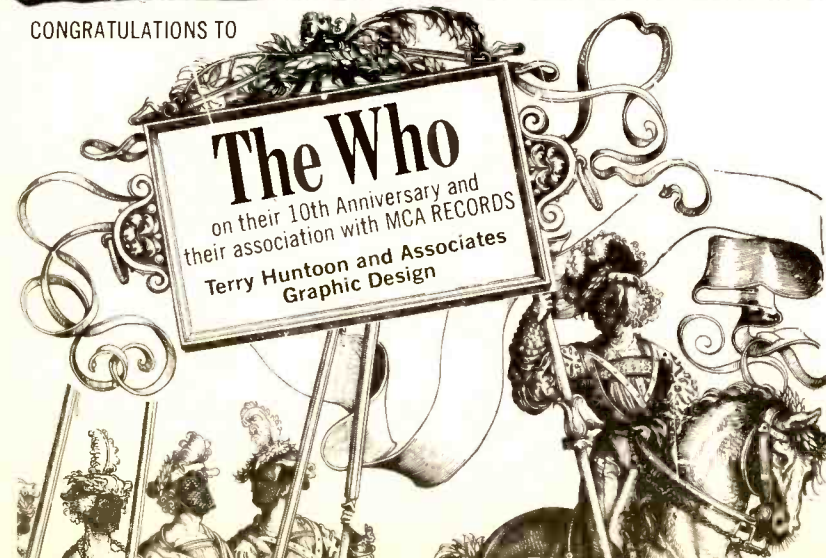


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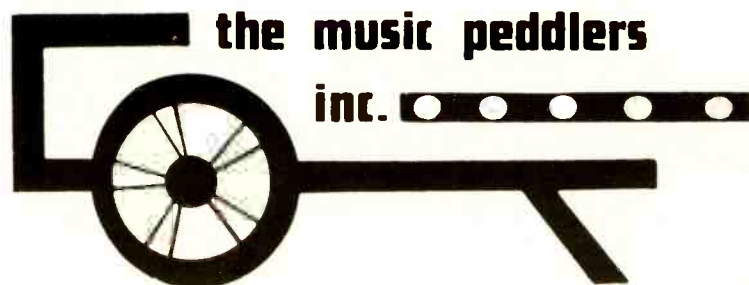
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Barsalona Books The Who

■ NEW YORK—March 23, 1967. Premier Talent head Frank Barsalona was sitting in on the first dress rehearsal of Murray "The K" Kaufman's last multiple act show—those five shows a day for ten day stretches that Murray ran at movie theaters like the now defunct Fox in Brooklyn. This particular show headlined Mitch Ryder. The Who was among the many secondary acts (another was Cream) on the roster.

Barsalona went to the rehearsal to see The Who, and remembers Pete Townshend wearing a jacket that lit up. The group came out to do one of its two numbers—"My Generation"—and as the song was over, drums, guitars and amplifiers went flying. Barsalona looked to Nancy Lewis, who worked for Chris Stamp and who "looked unconcerned." The business and workmen around the theater realized that that final eruption was part of the act at about the same time Barsalona did, and The Who got its first American standing ovation.

Barsalona saw the group as caught in the transition from a top 40-oriented pop world to the underground one, and felt it necessary to build them in both directions at the start. Thus he had them playing Monterey and Woodstock as well as the Forest Hills Tennis Stadium. And the Metropolitan Opera House.

Business Aspects

As The Who's agent, Barsalona has been impressed by the band members' interest in the business aspects of their music, and in where it is they play. "Townshend especially," says Barsalona, "is so bright and so aware of the audience, the business aspects and the changing trends." Indeed, if it were physically possible, and there wasn't the danger of riots (as happened when The Who played a Boston concert hall a few years ago), The Who would play halls considerably smaller than the sports arenas of their most recent tours.

And Barsalona has one comment on the loyalty of Who fans, too. He recalls the release of "The Who Sell Out" album, with its package of Who memorabilia—the latter including an authentic looking copy of a Who concert contract. Barsalona's office received many of those contracts in the mail.

"The Who," emphasizes Barsa-

lona, "is really unique in its staying power and in its effect on what rock has come to mean."

Ira Mayer

Murray the K On The Who's First U.S. Gig

■ NEW YORK—The Who made their first appearance Stateside in Murray the K's Easter Show of 1967. The crowd's reaction? Well, according to the famed promoter, "When the group started breaking their instruments at the end of the show, jaws dropped, shoulders shrugged, and the audience sat there in total disbelief. Generally, the people that were accustomed to the Fox shows just didn't take to it."

It seems that Mr. Kaufman was working at WOR-FM back at that time and Brian Epstein came up to chat with him about two new groups that had started enjoying some success in England—Cream and The Who. Well, soon enough Murray got to hear "Happy Jack" (which he began playing heavily on his show) and also saw a film of the group. "I called Decca up and told them that if they would release 'Happy Jack' as a single here I would bring both groups over and have them appear on the same show," he explained.

That has all become history. The Easter show at the RKO 58th Street in 1967 starred Smokey Robinson & the Miracles, Wilson Pickett, Mitch Ryder, Cream, The Who, and featured performances from the Rascals, Simon & Garfunkel, Phil Ochs and the Blues Project. Murray recalled, "They broke wide open after that. The stage hands just about went into shock. And the audience reaction was mixed—they thought it was strange at first but you would find people returning to see them again."

In a sense, Murray was a pioneer to bring them over here, with no track record—going only by one record and a film clip. Even moreso in view of the fact that the audiences that he had been attracting over the years of his famous shows was an older group, very much into American rock & roll. But he brought them here, and seeing them do four to five shows a day for ten days was, as Murray puts it, "a sight that I'll never forget. Everyone soon realized that there was much more to their music than just breaking up instruments."

Roberta Skopp

Recalling the Early Days

By VICKI WICKHAM

■ In 1964 I was producing and Michael Lindsay-Hogg was directing a weekly pop/rock TV show, "Ready, Steady, Go!" in London, which at the time was the show and super popular (probably because there wasn't anything else!), and, together with Cathy McGowan, we'd stick to a very rigid booking format of only using artists we liked. Now that I think about it, this was incredibly pretentious of us—but it worked and made RSG! the unique pop-art show it was, and shaped the careers of a heap of acts.

The acts we used had to have two qualifications—one was that they had to be good 'live' 'cos the show was live and both Michael and I were totally involved in visual television, and they also had to have a current good record (regardless of whether it was ever going to be a hit).

Just about everyone — except The Beatles (and they had already appeared on "Thank Your Lucky Stars")—made their TV debut on RSG! The Stones, the Animals, Dusty Springfield, the Kinks, the Moody Blues, Jimi Hendrix; and then we would use every good visiting American r&b act—Stevie Wonder, James Brown, Ike & Tina, etc., etc.

Anway—I was walking down Brewer Street about six months after the show had started and saw Peter Meadon with a pile of the High Numbers new single "I'm The Face" under his arm. We stopped and chatted and he told me how the record was going to be a hit, and I told him I didn't think so and that I really didn't like it 'cos I thought the group was just trying to cash in on the Mod/Rocker trend and it was dated already, and that in my opinion he should forget the High Numbers and find another group! He did, and I can only say "sorry Peter!"

So, then came The Who. The Who first came into the office as a single called "I Can't Explain" on the Brunswick label. "Ah, Americans" we thought, played the record, loved it and started making calls to "see if the group were planning to come to England." Then came Kit Lambert and Chris Stamp who told us The Who was indeed not American, but through some licensing deal had landed on an American label, and would we come and see them at The Marquee where they

played weekly. We said we would, we did, and we booked the group for the show.

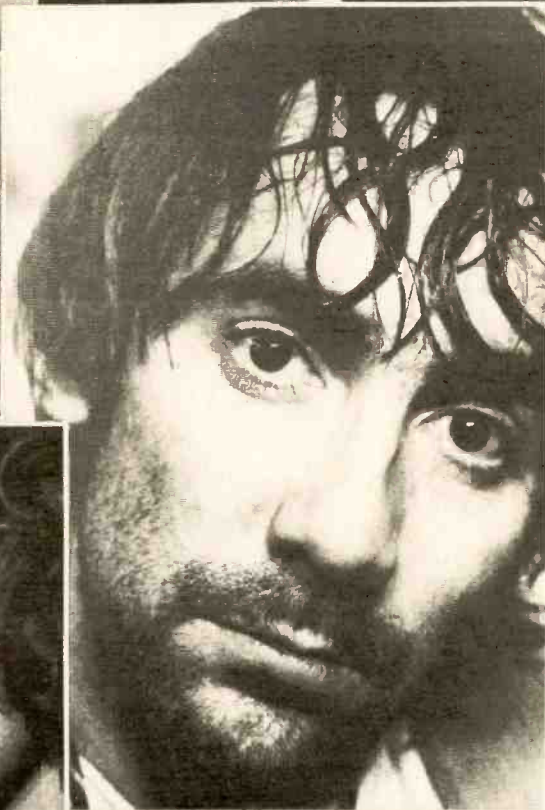
On the day of the show—which we did way out in the sticks of Wembley—suddenly hundreds of Who fans started appearing and besieging the building, all firmly equipped with Who scarves and pop-art jerseys and all looking like left-overs from St. Trinians. Somehow they all squeezed into the studio and the show was a phenomenal success, and the record went on to be an enormous hit. (Much later Kit admitted that the fans hadn't just appeared—but had been steadily rounded up and bussed in from London. Great! It worked!)

From then on, The Who became 'regulars' on the program. Michael would do incredible things with the lights and the direction on them, using some of the first and fastest inter-cutting between four cameras ever used on English TV—and the best 'cos it fitted so perfectly the excitement and energy of the group. We took them to Paris for a huge venture called "Ready, Steady, Paris!" The show was done from a discotheque and went surprisingly well as none of us spoke French and none of the French crew spoke English! At the end of the show, the Yardbirds and The Who finished playing and ran through the club out into the streets with the cameras following them. The show was going out 'live' in both Paris and England, and the time came for the finale and the cameras duly followed recording the event—into the street go The Who, into the alley and all stop and immediately pee against the wall! (I'm sure many a viewer said many a line about 'pop stars!')

Of all the groups on RSG, The Who most typified what the show was all about. RSG! was instant pop music. It was every trend before it happened and things came and went super fast. It was about youth and their dreams and aspirations and had nothing to do with thinking about tomorrow. The show incorporated the entire London scene from September '63 to December '66—the time of "swinging London" when the discotheques, the fashion, the dancing and the music were the best in the world. The Who was all of that. It was a time when teenagers had a lot of money to spend

(Continued on page 74)

Scenes from 'Tommy'





Barry Dickins

(Continued from page 44)

mensely since that time. When I had them, they used to do all the black stuff—James Brown material. It's changed quite a bit—I mean in those days even though he couldn't afford it, Pete used to bash up guitars every other night. Roger used to drive everyone 'round in a little Viva to all the places they used to play—Bowes Lyon House, Stevenage; The Road Centre, Bishops Stortford; Black Prince, Bexley—all those pub gigs I used to get them for about £40-£50 a night.

The Goldhawk was one significant gig they got themselves, or through their previous agent called Bob Druce, who must have been their first ever when they were The High Numbers, although I think they were also with Harold Davison at one time under that name. They also got The Marquee before I came in. A big picture of Pete Townshend with a Union Jack and his guitar was the poster that advertised

(Continued on page 83)

Bob Heil:

Setting the Sound for a Super Group

By DAVID MCGEE

■ Heil Sound Ltd. is located in Marissa, Illinois and is headed by its founder, Bob Heil. A cursory listing of the company's clients includes such luminaries as the Grateful Dead, Humble Pie, Peter Frampton and Dee Anthony. Heil agrees, however, that his most famous client is The Who.

"Professionally, they are the most demanding of all the groups we've worked with," said Heil in an interview with **Record World**. "They don't limit your talent. With them, you have to stay on top of things and keep fresh. The sound has to be as artistic as the music."

Heil Sound began working with The Who in 1970 when Sunn's Bob Eberline called Heil and asked for assistance in building a sound system for the group's American tour. Eberline had been working on the system and then

found out he couldn't afford to finish it. Heil Sound put the system together and flew it into Boston in time for the tour's opening night. The rest, as they say, is history.

A Who tour usually "begins" for Heil Sound with a visit from Bobby Pridden, the group's sound mixer and head of Heil Ltd. in England. He selects the equipment to be used on the tour and it is then Heil Sound's job to set it up and maintain it.

In addition to working with Pridden, Heil said his company also works closely with the group members.

"Townshend has a guitar amplifier to worry about, Entwistle has a bass amp to worry about, Moon has a snare drum to worry about and Daltrey has to worry about the sound—that's his instrument and it isn't proper then he feels his voice doesn't come across right.

"Of course, they also work with Pridden, and from him the ideas filter down to us and we put them into action," said Heil.

The Who has sometimes made extraordinary demands of the people working with them ("Everything's out of the ordinary with The Who," Heil said), and Heil Sound is no exception. The company was heavily involved in the quad sound experiment on the group's most recent tour.

"Nobody had ever done live quad and done it properly," said Heil. "If you divide a quad system up into four corners, the guy in the back rear corner is gonna hear the drums all night. So Townshend—a musical genius who also knows equipment, knows how to use it and knows what its problems are—figured out that the only way to do quad right was to use backing tapes.

"So he went into the studio, developed all of the 4-track, one-inch backing tapes for the tour and Heil Sound bought special 4-track Scully machines that we could carry on the road. The tapes were pre-mixed, so every night the music sounded exactly as it did on the 'Quadrophonia' record. The vocals and live stuff emitting from the stage were mixed on top of that, out of the front system.

"With the tapes we got more of a natural stereo effect. The loss

at the back of a hall was not as drastic as it would have been had the concert been done live splitting up the channels around the hall."

Initially, The Who's act was as notable for its violent instrument-smashing finale as for its music. "Tommy" established the group musically in the national eye and these days, according to Heil, Townshend is trying to move away from the violence. However, Townshend realizes there are people who pay good

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Pete Kameron

(Continued from page 62)

four hundred copies before, we sold over a million with the new release. It had that kind of longevity, and to this date The Who catalogue have been consistent sellers. The idea behind it was that we never had cut-outs on The Who. We never allowed a bastardization of their product, and as a result the catalogue is continually alive."

The respect has spanned a decade now, though, and that, too, is part of Kameron's contribution to The Who: coordination and planning in order to maximize the group's life-span for as long as its members find it a viable and creative endeavor.

"A lot of people have a tendency to think it's just rock and roll, it's not going to last. So they go in and get as much as they can at the beginning. With The Who it has been a carefully laid out plan. Really a continual building and making them into a standard act. But you have the material to work with.

"The Who," says Kameron, "have become a standard. I almost have a feeling that in some future period, when we view the whole period of rock and roll, the Who will be there as an example of a kind of continuity. Because you can follow, in terms of their music, where they go." Can such momentum be maintained for another decade? They've done ten years, Kameron points out. "How much longer it will last, I don't know. Each human being grows in his own way. But I think they'll be around for a number of years. I think their impact will be left for many years to come."

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The Who's Third Generation

(Continued from page 56)

adoxical considering that the Mod stance was so fanatically individualistic, even during the most collective phase of the movement. One person seeking his place in the scheme of things, whether at school or in the universe, is still a more Mod concept than the idea of organized political activity or even politically-inspired anarchy.

At any rate, "Tommy" concerned a young person's search for meaning, in the broadest sense. That he was a most unique individual, deaf, dumb and blind, and that he found meaning through something as unlikely and pop-art absurd as pinball, add character and pop appeal to the story. There is also a humorous irreverence running through "Tommy" that sets it apart from every other rock concept-album (with the exception of "Arthur") as a work of basic human appeal whatever its ultimate message. It's also full of anomalies—Sonny Boy Williamson's "Eyesight to the Blind," "Sally Simpson" and the

great single, "Pinball Wizard." And at the end of it all, nothing has been resolved. Much has been raised, much vivid imagery and some moments of very acute observation; wills have been asserted and desires thwarted. In the very end, to quote a brief synopsis that came with the original promo package, "Tommy is completely isolated and unable to communicate." He can't explain, but he thinks it's love. Mod to the very end.

The implications of "Tommy" were impossible to avoid. The Who toured endlessly, performing it for growing crowds to whom they were, at last, superstars. Imitation rock operas appeared in profusion, and there was constant talk of making "Tommy" into a film, a Broadway production, a ballet, a ponderous institution. Townshend announced plans for another rock opera, mentioning a few song titles including "Water" and "I Don't Even Know Myself."

But it was not forthcoming.

There was "The Seeker," a good rock & roll single with the same kind of chunky rhythms as on their earliest records. It too was about the spiritual quest, in more obviously Mod terms. "I won't get to get what I'm after 'til the day I die!" laments the protagonist, frustrated again. He's sharp though; he knows better than to accept the simplistic explanations of the Beatles, Timothy Leary, and the rest. He's looking out for himself all the way, and he won't be fooled.

Then came "Live at Leeds." Everyone who'd ever seen The Who had wanted a live album immediately, and by 1971 it was ridiculously overdue. In interviews, Townshend claimed they'd been trying for years to achieve a usable tape, The Who being a very difficult group to record live.

They bounced back with "Out in the Streets" and "Won't Get Fooled Again," signaling their entry into the realm of street politics, Mods on the march and all that. It also introduced Pete's

latest sound, an organ-like beeping produced by an A.R.P. synthesizer that ran through the song and most of "Who's Next."

As rock politics go, "Won't Get Fooled Again" was good. It took no stand except of the individual, asserted implicitly that all governments and forms of authority were not to be trusted, and suggested merely that people wise up. As much as Mod could be political, this was it. And it was definitely Mod. Townshend knew it, too. He gave long interviews rhapsodizing on the Mod movement and how it influenced his thinking. He must have realized his unique position, as first and last spokesman for the Mods, former ace face of a movement already becoming history. Mod couldn't have lasted on its own terms, of course; it was too alienated, and too existential to fight the current of youth consciousness, which throughout the late sixties was toward harmony and organized utopianism. And few Mods were as intellectually

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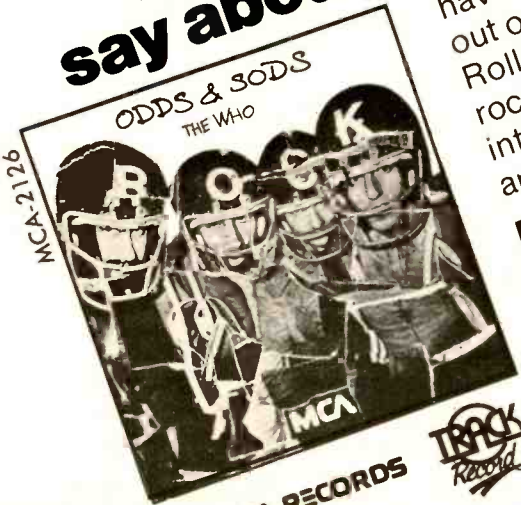
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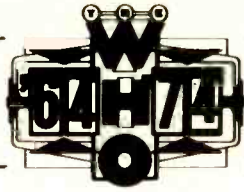
John Mendelsohn:

From 1966 through 1968 they were the greatest group ever. There was nothing that could come close to them in those years.

Richard Cromelin:

I haven't even thought about the Who in a year.

PHONOGRAPH RECORD



Dialogue (Continued from page 58)

I really should get to grips—it was a personal thing I think. I was thinking that it might even be done outside The Who.

In other words, I'd write a few singles and things to keep the band happy but in the meantime I'd be working on this rather grand thing on the side, and in the end it all sort of came together. I don't think it would have happened had it not been for the band's added energy, and also Kit Lambert's involvement was very important.

RW: Were you happy with Lou Reisner's version?

Townshend: I thought it was interesting. Normally a work of that scale would take a lot longer and he did a very ambitious thing in rather a short time. I think the arranger, Will Malone, was working a bit like a copyist rather than an arranger, churning it out, and I think that shows to a degree—I'm sure he can do a whole lot better. The better parts of that album are really good, other parts seem a bit inconsequential. I'm glad it was done and I enjoyed being involved in it. It was really great seeing people like Richie Havens and even Stevie Winwood singing my stuff, and it was a great educational thing for Roger—a great confidence booster for Roger.

It was great when we did the first Rainbow performance and there I was with the London Symphony Orchestra behind me—it's a great feeling, affirmation—especially when a few guys from the LSO came up and said really good stuff this, we really enjoyed playing it. All I'd done was written the bass melodies and lyrics, and what they were playing was very little to do with me at all. But they liked it and that gave me pleasure.

RW: I understand there were a few extra titles written which will be in the movie. Were these originally to appear on the Lou Reisner album?

Townshend: I wrote extra material for the film. Lou Reisner wanted me to write an extra track and I wouldn't do it because I felt he was just in for a bonus which would just gloss up the album. He's an arch hustler—I like him very much but even he would admit it—only an arch hustler could have got that album together in the first place with

so many artists, so many managers, and so many complications.

In the end I said well listen, I've got a song here which is going to appear on our next album called "Love, Reign O'er Me," and you can have that, and he recorded an amazing version of it with Maggie Bell singing it. It didn't go on in the end because he wanted to put his album out before we put out "Quadrophenia"—a full year before—so I said no, it's got to come off. We were hoping Maggie Bell would put it out, but she didn't.

RW: Are you happy with the way the movie turned out?

Townshend: It's not really totally finished yet. It was supposed to be finished quite a long time ago but it has taken an extended time. The budget has been enlarged and we're currently thinking about mixing the music in quadraphonic. It's going great, it's a fantastic learning process the film thing. Again I think the person who's gained most is Mr. Daltrey, and the funny thing is that my first meeting with Roger was when he was rapping me across the knuckles with the buckle of a belt when I was about 15 or younger—11 or 12—he wasn't much older. Nowadays to see him on the screen (I watched one section yesterday at Elstree 50 times), to see a fully fledged actor, somebody with a really sort of amazingly established voice . . . it's amazing how involvement with somebody in the end—if you stick with somebody—you grow up to love them against whatever odds. If you just stick at it; too many people I think run away from the obvious, Roger could be such an easy bloke to dislike. I've disliked him for half the time I've been involved with him, and I think maybe for a lot of years he's disliked or been afraid of me in a funny way. It's incredible how if you keep at it and keep working together in the end it all becomes unimportant because you know you can count on one another.

This is The Who's trump card because we have done it and we have learned that lesson. The "Tommy" film is in a way to all of us, like taking us as a group onto amazing new ground. It's a pity it has to be with "Son of Tommy," "Son Of The Curse Of Tommy." Nonetheless we're all learning from it. We're learning that you can operate as individuals and the group benefits. We're learning that the group operates as a group and the individuals benefit. Now when "Tommy" wins, The Who win; and when The Who win, "Tommy" wins. It works both ways.

WHO DONE IT? THE WHO



CONGRATULATIONS FROM J. L. MARSH — BURLINGAME

"The great thing about rock, or the great positive thing about this aspect of rock is that it does make you feel young."

RW: Is there a lot of your material recorded by The Who in the can?

Townshend: Not particularly. I'm making a general assumption. Our album "Odds & Sods" was put out because 10 years had gone by, and this section in the magazine is all sparked off by this decade. Well there's another album of "Odds & Sods" type material which is around according to John Entwistle. Whether or not it'll be as interesting I don't know. But as of now, we met up a little while ago, and we were talking about how we're hoping to go in the studios in March or April. We've asked Glyn Johns to produce with us again as he did on "Who's Next" and we'd like to make, almost as a reaction to the complications of the last couple of years and the "Tommy" film, just a simple straightforward album. No strings attached. So at the moment some of my more pompous ideas I'm keeping in a can marked "solo album," and the more light-hearted straightforward rock and roll stuff I'm keeping in a can marked "The Who." But I don't know how it will all come out.

Often these cans that I mark "solo album," or "private" turn out to be things I just can't resist getting The Who to do. The one that I did before—"Who Came First," wasn't really a solo album. In a sense, I don't think I've ever made one. "Quadrophenia" if you like was my solo album. That's what I was saying earlier about what often worries me, makes me feel that I made a bit of a mistake. I think Christ, the rest of the group just about got a look in—I wonder how they put up with it. I think if I did do a solo album in the future I'd probably surprise a lot of people. Unless it was specifically devoted to Meher

(Continued on page 90)

Radio & Records

THE INDUSTRY'S NEWSPAPER

**Congratulating
THE WHO
and MCA
on their 10th**



Stuart Grundy *(Continued from page 60)*

been impossible to find in other "Tommy" recordings. Pete does concede that the production pointed certain advantages. It showed, for example, what other artists could do with his songs and it gave Roger in particular an opportunity to explore his own abilities.

Pete really is the complete creator. Ideas simmer and appear unrestrained by the limitations we mere mortals are subject to. There is, after 10 years, an unbelievable freshness about his inventiveness and it shows in everything the group does. They're not locked in the past resting on the same old borrowed sentiments and riffs. They accept that the days when all pop needed to do was shock are passed and that a certain quality is not inconsistent with rock music. Pete complains that sometimes what he considers his best ideas are "blown out" by the others, but The Who, and this is really important, is not just Pete Townshend. He is one of four finely balanced pieces in an amazing jigsaw.

John

John, the quiet one, is very much a musician. In earlier years one of his jobs was to separate the others when they got into on-stage fights. He is the regulator, the man who holds the threads together on stage. At one time he was so worried that the fans didn't shout his name out on stage that he began to move about with abandon too. The fans began shouting his name and reassured, he went back to standing still, thumping the bass out.

Keith

Keith, well Keith was eventually tracked down in L.A. busy making a solo lp at the Record Plant. His main object as always is to live life to the full—to rave for six days and to rest on the seventh. There is only one Keith Moon and hotel managements, it is rumored, are most happy to hear it. Keith was the co-owner of a hotel himself and at 3 a.m. one morning, or so the story goes, he drove up and got all

the guests lined up outside for fire drill. Other sources confirm that water really dampens his enthusiasm.

Roger

Roger recorded for the program on the set of "Tommy," and later in his sixteenth century manor house in rural Sussex. At home he had just completed filming on "Tommy" and was looking forward to the starring part in Ken Russell's next film, playing Franz Liszt—yes, that's what the man said. Roger regards himself first and foremost as a man of the people. He would, I suspect, like to be regarded as a working class eccentric, except that he must be numbered among the least eccentric people that I know. Roger it is who deflates Pete's high altitude creations, Roger who keeps an eye on the group's business activities, who runs a farm, who prefers pubs to clubs, and yet who can on stage become the least earth-bound performer I know.

On reflection and knowing them a little better than I did a year ago, I would suggest that what appears to outsiders to be their greatest weakness are in fact their greatest strengths. They have often been short in the area of production. The quality of sound on some of their recordings is appalling, but it has meant that no one has had a chance to iron them out, to castrate them. Effect has never been replaced with finesse. Similarly, their career, apart from an ineffective bit of image building in the early days, has been unplanned. Only an unpredictable course would have taken them to such a dramatic turn as "Tommy." They maintain that they have no great love of one another and it is true that outside work, they avoid one another as much as possible, but faced with a choice between allegiance to The Who or a solo career, each would choose The Who. They even talk of The Who as if it were something separate, and in fact one of them recently pointed out that they are not parts of The Who, The Who is part of each of them.

(Continued on page 83)

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Bill McManus:

The Lights Complement the Show

By DAVID McGEE

■ 1969. The Who toured this country and made one stop in Philadelphia to perform at the Spectrum. The lighting at that show was done by McManus Enterprises, a company under contract to the local promoters. The Who liked the lights so much that they asked McManus Enterprises to go one tour with them, but because his only other road director was in boot camp, Bill McManus had to turn down the offer.

1973. The Who toured the states again, this time with a more elaborate production. John Brown, who did The Who's European light work, was brought in by the group to act as a consultant and to select a company to do the lights for the tour. McManus Enterprises was the outright choice, and this time Bill McManus accepted the offer.

"The job was actually not awarded until 27 days prior to the opening date," McManus told **Record World**, "and in that period of time we put the whole show together for them.

The "show," as McManus described it, consisted of one rear truss hung 24 feet above the stage. The truss extended stage left and right, a total of 63 feet containing 127,000 watts. There were also two "trees" (pneumatic columns) on either side of the stage, standing downstage at the extreme left and right performing areas.

Lights can also be used for crowd control, and McManus explained two special effects that his company devised.

"We mounted three 10Kw fresnel spots directly behind the stage on two 16-foot high pneumatic columns rising tandem with the fresnels hanging from the pipe. The unit was kept out of the audience's sight until the sequence where Daltrey is down front with the spots on him and the rest of the stage is very dark. Daltrey began singing "See me/feel me/touch me/heal me" and then we bumped the 10Kw's on him; at that point the entire audience would break into the "listening to you" thing.

McManus Enterprises also devised a rotating, 6-foot square, 300-pound neon sign that hung from the truss on a special swivel arrangement. After The Who got into position on the darkened

stage, the sign would flash on "The Who" in bright letters.

"When the group finished its set," McManus explained, "we rotated the sign. On the back was just the words 'Thank You.' We turned on the sign, turned up the house lights and the sound men turned the sound up to a terrific level.

Because The Who play about four feet upstage (some groups play all the way downstage), McManus found it very easy to light the group.

"Normally," said McManus, "I'd prefer to hit back-sides-front and lower front if possible. But what we did for The Who—which was technically front lighting—was very effective. By putting the lights (a 'torm position column') all the way downstage left and right, you could get the frontal angle so that there were no shadows."

How does McManus Enterprises come to an arrangement with The Who as to what kind of lighting and effects will be used during tour?

"The Who has people working with them on lights who know the music by heart, every beat, every change. These people take the tools we give them and conform them to what the boys ask for.

(Continued on page 88)

Vicki Wickham

(Continued from page 64)

on themselves and their music. The Who appeared to have exactly that too, dressing hip and smashing expensive equipment. And then, of course, it was their music which became almost an RSG! anthem.

I have personal fond memories of Keith who was forever disappearing, Pete drying his hair, Roger with a permanent sore throat before every show, and John being just John. I'm proud of how they have gone through the years, maintaining everything they started with, never settling for anything but what they really wanted, and progressing to where they are now in the very top ranks forever. And I still play my "Ready, Steady, Who!" EP and have kept a Who badge I lifted from an unknowing fan! Here's one fan who is very proud of The Who.

The Filming Of Tommy

■ With the exception of background and crowd noises, all the words uttered by the characters in the Columbia Pictures' version of "Tommy" are sung. When there are no words, the action is backed all the way by instrumental music, accompanied here and there by dramatic sound effects, carefully orchestrated into the score written by The Who. There are four additional songs written by Pete Townshend for the Ken Russell-Robert Stigwood film.

"Tommy" stars Oliver Reed, Ann-Margret and Roger Daltrey (as Tommy), and features Elton John as the Pinball Wizard, with guest stars Eric Clapton, John Entwistle, Keith Moon, Paul Nicholas, Robert Powell, Pete Townshend, Tina Turner, and The Who, with a special guest appearance by Jack Nicholson. The rock-opera was directed by Ken Russell from his own screenplay.

There are around 30 different songs or musical numbers in the

motion picture version of "Tommy." Pete Townshend wrote them all, with the exception of two by John Entwistle and one by Keith Moon.

Tommy is 29-year-old Roger Daltrey's first taste of film-making. He had had no dramatic experience whatsoever before embarking on one of the most difficult and demanding screen roles in years. It required an entirely different kind of presentation than he had been using as lead singer for The Who. In "Tommy," he plays a deaf, dumb, and blind boy who later becomes hailed as a new Messiah.

Daltrey is very enthusiastic that "Tommy" is at last being filmed. "It's like a dream come true," he says, "It's become a sort of religion to me over the years and there's a hell of a lot of magic going for it. I think it could turn out to be a pretty incredible sort of film."

'Binky' Phillips *(Continued from page 42)*

I used to listen to WOR-FM for Scott Muni's English hour. Each week, when running through the British top ten, he would mention a new Who song, "I'm A Boy," but he never played it because the station didn't have a copy yet. Then one morning I was listening to Rosko. It was about two, and he said, "We just got that new song by The Who." From that point on, I was a total Who freak. Then "Happy Jack" came out, and that did it. It was along the line of worshipping them.

Paul Simon once went over to Murray the K's radio show, and said that he'd just been to England, and picked up an album. "You've got to hear this group" he said, and they played "A Quick One." That was the first time I had heard anything like that. I was floored. I said, "God, what geniuses!" I went upstairs and tried to write my own mini opera. They were supposed to do an opera before that—"King Rabbit" or something. It was supposed to be about a big white rabbit who ruled the world. "Happy Jack" was one of the characters in that world. "I'm a Boy" was part of an opera that was supposed to take place in the future. It was about test tube babies. This woman wanted four girls, but she got three girls and a boy. People were so hyped up over computers, they couldn't believe the machine made a mistake. They dressed him like a girl with ribbons and bows.

When I saw them live for the first time at the Murray the K Show, I was totally flabbergasted. I've never seen anything so loud and brutal. They were the absolute epitome of flash. Townshend dressed in white, with pants up to his chest, Daltrey's hair was all puffed up—they were gorgeous. Townshend would throw his Stratocaster 20 feet up in the air, and catch it. When he was tired he would let it slam on the floor. Such a gas! Townshend was really smart about the Murray shows. Five days, and four shows a day—he only broke five guitars. He would put them together again so they would look good, then go out and smash it again. I could kick myself for not going to all the shows. They had a film behind them for the first day which was incredible. They were sitting around in a hotel smoking joints, and there's a knock on the door. It opens and in walks the cops. The Who are armed with custard pies, and they slam them in the cops' face. It was the promo film for "Happy Jack."

I also saw them on "Where the Action Is." They did "Bald Headed Woman." Daltrey didn't even have a harp, they were faking the whole thing.

Who's been around for 10 years then, heh?



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Roy Carr (Continued from page 60)

Paris earlier this year and he smashed his guitar, although now I think it depends on the night and what's happening. I think more than most bands, they are able to build a rapport with their audience.

For instance, French rock bands are very excitable, and they were doing this big gig—the largest indoor gig ever done by one band, 25,000 people turned up in the equivalent to our Earls Court—and right in the middle of the gig the generator blew up. For anything like that to happen in Paris or Germany is the spark for a riot. They didn't walk off stage. Moon came out front and started doing somersaults; Daltrey started doing tricks with the mike, and Townshend got people to clap along with him, and they kept that audience under control for a good 20 minutes until the generator was fixed again, and there wasn't any trouble. If it had been any other band, I don't think they would have been able to handle the situation.

There are several incidents that I can recall, but the most memorable are probably these: When they used to be with Robert Stigwood apparently they weren't very punctual turning up at gigs, particularly Moon. They were playing in Paris a long time ago and Stigwood said look, I want you there on time, so they all go to Paris and Moon's nowhere to be seen. They go up to the concierge of the hotel who says he's been there for two days. Apparently he'd hired a private plane to fly him over to Paris to make sure he'd be there.

On his 21st birthday they were on tour with Herman's Hermits and they threw a party at the hotel for Moon, and apparently by 2 or 3 o'clock in the morning Moon had stripped off completely and was covered all over in tomato ketchup and cake and things, and he picks up his birthday cake and throws it at the door. As he does so, in walks a sheriff with his gun out, and it hits him full in the face and Moony was told to "get out of town," so I think what he did

was hire a 707 to fly him to the next place—I think he was the only person on that plane.

He was in a Brighton hotel that one of the airline companies uses from Catwick for putting up passengers from delayed flights. So about 2 in the morning, Moon arrives in a suit and goes up to the desk clerk and says he's a representative of some airline and wants to see that everything's right. He wanted to go round and inspect the bedrooms, and the kitchen, and asked the bloke to fry him an egg, did a whole tour of the hotel and drove off.

Something interesting that didn't come to fruition: there were plans at one time for Moon, Brian Wilson, Dean Torrance (of Jan & Dean) and I think Bruce Johnston of the Beach Boys getting together for an album. Brian Wilson songs with Moon on drums and vocals, and Dean on guitar.

One time Moon turned up at the studio dressed as a wasp. About the "Waltz For a Pig" single, apparently there were some contractual difficulties over a song called "Circles" and it came out on the Reaction label. The B-side was "Circles" and because it was out on I think Brunswick, it had to be withdrawn and the B-side was called "Waltz For a Pig" by The Who Orchestra; but in fact I believe it is Cream with Graham Bond. Mint copies of "Zoot Suit" by The High Numbers sell for around £15. Townshend told me they recorded "I Can't Explain" as The High Numbers, but it never came out.

When Jagger and Richard got busted and it looked like they were going to get porridge, Townshend said we'll record Stones songs until they're released. They did "Under My Thumb" and "The Last Time," and as they couldn't get hold of Entwistle, Townshend overdubbed the bass part. They went in the studio, heard the tracks, cut them in the afternoon, and the same evening or the next morning they were being played on one of the pirate ships."


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Al Rudis' Recollections and Appreciation (Continued from page 20)

Pete swallowed some alcoholic potion and strapped on his guitar. Then he became what I had seen the night before—a wildly exulting, rock and rolling Mr. Hyde.

Well, it wasn't that simple, really. Because while he was letting loose, a part of Pete's mind was still reasoning, watching and regarding everything around it, including his second self.

The interview lasted all afternoon. Pete talked about his life, his music, his options. And I soon learned that there was something even stranger about him than the two sides of his personality that were immediately apparent. He was yet two more people. He was an individual with a life of his own, and he was a member of The Who. We would talk about The Who in the third person one moment as if it were the topic of some university seminar. The next moment he was speaking passionately as a member of The Who, loyal and loving to the others in the band in the face of everything that threatened them. He told me that despite the religious differences, he felt closer to the other members of the band than to his own wife and child.

Add these two personalities, Who member and individual, onto the other two, rocker and thinker, and you have a grand total of four—a blooming quadrophenia. And yet these were just one-fourth of The Who. Pete was perhaps the most complicated one, but he repeatedly told me how much he depended on the other three. When he wrote music, it was his own self-expression, sure, but self-expression as expressed by The Who. The Who was the subject of his songs and the object of them. The four personalities of The Who were so different from each other, musically and psychologically, that they defined a whole world, a Who world, which was a cameo of the real world, with its figurative four corners.

It wasn't until four years later that I met Roger Daltrey and John Entwistle, but I felt I already knew them from that first conversation

with Pete. And just as he had predicted, I found Roger an enigma. On the surface, he was the simple, straightforward one, full of high spirits, athletic, earnest. And this was not sham. But there was another part of his personality that Roger kept hidden. Something seethes beneath the surface, and it's doubtful that very many know the total Roger Daltrey, maybe no one besides himself.

There are clues. One is Roger's tremendous drive and fanatical perfectionism. Another is his keen mind, which few encounter unless he allows them past the curtain of cheerful bravado. And of course, there is Roger's stage presence—his dramatic posturing and his deep, emotional involvement with the music. If you put all this together, you come up with a Roger Daltrey that's deep and dark and unexplored.

Yet he, too, is first and foremost a part of The Who. The Who defines and limits his life more than any of the others. When he was telling me about his solo album, again and again it came out that what was constantly on his mind during the whole business was The Who. He didn't want to sing any songs that The Who ought to record, he didn't want the album to sound like The Who in any way, he didn't want to interfere with The Who in the slightest degree. His approach to the album was totally negative: More important than how good it sounded was that it should not hurt The Who.

It was Roger who was once thrown out of The Who by the other three (albeit for only a couple of days) when they had had enough of his violent temper. It was Roger who crawled back, who submitted to a degrading ceremony in which he begged everyone's pardon, who worked humbly for two years as merely a hired musician (only in his own eyes, of course). Roger has been through a lot. He fought his way out of childhood poverty, and he fought to make The Who a success. And he isn't finished fighting yet.

(Continued on page 86)

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Ted Neeley on the 'Tommy' Experience

■ Ted Neeley, who plays the part of Jesus in the film version of "Jesus Christ Superstar," took part in the productions of the three most shattering rock musical efforts of the last ten years: "Superstar," "Tommy" and "Hair." In the following interview he reminisces about the theatrical production of "Tommy" and his feelings for the work in general.

Record World: How did you get involved in the "Tommy" production?

Ted Neeley: I was working in N.Y. in "Superstar" at the Mark Hellinger Theater and I was the understudy for the part of Jesus. I was getting frustrated because I wanted to go on, and I couldn't as the understudy. I got word that some people out here were going to do a production of "Tommy" and that they were coming to N.Y. to audition people. I made it a point to audition. I auditioned and they offered me the part of Tommy in the theater production.

RW: Who was involved in the production and the direction of the performance?

Neeley: It was done out here and it was produced by Concert Associates in association with Brian Avnet. It was done at the Aquarius Theater. Peter Rudge was here the whole time getting the whole thing set up, making sure everything was okay. It ran for three months at the Aquarius Theater and originally it was only supposed to run for six weeks, but it was really well received.

It was really a great experience. It was like a live concert theatrical ballet. Not only did we use actors and actresses in the individual roles, but the whole chorus was all ballet dancers. Ballet and modern jazz dancers were used in the chorus, and they all were really well trained. The choreography was done by Claude Thompson, and it was just incredible. The choreography was there, the dramatic aspect was there, the visual aspect was there, plus they used three screens simultaneously with the production. One huge octagonal screen in

the middle which had stills, and then on either side were smaller octagonal screens that had live action happening in and out during the production.

Overall it was a tremendous experience to do it. And then about a year later I did the "Superstar" film. When I came back, MCA wanted to do a tour of it through the New England states and the northern part of the midwestern states, so I did that for another 12 weeks.

RW: Were you in New York at all?

Neeley: No. The only thing that was done in New York was to rehearse the thing for about two weeks. Then we went outside of New York to do it. We worked in some of the surrounding towns not actually New York City itself.

RW: What about Peter Rudge's involvement?

Neeley: I was very surprised that he came to do the thing. We were doing a version of The Who's "Tommy," and it was being done in L.A. by an L.A. production company. It was an amazing thing to me that he showed that kind of interest. He really wanted to be helpful and to see that it was being organized properly—that he or Pete Townshend or any of the guys could be of help in getting the score for us and just helping totally with whatever we needed. The only member of the group that came to the thing out here was Keith. He came to the opening night. Again I was very surprised to see somebody who was out doing all the things, had the time and the interest.

RW: What kind of feelings do you have about the "Tommy" show?

Neeley: I think it's incredible. It's definitely the first rock opera. If I had to sit down and choose in terms of story content, musical content, whatever, I think it's the best. At least of the one's that exist now. Mainly because it's totally original—the concept about it, the

(Continued on page 88)

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The Who's Third Generation (Continued from page 68)

committed to (or conscious of) what Mod represented to care enough to try and keep its precepts alive through the increasingly complex ramification of '60s youth culture.

Where were the Mods of yesteryear? Rod Stewart, Marc Bolan, David Bowie, all the rest had changed with the trends; The Who alone carried the mantle of Mod, and after all, what can you do having immortalized a lyric as unequivocal as "Hope I die before I get old!"? There's no way to back down from a statement like that, and growing old is the last thing you can allow yourself to do.

So you stay young—as young as you can, being 30 year old rock superstar institutions, with operas, benefits for charity with royalty in attendance, millions of dollars, and a vested interest in an Eastern religious sect. And they've done all right, too. No other rock group has managed to stay together so long without losing any of its personnel or its knack for rock & roll honesty; and it seems that no

matter how far The Who digress they are always capable of jumping right back to the basics.

"Let's See Action" was such a return, a solid follow-up to "Won't Get Fooled Again," and inexplicably it was the first Who single since "The Last Time" not to be issued in the U.S. Instead we had "Joined Together," a nice song with decent sentiments, and "The Relay," which proposed basically the same thing but in a more indirect fashion, and sounded a bit more like "Let's See Action." The flip was a crazy Keith Moon song called "Wasp Man" that recalled the days of "Cowwebs and Strange."

Whatever else, you have to respect a band that puts odd cuts on flip-sides to encourage people to buy singles.

Almost every single has had one, right up to the present. "I Don't Even Know Myself" turned up on the back of "Won't Get Fooled Again," with nothing said of the rock opera it was supposedly written for. Then came "Water," backing "Love Reign O'er Me."

The rock opera "Quadrophenia" is at once nothing like "Tommy" and everything "Tommy" should have been. Its theme was also a young man's quest for meaning, and it was also a fully developed opera, with movements, themes and roles assigned to each member. In fact, taken together it was meant to add up to the group's collective state of mind—schizophrenia split four ways: quadrophenia.

There was nothing abstruse or

remotely arcane about it. Plain and simple, it was a Mod nostalgia trip, set in 1965, the story of a young Everymod, the things he does, and the forces that make him do it. There are exquisitely appropos liner notes and a picture book of faultless imagery.

The Who have always liked to rest between projects, and usually use the time to put together an anthology of old flops. Pete has been a dedicated historian of The Who, which makes it all the more surprising that the latest and greatest of these anthologies, "Odds & Sods," was assembled by none other than John Entwistle.

While not quite exhausting the supply of early Who obscurities (there's enough for another two albums, at a conservative estimate), "Odds & Sods" is without a doubt the most inspired and satisfying album of its genre. With impossibly rare, fabled outtakes from each phase of their career, "Odds & Sods" encapsulates The Who as a group whose failures and rejects stand above the proudest achievements of most other groups. Moreover, The Who's dedication to their roots is an example that more musicians could stand to emulate. Through everything they've done, the Mod mentality has been expressed and adapted in a hundred different ways, always evolving, never growing tired or repetitious.

Whether or not Mod returns in some form, The Who have already proven that there was more to it than most people thought. It was not merely another transient teen fad; rather as Townshend maintained all along, it was a distillation of the basic value system every teenager has struggled to formulate since Elvis first shook his hips. In our culture, in November, 1974 as much as November, 1964, there's no need for any child of rock & roll to respond to his environment in any other way. We all experience frustration and alienation to some degree, and for those it hits most deeply, the adolescents, there can be no more correct or satisfying response than to work it out through pop music, fashion, or whatever other channels exist in their own peer culture. No politics, no organized structures of any kind are to be trusted. Stick with your own and you won't be fooled.

That's the Mod outlook, and it carried The Who through the years in good stead. Somehow, no matter what their age, no matter how subdued their music might become, no one will be able to say The Who have gotten old as long as they keep that outlook alive inside them. And in the end, when all possible follies of youth culture have come and gone, we wouldn't be the least bit surprised if they turned out to have been right all along.

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Bob Heil on Who's Sound

(Continued from page 66)

money to see him smash his guitar, so Heil Sound takes on the job of supplying the instruments for him. Heil explained that his company usually purchases six new Gibson Les Paul guitars for every tour, and each guitar is fitted with a special Grover head.

"He doesn't break one every night," said Heil, "but he has them there and they're all gone by the end of the tour."

'Spiritual Benefits'

There are also spiritual benefits to be derived from working with The Who, and for this reason Heil emphasized that he feels honored to have the opportunity to work with the group. Heil Sound, he added, has done sound for important people and for important groups, but his association with The Who will re-

main one of the highlights of his life.

Lessons in Life

"They have taught us a lot," he said solemnly, "not only about equipment, but about life. If you get into that Meher Baba thing, a whole new world open up. I'm proud to say I'm a friend of The Who's on a personal and professional level. Daltrey and his wife invited my wife and I into their home for dinner one night. We'll never forget that. These are beautiful people—not the kind that smash their equipment onstage.

"The Who has been helped by many people and many companies, and Heil Sound is extremely honored to have been chosen to contribute their small segment to the group's success."



The Magic of The Who In Concert



Photos: Jeff Perbell

Stuart Grundy

(Continued from page 72)

If there has been any criticism of the radio programs so far, it has been that they have raised as many new questions as they have answered, and that's only right, for how can you analyze the creative genius of a Pete Townshend, the magnificence of an inspired Daltrey performance, find a measure for the devilment that Moony infects on drums, or begin to understand how John Entwistle keeps them all going in the same direction at the same time on stage. They were, are, and I hope for many years will remain, one of the greatest groups in the pop world.

Barry Dickins (Continued from page 66)

their Tuesday night "star spot." When I first met them there were 2-3000 people, then "I Can't Explain" happened and they were the biggest thing in London. Every other week they'd break the house record at The Marquee.

Reaction

At one time we advanced Kit Lambert £500 when he signed The Who to us. He'd spent all his money buying equipment and guitars and just putting them on

the road, but of course he paid it back. We had them for about nine months and then Stigwood got involved and they went on his label, Reaction. That was when we lost them. We were very inexperienced and couldn't do anything for them in America or Europe, although we did book a tour for them in Scandinavia in '64 or '65. I've always thought they were the best rock and roll band in the world, and still do.



Bill Curbishley *(Continued from page 42)*

a mass audience, that that audience is then going to look for something from the group. I mean there are always about a million or a million and a half fans in America, but those million and a half are really manic Who fans. With world-wide distribution of this film, we're going to be reaching a far wider audience. I don't see it as a problem, or anything to worry about. I see it as a challenge, what do we do next? What is our stage act going to be next? Tentative plans at the moment are to go and record another album in April. Peter's writing at the moment, Roger's going to make another film with Ken Russell in January, in which he's going to play the part of Franz Liszt, which Roger's joke is that he's going to be Franz "Lust," because Liszt really lived that way.

RW: Who'll be distributing the film?

Curbishley: Columbia.

RW: Does that mean that Columbia is going to have the album?

Curbishley: No, the album is with Polydor worldwide. We'll tour Europe and America next year with the release of the new album. Peter's got an incredible amount of work to do, and he's been the musical director for the film. But in their own way, I think this has been a good thing for them. It's a conclusion of "Tommy." I think if we were to work "Quadrophenia" the same way that "Tommy" was worked, to come out and do a full set of "Quadrophenia," this in itself could be bigger than "Tommy." I really feel that there is so much in there, so much content in there. Maybe we might do that, I don't know.

RW: What about the group as individuals? I know that Keith Moon has just come out with his first solo product—how do you feel about it?

Curbishley: How do I feel about it? I think it's great. Keith hasn't finished up but I've listened to some of the tracks. I think it's good if it's done for the right reasons. I think all of the group admit that

The Who come first, but while Pete's writing and John is producing a few albums for other people, then the other two don't have much to do. Roger does now because there is another facet to his career. I don't see it doing any harm. I think that if he has success with that, it could be something, another side to his career. But I think that Keith could get into films. Wait till you see the part in "Tommy" when he plays Uncle Ernie. He's a natural comedian.

RW: With the guys going different ways now, do you see any possible split in the group?

Curbishley: Not really, because rumors have come up every so often, that the group has split, that they've had a fight. Townshend will have a fight with Daltrey, and Moon will have a fight with Daltrey, or Moon will have a fight with Townshend, but it's like any marriage. If you don't fight, you don't come back together. They've been together 10 years. We're talking about their 10th anniversary—they won't split up! Townshend writes for The Who. Townshend doesn't see himself as any more than 25 percent of The Who, and neither does any other member. There's a magic there when they come together.

RW: There must be a tremendous mutual respect going also.

Curbishley: Oh yes, underneath it there is. I mean everybody's got their little idiosyncracies. Some of the things my wife does really give me a bad time, and it's the same with each member of the group. I think that the best thing is that they shouldn't live in each other's pockets. They should get together when it's necessary. We always have regular meetings on the policies that we're going to do, and I suppose in a way that I'm the Henry Kissinger of Track Records. I get their problems, and deal with each one of their natures, and each one of their personalities, but they are fantastic guys.

There are two sides to Pete, inasmuch as one day he can be a fantastic guy and the next day he can be so into a problem of his own that he gets under people's feelings. But he's always back the next day with an apology. And you make concessions for people who have unbounded talent. I think you have to.

"... rumors have come up every so often, that the group has split, that they've had a fight... But it's like any marriage. If you don't fight, you don't come back together."

RW: That's why they're so hot, and have been so long at the top.

Curbishley: Yes, that's why they have survived so long. They'll go in there, and if it was a bad show, they'll fight about it afterwards. They'll be determined that the next show is going to be better.

Sometimes on the road, it's crazy, hotels and all. It's crazy, and we've done some crazy things. We just did a French tour with a chartered small plane, and the plane was just an absolute wreck by the time that we got back to England. And there's other sides to the group people don't know about. Like for instance we just did a French tour, and we took a great chunk of that money and donated it to charity. We built an adventure playground for poor kids in London. We bought a few buses for some blind kids and deaf and dumb kids. These are the things that are behind The Who that people don't know about.

RW: People just hear about the smashing, and the...

Curbishley: People think that and they want to get rid of those guys because they just want to cause two thousand pounds damage. That's bad, when there are people starving all around the world. We all know that they're starving, no one is more aware of that than The Who, but we're also caught up in the syndrome of the music business. We don't necessarily want to come out and play 30,000 seat auditoriums, or 20,000.

RW: But you have to at this point.

Curbishley: We have to at some point. You have to meet, you have to make a balance somewhere between demand and supply. In England I've always got the problem of whether I should pick a hall that seats maybe 2,000 people so that the fans can see the whites of their eyes, or whether we're going to satisfy the demand, and book a large auditorium. I think The Who are very, very aware of what their fans need and what they need. I think we've got another 10 years.

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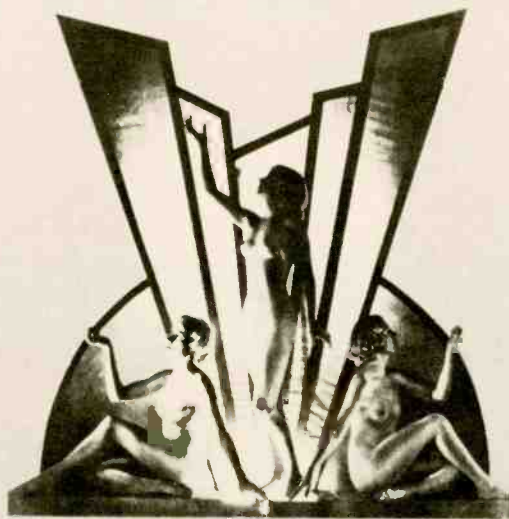
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Al Rudis *(Continued from page 78)*

The only true eccentric in The Who is John Entwistle, and it could even be that he believes the sour outlook about the band that he imparted to me. But I doubt it, for a few breaths later, he was defensively stating that he's always happy in The Who and would never want to see the band break up.

John is probably the most frustrated member of the band, because he has so many ideas that don't fit into The Who's music. That's why he so badly needed his solo albums and even his Rigor-mortis band. His own music is full of wit and weirdness. He is the dirty old man, the funny uncle, the disgusting pervert—and he revels in the shock value of it all.

But there is more to him than Peck's Bad Boy. He's the quiet man who spins out rebellious fantasies. He talks with pride about his huge household and how he acts the role of superintendent at his baronial home. But at the same time, he complains about the complications of his life and how he relishes those weekends when everyone—servant, workmen and family—leave, and he is alone with his armor collection and his private thoughts. He sneers at all the prancing and jumping Roger and Pete do onstage, yet he admits that his own statue-like stance is just a role he invented for himself. And the reason he began playing bass in the first place? Simply because when he was a trumpeter, the guitarists would turn up their amps and drown him out. He just wanted a louder instrument.

To me, the biggest mystery in The Who is Keith Moon, but maybe that's because I've never come closer to him than an exchange of pleasantries. From a distance, he appears a tragicomic figure, and this is confirmed by Pete and Roger's own impressions. Roger calls him the "crying clown." Pete thinks The Who means more to him than any of the others, that The Who is a matter of life and death for Keith: Without The Who, Keith might not be alive today.

Like Roger, Keith seems to be a driven man, but in the opposite

direction. He is self-destructive at the same time that he is the life of the party. He wrecks himself so badly that at times he can't play the drums, but when he plays, there is no one to match him. And The Who is built around his anarchic drum style as much as around Pete's rhythm guitar, John's unusual bass lines and Roger's all-out vocals.

And there it is, The Who, as strange an assortment of musicians as ever drank, fought, loved and played rock and roll. And as wonderful as they are to meet and know, probably not one of the them would matter a bit to me were it not for what they do together. For it is The Who's music that forever will stand for the band. And even though they've been stolen from countless times, there has never been music like theirs and probably never will be again.

The earliest songs still stand up as wonderful creations, and the basic pattern established by them runs through all their music. Firstly, it is out and out rock and roll. Secondly, it is imaginative and often has ambitious themes and lyrics. And thirdly, it is constantly evolving and improving.

"Tommy" took The Who to a whole new level of achievement, but it also was as far as The Who could progress in a certain direction. The deaf, dumb and blind pinball wizard and the assorted strange characters who leave their mark on him are cardboard characters, symbols for Pete's spiritual fable. The Who could easily have come up with some more fantastic characters and unusual plots and stayed on their high plateau. But that's not The Who's style.

Instead, the next finished creation was Jimmy of "Quadrophenia," who lives a real life. This, too, is spiritual and epic, but on a still higher level—the level of Goethe's "Faust" and James Joyce's "Ulysses." It is rock and roll's first genuine unified masterpiece and

(Continued on page 90)

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Life-lines of THE WHO



KEITH MOON

Real name: Keith Moon
 Birthdate: August 23, 1947
 Birthplace: Wembley
 Personal points: 5ft. 9ins.; 10st. 7lb.; brown eyes; black hair
 Parents' names: Mum and Dad
 Brothers and sisters: Linda and Leslie
 Present home: Wembley
 Instruments played: Drums
 Where educated: Harrow
 Musical education: None



ROGER DALTREY

Real name: Roger Daltrey
 Birthdate: March 1, 1945
 Birthplace: Hammersmith, London
 Personal points: 5ft. 7ins.; 9st.; blue eyes; assorted hair
 Parents' names: Irene and Harry
 Brothers and sisters: Jill and Carol
 Present home: Shepherd's Bush, London
 Instruments played: Guitar and harp
 Where educated: Victoria Primary and Action Grammar School, Harrow
 Musical education: None



PETER TOWNSHEND

Real name: Peter Dennis Blandford Townshend
 Birthdate: May 19, 1945
 Birthplace: Central Middlesex Hospital, Chiswick
 Personal points: 6ft.; 10st.; blue eyes; brown/black hair
 Parents' names: Betty and Clifford
 Brothers and sisters: Paul and Simon
 Present home: Belgravia, London
 Instruments played: 12-string guitar
 Where educated: Action County Grammar School; Ealing Art School
 Musical education: Interesting talks with father. Listening to music



JOHN BROWNE

Real name: John Alec Entwistle
 Birthdate: October 9, 1945
 Birthplace: Chiswick
 Personal points: 5ft. 11ins.; 11st. 7lb.; sparkling blue eyes; green to black hair
 Parents' names: Queenie Maud and Herbert
 Brothers and sisters: Shepherd's Bush
 Instruments played: Bass guitar, trumpet, French horn, piano
 Present home: Southfield Road
 Where educated: School: Acton City Grammar School
 Musical education: Piano from age of 9-12, studied French horn and trumpet at school

Age entered show business: 16
 First public appearance: Discoveries
 Biggest break in career: 3,000 pairs of sticks
 Compositions: Jim Marshall
 Biggest influence on career: Trainee manager
 Former occupations: Whisky
 Hobbies: Con. man
 Favourite colour: Blue
 Favourite singers: Cyrano, Sammy Payne
 Favourite actors/actresses: Terence Stamp, Sybil Burton and Sandie Shaw
 Favourite food: French blues
 Favourite drink: Bacardi, coke, Elderberry wine
 Favourite clothes: White
 Favourite composers: Pete Townshend, Lennon/McCartney, Brian Wilson
 Favourite groups: Beach Boys, Donovan
 Miscellaneous likes: Birds
 Miscellaneous dislikes: Shiny paper
 Most thrilling experience: Big dipper at Belle Vue
 Tastes in music: All rubbish
 Personal ambitions: To stay young for ever
 Professional ambition: To smash 100 drum kits

Age entered show business: 6 months
 First public appearance: Hammersmith Hospital, March 1, 1945
 Biggest break in career: Crashing group van on bridge
 Compositions: Goodness knows!
 Biggest influence on career: Meeting Kit Lambert
 Former occupations: "I Can't Explain," "Anyway," etc. Time, it's always behind, pushing
 Hobbies: Butcher's boy, milkman, bouncer, Sealxtric car racing, painting, pop art montages, Any that shouts!
 Favourite colour: Any dark shades: blue and green
 Favourite singers: Buddy Guy, Beach Boys (Brian Wilson), Everlys, Vincent Price, Steve McQueen, Jess Conrad
 Favourite actors/actresses: Chinese
 Favourite food: Bircher Muesli (slushy Swiss cereal), Good wine or brandy
 Favourite drink: New or very old
 Favourite clothes: Beatles, hauser, Bach, Vagabonds, Stones, Beatles
 Favourite composers: Composing, recording, being with hip people, going home
 Favourite groups: Hangovers, subtlety, King's Road, having to justify friendship
 Miscellaneous likes: Big dipper at Belle Vue
 Miscellaneous dislikes: Anything that fits me
 Most thrilling experience: See Keith Moon
 Tastes in music: Varied
 Personal ambitions: To live well
 Professional ambition: To have group of harpists

Age entered show business: 14
 First public appearance: Goodness knows!
 Biggest break in career: Meeting Kit Lambert
 Compositions: "I Can't Explain," "Anyway," etc. Time, it's always behind, pushing
 Biggest influence on career: Butcher's boy, milkman, bouncer, Sealxtric car racing, painting, pop art montages, Any that shouts!
 Former occupations: Any dark shades: blue and green
 Hobbies: Buddy Guy, Beach Boys (Brian Wilson), Everlys, Vincent Price, Steve McQueen, Jess Conrad
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 Most thrilling experience: See Keith Moon
 Tastes in music: Varied
 Personal ambitions: To live well
 Professional ambition: To have group of harpists

★ Common To All ★

TV debut: "Beat Room," BBC-2
 Radio debut: "Joe Loss Pop Show"
 Current hit: "Anyway, Anyhow, Anywhere"
 Other disc in NME Chart: "I Can't Explain"
 Recording manager: Shel Talmy
 Personal managers: Kit Lambert and Chris Stamp
 Musical director: Kit Lambert and group
 Album: "The Who," issued in U.S.A.
 EP: "The Who," issued in France
 Origin of stage name: We were desperate!

NME / JUNE 1965



Ted Neeley *(Continued from page 80)*

story, everything is totally original. Everything out of their heads, everything just put down on an album.

It's called a rock opera, I don't know if Townshend sat down and said we are going to write a rock opera or just started putting things down that started falling in place. He just made the story line out of it. It's got a great story line; it's hard to sit with the album on a one time basis to get into the story, but if you spend any time with it at all it's a very passionate story. I think the music is sensational. The stuff that he has written is so Beethoven dramatic from the little tiny sweet moments to the bombarding powerful guitar things that happen in and out all the way through. And to see them done in a theatrical sense, not only with actors but with singers and dancers is tremendous. He has opened up a new wing of entertainment as a result of the rock generation.

RW: How do you feel about the possibility of the "Tommy" movie?

Neeley: I think it would be great. I think Ken Russell is incredible as a director, and from his concepts of other things he's done it'll be bizarre. With the people he's put together, the assembled multitude that he's got doing that, the names, the artists, it's going to be terrific. I don't see how it's going to be anything but successful. I can't wait to see it myself. I just wish I had a part in it.

RW: Did you try out for a part?

Neeley: No. I wanted to but Ken Russell already had his concept of the piece, and I think in terms of if I were Ken Russell, and I was choosing between Ted Neeley and Roger Daltrey there would be no question who I would choose. He made the right choice. I'm just glad that I got to be a part of this presentation. I wish it were out right now, I'd like to see it tonight.

Bill McManus *(Continued from page 74)*

McManus himself was only at "about six" of the 1973 tour stops (he worked all of the Madison Square Garden shows), and he pointed out that his project director, Skip Johnson, deserves a fair share of the credit for making McManus Enterprises' relationship with The Who a successful one. According to McManus,



Ted Neeley as 'Tommy.'

Johnson was in charge of coordinating all the needs of the sound and trucking companies, in addition to overseeing the lighting, staging and rigging.

McManus Enterprises has done quite well for itself, not only with The Who, but with other groups as well. The overriding factor in the company's success has no doubt been McManus' "philosophy" of lighting: To enhance the mood without distracting from the music.

"I think that the most important thing that lights should do is add to the atmosphere, the mood and the feelings the performers are trying to create. The lighting is not another performer, it's not another star, it doesn't get billed. The lights are there to complement the music.

"We spend a lot of time trying to be modest and realizing that our lights are not there to bring us applause from the crowd. We don't try to make flashy things happen—the audience should not be cognizant of the fact that a lighting change is happening."

THE WHO CONGRATULATIONS 10 YEARS WELL DONE

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Pete Townshend on 'Odds & Sods'

(The following comments by Peter Townshend are an expanded version of the liner notes available with *The Who's "Odds & Sods" album.*)

■ While Roger Daltrey was groping round the "Tommy" film set playing (rather masterfully) the part of the deaf, dumb and blind kid himself, while Keith Moon was dressed in a dirty raincoat drinking Guinness with a raw egg and flashing at passers by, while my fairly good self was ensconced (as usual) in its studio fast asleep but pretending to work very convincingly, John Entwistle, with a little help from his friends, was rooting about in the mountain of unmarked tape boxes at Track Records in Windmill Street.

He came up with this remarkable collection of unreleased oddities, impulsively labeled "Odds & Sods" by Roger. I'm going to tell you all why they were never released in the first place, hoping that if I go on long enough you won't realize what a load of old rubbish it is. Joking aside! It's all perfection! Are The Who (pause for reverent head bowing and hand on collar bone etc.) capable of anything less than perfection? The answer lies herein.

Postcard is a John Entwistle song about touring on the road. He describes in luscious detail the joys and delights of such romantic venues as Australia (pause to fight off temporary attack of nausea), America (pause to count money), and of course that country of the mysterious and doubting border customs man, Germany (pause, whether they like it or not, for "God Save The Queen"). Listen out for the field sound effects actually recorded in the countries we toured. *Postcard* was originally recorded in my house for a maxi single, as they came to be known here. They were EP's that only cost as much as a single. Ours unfortunately never got released!

We realized at the last minute that we wouldn't make a profit doing stupid things like that. I engineered this one with one hand on the controls and the other on the guitar. That's why I only played one chord throughout the whole song. If John's bass sound is a little distant, it could be because his speaker cabinet was in the house next door.

Now, I'm A Farmer is from the same bale of hay, recorded at home for the EP. It's a drug song, all about the good life out in the

fields growing those fantastic phallic ornamental gourds that you can use to . . . to . . . to make gorgeous fruit bowl arrangements. See if you catch the immensely subtle reference to the "Air" in this song. This track is from the period when The Who went slightly mad; we put out several records called "Dogs," and at least one about finding "one's inner self." Gourds mate, that's the secret to life . . . Gourds.

Put The Money Down is one of the tracks recording by the illustrious Glyn Johns for us. Terrific sound, beautifully recorded. Wonder what group he used?

Little Billy—Now, if I might take a little liberty here, this is a masterpiece. Written and recorded for the American Cancer Society in exchange for world wide success and fame, it ended up not saving lives, but mouldering unheard of in some executive's offices for six years. "It's too long" he said, in a slimy east coast accent of the nastiest possible kind. Actually he was quite nice, used to take me to lunch at the Russian Tea Room. Had baseball bats embroidered on his Y Fronts. Oh! What a giveaway! I really hate him because he jilted me, the swine. But, as you will hear, *Little Billy* is doing fine, just fine.

Too Much Of Anything—A song about temperance in all things. The insidious horror of excess. Did you hear about that poor chap who died because he drank too much carrot juice? I dedicate this ditty to him. This track was a song recorded in the "Who's Next" sessions by Glyn Johns for the "Life House" film which never happened.

We felt this summed up just what too much of anything could do to a person. Too much sex, drink, drugs, even rock and roll or nasty blues music. Realizing at the last minute how totally hypocritical it would be for a load of indulgent face stuffing drug addicted alcoholics like us to put this out, we didn't. Of course today we're all different, more mature, less greedy. Anyway, why waste a good money spinning number like this? I'm being a bit too honest now aren't I?

Glow Girl—I'm really glad, and amazed that John found this one and put it on. It's a rock and roll airplane crash song with a real

pop art plane crash and a happy reincarnation ending. I wrote another song with a similar title called "Glittering Girl." Both ended up on the cutting room floor. To be honest I think it was because better material came along, and also Kit Lambert was "practising" record production at the time. He used to take us all down to a studio called City Of London Studios, which at the time was mono. Yes, absolute mono. It was small and poorly equipped, but it had something that no other studio in Britain could offer at that time: An engineer who could understand what Kit was saying.

This track reveals a lot about the way I write. I rarely leave any good idea unused, "Rael" themes crop up in "Tommy," and so do the last lines of this. Only of course Tommy was a dear little boy. He's got to be a great big cumbersome oaf these last few years, but he was such a nice baby.

Pure and Easy—This you might know from my solo album. This

is the group's version. Not all of the group's versions of my songs are as faithful to the original demo as this one, but as usual the 'oo make their terrible mark. Another track from the abortive "Life House" story. It's strange really that this never appeared on "Who's Next," because in the context of stuff like "Song Is Over," "Getting In Tune" and "Baba O Riley" it explains more about the general concept behind the "Life House" idea than any amount of rap. Not released because we wanted a single album out at the time.

Faith In Something Bigger—God this is embarrassing! I don't know where to hide. Well I mean, the whole thing about Him is that He is Everywhere isn't He? A modest beginning to the musico-spiritual work of the irreligious Who. This reminds me of the Bee Gees, the guitar solo is the worst I've ever heard. They're great lads you know, the rest of the boys in the band. Do you think anybody else would've put up with

(Continued on page 48)

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'Odds & Sods' (Continued from page 45)

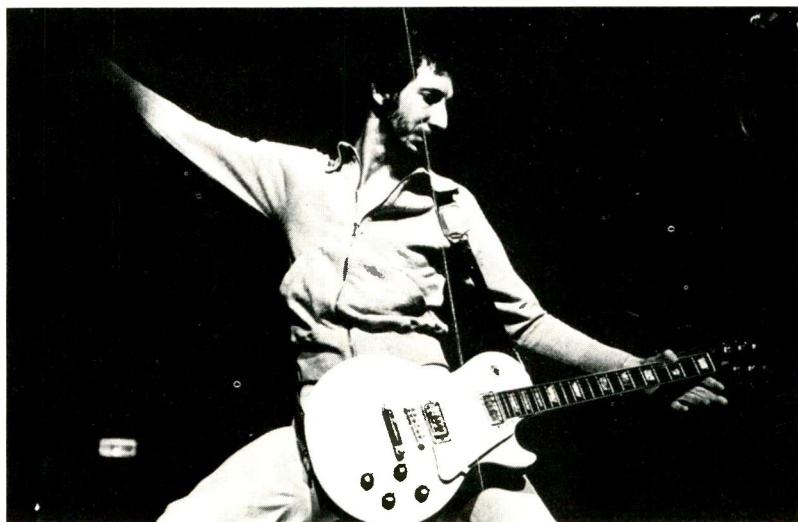
this nonsense? Anyway, the whole idea is preposterous, something bigger than us? Us! The Who! A quick listen to this, lads, will bring us quickly down to size.

I'm The Face — Quite simply, our first record. Words by Pete Meadon, mod miracle man with

desert boots blue beating and randy female pop writers on every page of his address book. Music was lifted from "Got Love If You Want It" by Slim Harpo. Pay your royalties Meadon! Superb jazz guitar solo from somebody I don't recognize, fast piano from some piller up lunatic who probably made more in session fees that day than we did from the ensuing years work. Best of the ensuing years work.

Naked Eye—Another track from the EP. This number was written around a riff that we often played on stage at the end of our act around the time we were touring early "Tommy." It came to be one of our best stage numbers; this was never released because we always hoped we would get a good live version one day. But then we're a lousy live group.

Long Live Rock—Well, there are dozens of these self conscious hymns to the last 15 years appearing now and here's another one. This was featured briefly in the film Keith did the music for: "That'll Be The Day." Billy Fury sang it. This is most definitely the definitive version. I had an idea once for a new album about the history of The Who called "Rock Is Dead—Long Live Rock." That idea later blossomed into "Quadrophonia." All of these tracks have been part of bigger ideas, or at least grand dreams that didn't see the light of day. At a time when each one of us in the band is looking at the future wearing a blindfold in a sense, it's great to look back at a time when we were able to make mistakes without worrying too much. Prepare yourselves people! For The Who's Next Mistake! Meanwhile, content yourselves with this little lot.



"We're learning that you can operate as individuals and the group benefits. We're learning that the group operates as a group and the individuals benefit. Now when 'Tommy' wins, The Who win; and when The Who win, 'Tommy' wins."

Dialogue (Continued from page 40)

put it bluntly it's not a very pleasant story that's not really fair in the telling because so much has changed, but originally the group was run by the iron glove of Roger Daltrey. Roger just isn't like he was any more, and hasn't been for years and years. He used to be very tough and liked to get his own way, and if he didn't he'd shout and scream and stamp and in the end he'd punch you in the mouth. We'd all got big egos in the group and none of us liked it and I think about half way through the first year we all, John, Keith and I, got together and politely asked Roger to leave.

Kit Lambert intervened and said why don't you give him another chance, and said to Roger, in the future, if you want to make a point, it's got to be discussed sensibly, no more getting things done by violence. Roger said from now on I'll be Peaceful Perce and I don't think he's ever raised his voice since. I don't know that Kit Lambert actually did a good deed that day, but obviously he did his job; but the work involved was obviously Roger's because he had to modify himself from the inside which is the hardest thing to do. I think it shows how much he cared about the group. In those days I didn't very much. I didn't ever feel that it was my life's work as it were, which it's turned out to be.

RW: Why did you part company with Shel Talmy after only three but nevertheless very successful singles?

Townshend: Because we were part of a machine—pop-record-churning-out machine, a big package. At the same time, I don't want to belittle him too much because he's part of the old school, he's like the music publishers of today. When an artist comes in they don't look at him and say "what a talent," they say "how can I get a piece of this action." Pretty soon there won't be such a thing as music publishers. What I'm getting at is that somebody like Shel came along at the front of the new wave of recording and of writing and said he was working with The Kinks whom we admired very much—we didn't like their image but we liked their sound and their music.

We went to Shel, and Kit Lambert made the first deal he'd ever made in show business, a deal which was really pathetic, like one-half percent or something, and by the time we'd made our third record I was realizing that what was going on was that I was writing the material; we were going in and he was just sitting there and this man called Glyn Johns, the engineer, was doing all the work. We got an hour to do a single—we made our first album in I think six hours. I know it sounds daft now, but that's the way everybody used to work in those days. The Stones used to spend a little bit longer but then they used to work at a place called Regent Sound which you could get very cheaply. In fact I would have preferred to have done that—worked in a cheap studio and spent longer. So it was a combination of things—the fact that Shel's attitude was "you're just a load of

(Continued on page 58)

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Dialogue *(Continued from page 70)*

Baba for example, as was "Who Came First," or unless it was specifically for kids or something like that, I think it might even surprise me. I think I might like to do an album with no lyrics for example, just do instrumental stuff. At the moment I've got a few themes in mind: I've got some very long distance ideas for a Who album around a TV spectacular idea that I did.

We've had some crazy ideas which have all nearly worked out. One was that we wanted to ask what we thought were the world's 12 best songwriters to write us a Who song, and we spoke to Paul Simon, Frank Zappa, Ray Davies and others, and they were all very excited about it, but they all wanted too much time! The problem is that since I first spoke to them, probably about six months or a year has passed, so there you go. We have had other ideas including putting together a TV show which would incorporate some of Keith's more humorous side. He's been talking about working with a script writer and doing a fantasy thing for which I will write the songs around The Who and their management in decline or whatever, The Who in decline.

We were thinking of doing something that was just fairly light-hearted in the same way that the Beatles did "Magical Mystery Tour." Having that example in front of us we know how carefully to tread. Another thing about the "Tommy" film is that we're encouraged in that direction. We feel we know a lot more now. It might be possible that there's a Who film coming up—various producers and people have been prodding me and asking when I'm going to come up with something.

RW: Looking ahead, do you think The Who will stay together for the foreseeable future?

Townshend: I don't really see how they can do anything else. It's one of those amazing circles. The more successful John becomes as a solo performer—I hear Keith Moon's also been working on a solo album—I haven't heard it yet but it's supposed to be amazing in terms

of a period of musical history—but I think the more we do on our own the more we appreciate working as a group.

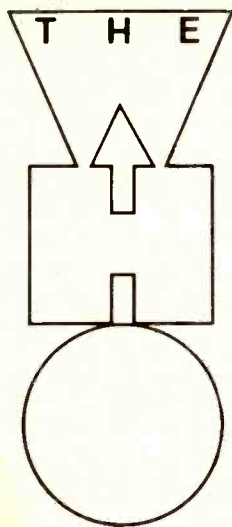
It's hard to explain but it's a bit like you look up in space and there's the mother ship which is The Who proper, and all these little rocket ships that can go out and do very daring explorations, miles and miles away, deep deep into the universe, places where the mother ship could never go; and they discover new planets and get all kinds of experience but they know that if they got lost someone will come back and save them and pull them back to the mother ship. I think it gives us more freedom, not less, as solo artists, and that's the funny paradox. I see people leave bands because they don't get enough freedom, and I think why the hell—they should have more!

Al Rudis *(Continued from page 86)*

perhaps the culmination of the whole rock era. Of course, it's not as simple and easy to enjoy as "Tommy." The masses have crowned "Tommy" as the king of rock operas, and it is true that he came first and made an important breakthrough. However, Jimmy is The Who at their most magnificent, and in decades to come, "Quadrophenia" will become the honored work.

After 10 years, The Who are still together without a single change in personnel. They are still a band which sounds as good or better in person than on album, which puts on an exciting visual show without resorting to gimmicks. Someday — hopefully far in the future—The Who will no longer be with us. But even as I write this, I know it's lie. The Who will exist for me and my fellow Whomaniacs even after we are old and deaf. And then our children and their children will take over. As long as there is one trace of recorded Who music left, or one mind with memories of their music, The Who will live on. They are for the ages.

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GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
WAR CHILD—Jethro Tull—Chrysalis
MOTHER LODE—Loggins & Messina—Col
THIS IS THE MOODY BLUES—Threshold
BUTTERFLY—Barbra Streisand—Col

CAMELOT/NATIONAL

BUTTERFLY—Barbra Streisand—Col
DRAGON FLY—Jefferson Starship—Grunt
GREATEST HITS—Elton John—MCA
GREGG ALLMAN TOUR—Capricorn
HOTTER THAN HELL—Kiss—Casablanca
MOTHER LODE—Loggins & Messina—Col
PAPER MONEY—Montrose—WB
ROCK & ROLL OUTLAWS—Foghat—Bearsville
THERE'S THE RUB—Wishbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold

DISC RECORDS/NATIONAL

APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
ARTISTRY—Deodato—MCA
BUTTERFLY—Barbra Streisand—Col
DAVID LIVE—David Bowie—RCA
GREATEST HITS—Elton John—MCA
MOTHER LODE—Loggins & Messina—Col
UPON THIS ROCK—Joe Farrell—CTI
VEEDON FLEECE—Van Morrison—WB
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise
WAR CHILD—Jethro Tull—Chrysalis

KORVETTES/NATIONAL

FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
I FEEL A SONG—Gladys Knight & the Pips—Buddah
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
LATE FOR THE SKY—Jackson Browne—Asylum
ODDS & SODS—The Who—MCA
PHOTOGRAPHS & MEMORIES—Jim Croce—ABC
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis
WHITE GOLD—Love Unlimited Orchestra—20th Century

MUSICLAND/NATIONAL

APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
CHER'S GREATEST HITS—MCA
DAVE MASON—Col
GOT TO FIND A WAY—Curtis Mayfield—Curtom
I FEEL A SONG—Gladys Knight & the Pips—Buddah
LOOK IN A DREAM—REO Speedwagon—Epic
MOTHER LODE—Loggins & Messina—Col
PAPER MONEY—Montrose—WB
PRIDE OF AMERICA—Charlie Pride—RCA
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

RECORD BAR/NATIONAL

APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
BUTTERFLY—Barbra Streisand—Col
GREATEST HITS—Elton John—MCA
GREGG ALLMAN TOUR—Capricorn
I FEEL A SONG—Gladys Knight & the Pips—Buddah
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
MOTHER LODE—Loggins & Messina—Col
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis

SAM GOODY/EAST COAST

GREATEST HITS—Elton John—MCA
GREGG ALLMAN TOUR—Capricorn
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
McGEAR—Mike McGear—WB
MOTHER LODE—Loggins & Messina—Col
NEW SKIN FOR THE OLD CEREMONY—Leonard Cohen—Col
RED—King Crimson—Atlantic
THE BAND KEPT PLAYING—Electric Flag—Atlantic
TODD RUNDGREN'S UTOPIA—Bearsville
VERITIES & BALDERDASH—Harry Chapin—Elektra

TWO GUYS/EAST COAST

APPRENTICE (IN A MUSICAL WORKSHOP)—Dave Loggins—Epic
DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MOTHER LODE—Loggins & Messina—Col
NOT FRAGILE—Bachman-Turner Overdrive—Mercury
ODDS & SOD—The Who—MCA
SERENADE—Neil Diamond—Col
WALLS & BRIDGES—John Lennon—Apple
WRAP AROUND JOY—Carole King—Ode

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

BORBOLETTA—Santana—Col
CANTAMOS—Poco—Epic
CAN'T GET ENOUGH—Barry White—20th Century
DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MOTHER LODE—Loggins & Messina—Col
SERENADE—Neil Diamond—Col
WAR CHILD—Jethro Tull—Chrysalis
WRAP AROUND JOY—Carole King—Ode

DISCOUNT RECORDS/BOSTON

AVERAGE WHITE BAND—Atlantic
ELDORADO—Electric Light Orchestra—UA
FEAR—John Cale—(Import)
I FEEL A SONG—Gladys Knight & the Pips—Buddah

IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
K.C. & THE SUNSHINE BAND—T.K.
NIGHTMARES—J. Geils Band—Atlantic
ODDS & SODS—The Who—MCA
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

KING KAROL/NEW YORK

BORBOLETTA—Santana—Col
BUTTERFLY—Barbra Streisand—Col
CANTAMOS—Poco—Epic
DO IT 'TIL YOU'RE SATISFIED—B.T. Express—Scepter
CAUGHT UP—Millie Jackson—Spring
IN HEAT—Love Unlimited—20th Century
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
KEEPIN' UP WITH THE JONESES—Joneses—Mercury
WAR CHILD—Jethro Tull—Chrysalis
WRAP AROUND JOY—Carole King—Ode

GARY'S/RICHMOND

AVERAGE WHITE BAND—Atlantic
DRAGON FLY—Jefferson Starship—Grunt
GREATEST HITS—Elton John—MCA
GREGG ALLMAN TOUR—Capricorn
MOTHER LODE—Loggins & Messina—Col
ODDS & SODS—The Who—MCA
ROCK & ROLL OUTLAWS—Foghat—Bearsville
STREETLIGHTS—Bonnie Raitt—WB
THIS IS THE MOODY BLUES—Threshold
WAR CHILD—Jethro Tull—Chrysalis

FOR THE RECORD/BALTIMORE

COMIN' FROM ALL ENDS—New Birth—RCA
DAVE MASON—Col
FEEL—George Duke—BASF
GOT TO FIND A WAY—Curtis Mayfield—Curtom
GREATEST HITS—Elton John—MCA
HEAVY—Stylistics—Avco
I FEEL A SONG—Gladys Knight & the Pips—Buddah
IS IT IN—Eddie Harris—Atlantic
WAR CHILD—Jethro Tull—Chrysalis
WHITE GOLD—Love Unlimited Orchestra—20th Century

POPLAR TUNES/MEMPHIS

DAVE MASON—Col
EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
LOOK IN A DREAM—REO Speedwagon—Epic
PAPER MONEY—Montrose—WB
STREETLIFE SERENADE—Billy Joel—Col
STREETLIGHTS—Bonnie Raitt—WB
THIS IS THE MOODY BLUES—Threshold

MUSHROOM/NEW ORLEANS

CAUGHT UP—Millie Jackson—Spring
DAVE MASON—Col
DREAMS & ALL THAT STUFF—Leo Kottke—Capitol
FIRE—Ohio Players—Mercury
FURTHERMORE—Shawn Phillips—A&M
GREATEST HITS—Elton John—MCA
JOURNEY—Arif Mardin—Atlantic
McGEAR—Mike McGear—WB
THIS IS THE MOODY BLUES—Threshold
WAITRESS IN A DONUT SHOP—Maria Muldaur—Reprise

RECORD REVOLUTION/CLEVE.

ELDORADO—Electric Light Orchestra—UA
FURTHERMORE—Shawn Phillips—A&M

GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
McGEAR—Mike McGear—WB
MIRAGE—Camel—Janus
PAPER MONEY—Montrose—WB
SUNDAY'S CHILD—John Martyn—Island
THIS IS THE MOODY BLUES—Threshold

NATIONAL RECORD MART/MIDWEST

BUTTERFLY—Barbra Streisand—Col
DAVID LIVE—David Bowie—RCA
DRAGON FLY—Jefferson Starship—Grunt
GREATEST HITS—Elton John—MCA
I FEEL A SONG—Gladys Knight & the Pips—Buddah
ODDS & SODS—The Who—MCA
RELEASE YOURSELF—Graham Central Station—WB
SERENADE—Neil Diamond—Col
THIS IS THE MOODY BLUES—Threshold
WALLS & BRIDGES—John Lennon—Apple

SOUND UNLIMITED/CHICAGO

GREATEST HITS—Elton John—MCA
I FEEL A SONG—Gladys Knight & the Pips—Buddah
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MAN OF MIRACLES—Styx—Wooden Nickel
PHOTOGRAPHS & MEMORIES—Jim Croce—ABC
SERENADE—Neil Diamond—Col
THERE'S THE RUB—Wishbone Ash—MCA
THIS IS THE MOODY BLUES—Threshold
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

LICORICE PIZZA/LOS ANGELES

BUTTERFLY—Barbra Streisand—Col
DAVE MASON—Col
DAVID LIVE—David Bowie—RCA
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
MOTHER LODE—Loggins & Messina—Col
SERENADE—Neil Diamond—Col
THIS IS THE MOODY BLUES—Threshold
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis

TOWER/LOS ANGELES

BUTTERFLY—Barbra Streisand—Col
CANTAMOS—Poco—Epic
EXPLORES YOUR MIND—Al Green—Hi
FIRE—Ohio Players—Mercury
GREATEST HITS—Elton John—MCA
GREGG ALLMAN TOUR—Capricorn
HEART LIKE A WHEEL—Linda Ronstadt—Capitol
IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
I'VE GOT THE MUSIC IN ME—Kiki Dee Band—Rocket
RELEASE YOURSELF—Graham Central Station—WB

WHEREHOUSE/LOS ANGELES


AVERAGE WHITE BAND—Atlantic
BAD COMPANY—Swan Song
BUTTERFLY—Barbra Streisand—Col
EXPLORES YOUR MIND—Al Green—Hi
GREATEST HITS—Elton John—MCA
IT'S ONLY ROCK 'N ROLL—Rolling Stones—Rolling Stones
SOUTHERN COMFORT—Crusaders—Blue Thumb
THIS IS THE MOODY BLUES—Threshold
WALLS & BRIDGES—John Lennon—Apple
WAR CHILD—Jethro Tull—Chrysalis



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

NOV. 23	NOV. 16			WKS. ON CHART	
1	2	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)		7	F
2	3	WRAP AROUND JOY CAROLE KING/Ode SP 77024 (A&M)		9	F
3	6	IT'S ONLY ROCK 'N ROLL ROLLING STONES/Rolling Stones COC 79101 (Atlantic)		4	F
4	1	WALLS AND BRIDGES JOHN LENNON/Apple SW-3416		7	F
5	5	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004		13	F
6	11	WAR CHILD JETHRO TULL/Chrysalis CHR 1067 (WB)		5	F
7	7	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411		23	F
8	4	PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835		8	F
9	8	CARIBOU ELTON JOHN/MCA 2116		21	F
10	13	SERENADE NEIL DIAMOND/Columbia PC 32919		4	F
11	9	SO FAR CROSBY, STILLS, NASH & YOUNG/Atlantic SD 18100		12	F
12	12	BACK HOME AGAIN JOHN DENVER/RCA CPL1-0548		21	F
13	14	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374		50	F
14	18	ODDS & SODS WHO/MCA 2126		5	F
15	21	DAVID LIVE DAVID BOWIE/RCA CPL2-0771		4	I
16	10	WELCOME BACK EMERSON, LAKE & PALMER/Manticore MC 3-200 (Atlantic)		12	J
17	19	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017		6	F
18	20	HOLIDAY AMERICA /Warner Bros. W 2808		20	F
19	17	WHEN THE EAGLE FLIES TRAFFIC/Asylum/Island 7E-1020		10	F
20	23	ELDORADO ELECTRIC LIGHT ORCHESTRA/United Artists UA-LA399-G		6	F
21	16	LIVE IT UP ISLEY BROTHERS/T-Neck PZ 33070 (Col)		10	F
22	25	SMILER ROD STEWART/Mercury SRM-1-1017		5	F
23	15	BAD COMPANY /Swan Song SS 8410 (Atlantic)		19	F
24	24	SALLY CAN'T DANCE LOU REED/RCA CPL1-0611		8	F
25	22	ALICE COOPER'S GREATEST HITS /Warner Bros. W 2803		12	F
26	34	NIGHTMARES . . . AND OTHER TALES FROM THE VINYL JUNGLE J. GEILS BAND/Atlantic SD 18107		5	F
27	27	THRUST HERBIE HANCOCK/Columbia PC 32965		9	F
28	28	ANKA PAUL ANKA /United Artists UA-LA314-G		11	F
29	26	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582		18	E
30	30	CAN'T GET ENOUGH BARRY WHITE/20th Century T-444		12	F
31	36	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012		9	F
32	32	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307		17	F
33	48	FREE AND EASY HELEN REDDY/Capitol ST-11348		4	F
34	42	DRAGON FLY JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)		4	F
35	43	TODD RUNDGREN'S UTOPIA /Bearsville BR 6954 (WB)		4	F
36	39	DANCING MACHINE JACKSON FIVE/Motown M6-780S1		8	F
37	37	BACHMAN-TURNER OVERDRIVE II /Mercury SRM-1-696		42	F
38	38	ROXY AND ELSEWHERE FRANK ZAPPA/MOTHERS OF INVENTION/DiscReet 2DS 2202 (WB)		8	H

CHARTMAKER OF THE WEEK

39	—	GREATEST HITS ELTON JOHN MCA 2128		1	F
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40	44	CLIMAX OHIO PLAYERS/Westbound WB 1003 (Chess/Janus)		5	F
41	58	MOTHER LODE LOGGINS & MESSINA/Columbia PC 33175		3	F
42	40	FEATS DON'T FAIL ME NOW LITTLE FEAT/Warner Bros. BS 2784		9	F
43	53	STREETLIFE SERENADE BILLY JOEL/Columbia PC 33146		4	F
44	33	FULFILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown)		16	F
45	29	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177		41	F
46	47	REMEMBER THE FUTURE NEKTAR/Passport PPS 98002 (ABC)		7	F

47	31	CHICAGO VII /Columbia C2-32810		35	H
48	59	DAVE MASON /Columbia PC 33096		4	F
49	54	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561		8	E
50	51	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/MGM M3G 4968		9	F
51	52	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389		18	F
52	35	BODY HEAT QUINCY JONES/A&M SP 3617		25	F
53	84	BUTTERFLY BARBRA STREISAND/Columbia PC 33005		2	F
54	46	THE POWER AND THE GLORY GENTLE GIANT/Capitol ST-11337		6	F
55	49	THE KIDS AND ME BILLY PRESTON/A&M SP 3645		9	F
56	55	SECOND HELPING LYNRYD SKYNYRD/Sounds of the South 413 (MCA)		30	F
57	66	LIGHT OF WORLDS KOOL AND THE GANG/Delite DEP 2014 (PIP)		4	F
58	68	WAITRESS IN A DONUT SHOP MARIA MULDAUR/Reprise MS 2194		3	F
59	79	I FEEL A SONG GLADYS KNIGHT & THE PIPS/Buddah BDS 5612		3	F
60	62	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003		58	I
61	71	AVERAGE WHITE BAND /Atlantic SD 7308		4	F
62	73	BORBOLETTA SANTANA/Columbia PC 33135		3	F
63	45	HERGEST RIDGE MIKE OLDFIELD/Virgin VR 13-109 (Atlantic)		8	F
64	69	IN HEAT LOVE UNLIMITED/20th Century T-443		5	F
65	77	CAUGHT UP MILLIE JACKSON/Spring SPR 6703		2	F
66	41	461 OCEAN BOULEVARD ERIC CLAPTON/RSO 4801 (Atlantic)		19	F
67	50	SKIN TIGHT OHIO PLAYERS/Mercury SRM-1-705		28	F
68	78	RELEASE YOURSELF GRAHAM CENTRAL STATION/ Warner Bros. BS 2814		4	F
69	57	MARVIN GAYE LIVE /Tamla T6-333S1 (Motown)		20	F
70	60	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)		74	F
71	86	I'VE GOT THE MUSIC IN ME KIKI DEE BAND/Rocket MCA-458		2	F
72	74	BEST OF BREAD /Elektra EKS 75056		71	F
73	—	THIS IS THE MOODY BLUES /Threshold 2 THS 12/13 (London)		1	I
74	75	THE STING ORIGINAL SOUNDTRACK/MCA 2040		48	F
75	88	HEAVY STYLISTICS /Avco 69004		2	F
76	82	PHOEBE SNOW /Shelter 2109 (MCA)		4	F
77	85	DO IT BABY MIRACLES/Tamla T6-335S1 (Motown)		3	F
78	76	ANDY KIM /Capitol ST-11318		6	F
79	100	ROCK & ROLL OUTLAWS FOGHAT/Bearsville BR 6956 (WB)		2	F
80	80	GOOD OLD BOYS RANDY NEWMAN/Reprise MS 2193		5	F
81	56	SLOW FLUX STEPPENWOLF/Mums PZ 33093 (Col)		8	F
82	91	WHERE HAVE I KNOWN YOU BEFORE RETURN TO FOREVER featuring CHICK COREA/Polydor PD 6509		2	F
83	81	COMIN' FROM ALL ENDS NEW BIRTH/RCA APL1-0495		14	E
84	103	GOT TO FIND A WAY CURTIS MAYFIELD/Curtom CRS 8604 (Buddah)		1	F
85	64	HIGHWAY CALL RICHARD BETTS/Capricorn CP 0123 (WB)		13	F
86	104	LOVE ME FOR A REASON OSMONDS/MGM M3G 4839		1	F
87	63	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633		12	F
88	116	THE GREGG ALLMAN TOUR /Capricorn 2C-0141 (WB)		1	F
89	65	THAT NIGGER'S CRAZY RICHARD PRYOR/Pardee PBS 2404 (Stax)		23	E
90	95	SNOWFLAKES ARE DANCING ISAO TOMITA/RCA ARL1-0488		2	F
91	67	RAGS TO RUFUS RUFUS/ABC ABCX 809		18	E
92	72	HEROES ARE HARD TO FIND FLEETWOOD MAC/Reprise MS 2196		7	F
93	61	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415		50	F
94	119	APPRENTICE (IN A MUSICAL WORKSHOP) DAVE LOGGINS/ Epic KE 32833		1	F
95	83	SANTANA'S GREATEST HITS /Columbia PC 33050		17	F
96	87	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247		64	E
97	92	GIVE IT TO THE PEOPLE RIGHTEOUS BROS./Haven ST 9201 (Capitol)		10	F
98	112	THE SONGS OF JIM WEATHERLY /Buddah BDS 5608		1	F
99	70	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284		32	F
100	93	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 4959		4	F

RINGO STARR

GOODNIGHT

VIENNA

(SW-3417)



Produced by RICHARD PERRY

Don't Forget:

"KLAATU BARADA NIKTO"

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101 THE ALBUM CHART 150

NOV. 23	NOV. 16		
101	124	WHITE GOLD LOVE UNLIMITED ORCHESTRA/20th Century T-458	
102	99	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	
103	107	ALL IN LOVE IS FAIR NANCY WILSON/Capitol ST 11317	
104	138	PAPER MONEY MONTROSE/Warner Bros. BS 2823	
105	105	HALL OF THE MOUNTAIN GRILL HAWKWIND/United Artists UA-LA328-G	
106	108	THE PLACE I LOVE SPLINTER/Dark Horse SP 2200 (A&M)	
107	—	FIRE OHIO PLAYERS/Mercury SRM-1-1013	
108	117	VEEDON FLEECE VAN MORRISON/Warner Bros. BS 2805	
109	135	McGEAR MIKE McGEAR/Warner Bros. BS 2825	
110	97	I GOT A NAME JIM CROCE/ABC ABCX 797	
111	113	RAMBLIN' MAN WAYLON JENNINGS/RCA APL1-0734	
112	120	WAR BABIES DARYL HALL & JOHN OATES/Atlantic SD 18109	
113	121	DREAMS AND ALL THAT STUFF LEO KOTTKE/Capitol ST 11335	
114	—	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)	
115	130	SOUTHERN COMFORT CRUSADERS/Blue Thumb BTS-9002 (ABC)	
116	89	ILLUSIONS ON A DOUBLE DIMPLE TRIUMVIRAT/ Harvest ST 11311 (Capitol)	
117	98	ON THE BORDER EAGLES/Asylum 7E-1001	
118	96	SMALL TALK SLY & THE FAMILY STONE/Epic PE 32930	
119	106	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	
120	102	KIMONO MY HOUSE SPARKS/Island ILPS 9272	
121	109	MIAMI JAMES GANG/Atco SD 36-102	
122	122	ROCKY HORROR SHOW/Ode SP 77026 (A&M)	
123	110	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)	
124	94	PUSSY CATS HARRY NILSSON/RCA CPL1-0570	
125	114	THE POINTER SISTERS LIVE AT THE OPERA HOUSE/ Blue Thumb BTS-8002 (ABC)	
126	90	COUNTRY ANNE MURRAY/Capitol ST 11324	
127	115	SOUTHER, HILLMAN, FURAY BAND/Asylum 7E-1006	
128	127	I'VE GOT MY OWN ALBUM TO DO RON WOOD/ Warner Bros. BS 2819	
129	129	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	
130	118	CHILD OF THE NOVELTY MAHOGANY RUSH/ 20th Century T-451	
131	123	ILLUMINATIONS ALICE COLTRANE AND CARLOS SANTANA/ Columbia PC 32900	
132	101	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756	
133	125	THE MIRROR SPOOKY TOOTH/Island ILPS 9292	
134	—	CANTAMOS POCO/Epic PE 33192	
135	—	FURTHERMORE SHAWN PHILLIPS/A&M SP 3662	
136	137	HARD CORE POETRY TAVARES/Capitol ST 11316	
137	142	POWERFUL PEOPLE GINO VANNELLI/A&M SP 3630	
138	141	THIRD ANNUAL PIPE DREAM ATLANTA RHYTHM SECTION/ Polydor PD 6027	
139	139	DIAMOND DOGS DAVID BOWIE/RCA CPL1-0576	
140	144	IS IT IN EDDIE HARRIS/Atlantic SD 1659	
141	143	WILD MAGNOLIAS/Polydor PD 6026	
142	131	BLUE PINE TREES UNICORN/Capitol ST 11334	
143	146	THE GOOD EARTH MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2826	
144	128	ROAD FOOD GUESS WHO/RCA APL1-405	
145	133	RUSH/Mercury SRM-1-1001	
146	—	BRUJO NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33145	
147	111	ON THE BEACH NEIL YOUNG/Reprise R 2180	
148	136	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001	
149	147	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	
150	140	STARS AND STRIPES FOREVER NITTY GRITTY DIRT BAND/ United Artists UA-LA184-J2	

151-200 NEW & ACTIVE

151	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465	176	QUAH JORMA KAUKONEN WITH TOM HOBSON/Grunt BFLI-0638 (RCA)
152	BEADED DREAMS THROUGH TURQUOISE EYES REDBONE/ Epic KE 33053	177	GREATEST HITS CHER/MCA 2127
153	HIS 30TH ALBUM MERLE HAGGARD/ Capitol ST 11331	178	CHICAGO II COLUMBIA/KPG 24
154	STARTING OVER RASPBERRIES/ Capitol ST 11329	179	THE HANDSOME DEVILS HELLO PEOPLE/Dunhill DSD-50184
155	TOGETHER FOR THE FIRST TIME BOBBY BLAND & B.B. KING/ Dunhill DSY 50190	180	LA LA PEACE SONG AL WILSON/ Bell 3700 (Arista)
156	GREATEST HITS SONNY & CHER/ MCA 2117	181	LAWRENCE WELK AND HIS MUSICAL FAMILY CELEBRATE 50 YEARS IN MUSIC Ranwood R-6002
157	BOOGIE BANDS AND ONE NIGHT STANDS KATHY DALTON/Discreet 17S 2208 (WB)	182	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ/Mercury SRM-1-1012
158	GET YOUR WINGS AEROSMITH/ Columbia KC 32847	183	NEW SKIN FOR THE OLD CEREMONY LEONARD COHEN/Columbia KC 33167
159	EVERYTHING YOU KNOW IS WRONG FIRESIGN THEATRE/Columbia KC 33141	184	IMPOSSIBLE DREAM SENSATIONAL ALEX HARVEY BAND/Vertigo VEL 2000 (Phonogram)
160	TENTH ANNIVERSARY ALBUM BOBBY GOLDSBORO/United Artists UA-LA-311-H2	185	MIRAGE CAMEL/Janus JXS 7009
161	NIGHTBIRDS LABELLE/Epic KE 33075	186	SHE CALLED ME BABY CHARLIE RICH/RCA APL1-0686
162	TIM MOORE Asylum 7E-1019	187	BEEN HERE ALL THE TIME DON PRESTON/Shelter SR 2114 (MCA)
163	IT'S TIME MIGHTY CLOUDS OF JOY/ Dunhill DSD 50177	188	JEZEBEL MARY McCREARY/Shelter SR 2110 (MCA)
164	ONE HELL OF A WOMAN VIKKI CARR/Columbia KC 32860	189	TURN OF THE CARDS RENAISSANCE/ Sire SAS 7502 (ABC)
165	KEEP ON DANCIN' BOHANNON/ Dakar DK 76910 (Brunswick)	190	BAD HABITS HEADSTONE/Dunhill DSD-50174
166	LIVE AND IN CONCERT FOUR TOPS/ Dunhill DSD-50188	191	FEEL GEORGE DUKE/BASF MC 25355
167	HOLLYWOOD SITUATION HUDSON BROTHERS/Casablanca NBLP 7004	192	LEO KOTTKE/PETER LONG/JOHN FAHEY/Takoma C1040
168	BIG BAMBU CHEECH & CHONG/Ode SP 7704 (A&M)	193	NO OTHER GENE CLARK/Asylum 7E-1016
169	MO' ROOTS TAJ MAHAL/Columbia KC 33051	194	LOST IN A DREAM R.E.O. SPEEDWAGON/Epic KE 32948
170	MOVEABLE FEAST FAIRPORT CONVENTION/Island ILPS 9285	195	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN/Roxbury RL 100 (Chelsea)
171	LADIES LOVE OUTLAWS TOM RUSH/ Columbia KE 33054	196	THE WONDER OF IT ALL HEARTSFIELD/Mercury SRM-1-1008
172	JOURNEY ARIF MARDIN/Atlantic SD 1661	197	THE PLAYER FIRST CHOICE/Philly Groove 1502 (Arista)
173	ARTISTRY DEODATO/MCA 457	198	RED KING CRIMSON/Atlantic 18112
174	LED ZEPPELIN IV ATLANTIC SD 7208	199	HOTTER THAN HELL KISS/Casablanca NBLP 7006
175	SILVER MORNING KENNY RANKIN/ Little David LD 3000 (WB)	200	FRIENDS & SMILEY SMILE BEACH BOYS/Reprise 2M 2167

ALBUM CROSS REFERENCE

GREGG ALLMAN	88	DAVE MASON	48
AMERICA	18	CURTIS MAYFIELD	84
PAUL ANKA	28	PAUL McCARTNEY & WINGS	93
ATLANTA RHYTHM SECTION	138	MIKE McGEAR	109
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PRINTS
PLUS
DEVELOPING
CHARGE
12 OR 20
EXP. ROLL
REPRINTS-

Columbia's Artist Portraits

By SPEIGHT JENKINS

■ NEW YORK — Readers of this page might remember that London Records came out last January with a bust of Joan Sutherland, the idea being to carry out the nineteenth-century tradition of making sculptures of favorite divas. Today, the number of magazines that use graphic original illustrations is shrinking; more and more publications are relying on photographs while forgetting the value of original art. And record companies are following suit on record jackets and advertisements.

Columbia Records has taken a step to reverse this trend by commissioning the drawing of eight portraits of leading classical artists by the young New York illustrator, Gary Sander Bralow. Posters made from his drawings of Vladimir Horowitz (shown below), Leonard Bernstein, Pierre Boulez, Isaac Stern, E. Power Biggs, Murray Perahia, Glenn Gould and Pinchas Zukerman are now being shipped to retailers across the country.

The commission and the posters, proposed by Pierre Bourdain and Ernie Gilbert, product managers of Columbia Masterworks, mark the first occasion where Columbia has provided original art for retailers.

Their artist, Bralow, who is now in his mid-twenties, was born in Philadelphia. He has done covers for such magazines as *Opera News* and has a wealth of advertising drawings of stars for NBC-TV. Having seen a lot of his work around town, **RW** sought him out in his upper West Side studio.

The artist turned out to be a man determined to mix his art with his love of music. "My most consummate involvement," he said perched on a high stool at his desk, "is when a performer really touches me. A lot of illustrators don't feel they need to know anything about what they're working on; I don't enjoy work unless I'm really into the artist's work I'm drawing.

"Take Horowitz, for instance. I love his playing and listen to his new Chopin album all the time. When I looked at the photograph they gave me, I could easily have copied it, but it looked cold to me. I tried hard in my drawing to put the warmth that I feel in his playing into what I did. When I work on a piece, it consumes me.



Vladimir
Horowitz

"And it doesn't have to be classical. The other day I went with a friend to a rock concert of someone named Alaina Reed. She completely flipped me: the emotion, soul, feeling. I came home and did a poster of what she had sounded like. I offered it to her, and her reaction made it worth while. She said, 'This is what I try to put in my singing.'"

Bralow, who speaks as intensely, quickly and persuasively as he draws, feels that a drawing is like giving birth: "When it is accomplished and the finished product goes out of here, it's the way I want it. When I see it again, it's no longer part of me, and I'm into something else.

"I don't just want to do drawings of this kind for the artists whose work I cherish. My ambition is to do a full-length color portrait of Callas as Norma and Nilsson as Isolde, and maybe Horowitz just as Horowitz."

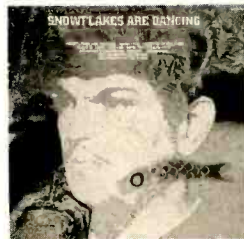
More and More Art

Bralow attended the Philadelphia College of Art and came to New York in 1970. A year with an ad agency taught him how to do paste-ups, and then he struck out for himself. A particularly evocative cover of *Opera News* on the subject of *Macbeth* came from his pen in January of 1973, and from then on it has been a slow process of doing more and more art. "Look at this ad I did for NBC. I really don't like this star, and I can't help myself. His smile is evil, positively loathsome to me. But it looks like him. NBC loved it, and he did, too. Several of the performers I did for Columbia were not known to me through live performance, and that was hard. But now I want to hear them play. Art and music, that's what my life's about; and I like the mix."

CLASSICAL RETAIL REPORT

NOVEMBER 23, 1974

CLASSIC OF THE WEEK



SNOWFLAKES ARE DANCING
TOMITA
RCA

BEST SELLERS OF THE WEEK

TOMITA: SNOWFLAKES ARE DANCING—RCA
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA

SAM GOODY/N.Y.

BERNSTEIN: THE DYBRUK VARIATIONS—Bernstein—Columbia
JORGE BOLET AT CARNEGIE HALL—RCA
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk Bedford—London
CHARLES IVES: 100TH ANNIVERSARY—Columbia
HANDEL: ARIAS—Baker—Philips
IVES: VIOLIN SONATAS—Zukovsky—Nonesuch
LITOLFF: CONCERTO SYMPHONIQUE—Robbins—Genesis
TOMITA: SNOWFLAKES ARE DANCING—RCA
VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—Philips
VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA

RECORD HUNTER/N.Y.

BERLIOZ: ROMEO ET JULIETTE—Maazel—London
BRITTEN: DEATH IN VENICE—Pears, Shirley-Quirk, Bedford—London
CHOPIN: COMPLETE ETUDES—Pollini—DG
CHOPIN: PIANO MUSIC—Horowitz—Columbia
HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
JOPLIN: PIANO RAGS VOLS. I, II—Rifkin—Nonesuch
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
SCHUMANN: SCENES FROM FAUST—Harwood, Fischer-Dieskau, Britten—London
TOMITA: SNOWFLAKES ARE DANCING—RCA

DISCOUNT RECORDS/SYRACUSE

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
ART OF JUSSI BJOERLING, VOLUME II—Seraphim

DELIUS: SEA DRIFT—Groves—Angel
GREGORIAN CHANT—Vox
HANDEL: WATER MUSIC—La Grande Chambre du Roi—Columbia
JOPLIN: PIANO RAGS VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
MOZART: SYMPHONIES NOS. 39, 40—Davis—Philips
ROYAL FANFARES AT VERSAILLES—Kuentz Chamber Orchestra—DG
TOMITA: SNOWFLAKES ARE DANCING—RCA

FRANKLIN MUSIC/ATLANTA

GOTTSCHALK: THE UNION—Pennario—Angel
HOLST: CHORAL SYMPHONY—Boult—Angel
HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Fischer-Dieskau—RCA
SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Haitink—Philips
STRAUSS: FOUR LAST SONGS, ARIAS—Price—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA
VERDI: UN GIORNO DI REGNO—Norman, Cossotto, Carreras, Gardelli—RCA
VERDI: OTELLO—Freni, Vickers, Karajan—Angel
VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA

TOWER RECORDS/SAN DIEGO

ALBENIZ: IBERIA—De Larrocha—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DEBUSSY: LA MER—Boulez—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—Sutherland, Pavarotti, Bonyngé—London
CHARLES IVES: 100TH ANNIVERSARY—Columbia
MASSENET: MANON—Sills, Gedda, Rudel—ABC
PACHELBEL: KANON IN—Muenchinger—London
THE CHRISTOPHER PARKENING ALBUM—Angel
PROKOFIEV: ROMEO AND JULIET—Maazel—London
THE BEST OF JOHN WILLIAMS—Columbia

MUSIC ON RECORDS/PORTLAND

GO FOR BAROQUE—Victrola
HERMANN: CITIZEN KANE—Gerhardt—RCA
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Haitink—Philips
TOMITA: SNOWFLAKES ARE DANCING—RCA
VERDI: OTELLO—Vickers, Freni, Karajan—Angel
VERDI: SIMON BOCCANEGRA—Ricciarelli, Domingo, Cappuccilli—RCA
WAXMAN: SUNSET BOULEVARD—Gerhardt—RCA

E/A Shifts HQ to West Coast

(Continued from page 3)

New York office. Additionally, the New York office will be maintained as a focal point for east coast sales, promotion, publicity and artist relations at 1855 Broadway, where the New York operation is expected to relocate on December 1, 1974.

Coordination

Geffen said that all key department heads and top Elektra/Asylum executives will base their operations at the Elektra/Asylum headquarters at 962 North La-Cienega Boulevard in Los Angeles, in order to maximize interdepartmental coordination. Key staff in Los Angeles will now include Mel Posner, president; Steve Wax, vice president, promotion; George Steele, vice president, marketing; Keith Holzman, vice president, production and manufacturing; Stan Marshall, national sales manager; Charles Plotkin, director, a&r; Jerry Sharell, director, advertising and artist relations; Karin Berg, director, press relations; Bob Brownstein, director, international department; Sue Roberts, director, business affairs; and

Glen Christensen, art director.

Jack Reinstein, vice president and treasurer, will relocate to Los Angeles later this year, bringing with him the company's accounting operations and thus completing the move. The total relocation of E/A departments is expected to be completed by December 1, 1974.

Flexibility

Underscoring the move is the ongoing renovation and expansion of the Los Angeles offices and studio facilities to provide the consolidated Elektra/Asylum operation with a flexible home base. With the majority of the company's artist roster and its production sites on the west coast, as well as key management for Elektra/Asylum artists, the move brings top company personnel in closer contact with the company's creative activity.

At the same time, Elektra/Asylum's growing roster of southern artists will continue to coordinate their activities with the Elektra/Asylum Nashville offices at 1201 16th Avenue South.

Classical Release Set by London

■ NEW YORK—London Records' November release includes new recordings by several of its best selling artists, including Luciano Pavarotti, Sir Georg Solti and the Chicago Symphony, Richard Bonyngé, and Vladimir Ashkenazy. Headlining the release is Puccini's *Madam Butterfly*, starring Mirella Freni, Luciano Pavarotti, Christa Ludwig, and Robert Kerns, with the Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Sir Georg Solti leads the Chicago Symphony in a performance of Stravinsky's "The Rite Of Spring."

Tchaikovsky

Christmas being a traditional time for performance of Tchaikovsky's "Nutcracker Ballet," London includes a new recording of the complete ballet with Richard Bonyngé conducting the National Philharmonic Orchestra. Pavarotti is also featured on a solo recital disc on London's current release, "Pavarotti In Concert."

Beethoven

Vladimir Ashkenazy plays Beethoven's last two piano sonatas, No. 31 in A flat, Op. 110, and No. 32 in C minor, Op. 111; French pianist Pascal Rogé is featured in a record of music by Ravel; and Istvan Kertesz conducts the Vienna Philharmonic Orchestra in a performance of Brahms' First Symphony.

'Headlines'

London has also announced the second release in its new *Headline* series. The two record release includes an album of music by Lutoslawski, Berkeley and Bedford, featuring tenor Peter Pears and the London Sinfonietta conducted by the composers; and a disc of the music of Takemitsu, with Roger Woodward on keyboard instruments.

A Real Screamer



Seen here, surrounded by his producers and skull props, inking a new RCA Records pact is Screamin' Jay Hawkins. Screamin' Jay's first RCA single, "Voodoo," written by Joey Levine and Marc Bellack, will be released next week. Behind Hawkins (from left) are Levine, Paul Di Franco and Bellack who produced the single.

Taylor Talks Lyrics at YMHA Meet

By DAVID MCGEE

■ NEW YORK — After promising himself that he would never discuss his lyrics because he believed to do so would be redundant, James Taylor (WB) showed up at the 92nd St. YMHA's Lyrics and Lyricists series (10). An SRO audience turned out for the affair, and one hopes that the success of Taylor's appearance generates interest in the series among other contemporary songwriters.

Though he has a reputation for being introverted and fearful of performing, Taylor was, on this night, at ease, articulate and humorous. While his comments on songwriting were nothing akin to Poe's "Philosophy of Composition," they were always interesting for what they revealed about the artist.

'Careful'

"I am perhaps less professional, less businesslike than others who have appeared here," Taylor said. "Success makes me careful about what I'll say, and often I don't know what to say."

If Taylor proved anything by his performance/lecture, it was that he has been largely justified in refusing to discuss his lyrics. Here is an instance where an artist's best songs really do speak for themselves. Still, he recognized his creative problems and spoke frankly about them.

"I find that my lyrics tend to start with a definite idea and then branch out and generalize," he said. "One thing I have to do is try to hold things together."

A streak of sardonic humor got the best of Taylor; he was unable to resist deflating almost every serious remark he made. For in-

stance: "Songs come out of moods and the impression you get of me from my songs is not necessarily correct. It's an extreme, really, of the mood I was in when I wrote the song. But that's okay, I don't know you either."

Or consider this little gem which followed his *Farewell To Show Business* songs: "Clapping is nice, really great. I have a little daughter who has just learned to clap her hands together, and that's real nice. She's nine."

Categories

Taylor organized the evening by dividing his songs into categories ("That's really quite silly," he said) and singing representative songs from each category. If the categories were arbitrary and of dubious value, the songs were certainly not that. "Fire and Rain" represented *Trouble in Mind* songs; "Sunny Skies" represented *Dichotomous* songs; "Let It All Fall Down" represented *Philosophical, Political, Spiritual or Otherwise "Deep" Material*.

Another Side

Taylor showed us a side of himself that rarely comes out in more formal concert situations. And if we went away not knowing much more about the intellectual processes behind his art, we at least got to know the artist. That alone was worth the price of admission.

RCA Inks Levine

■ NEW YORK — American conductor James Levine has been signed to an exclusive, long-term contract by RCA Records.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Shepard said the contract calls for Levine's services in conducting recordings of operas, symphonic works and as a pianist.

Label Debut

Operatically, Levine has already made his debut on the Red Seal label with the recording of Verdi's "I Vespri Siciliani." Recorded but not yet released are his first two orchestral recordings, a collaboration with the Chicago Symphony Orchestra and soprano Judith Blegen of Mahler's Symphony No. 4, and Mahler's Symphony No. 1 with The London Symphony Orchestra. He also has recorded with the cellist Lynn Harrell.

Tull Takes Gold

■ NEW YORK — "War Child," the latest album release by Jethro Tull on Chrysalis Records has been certified gold by the RIAA.

ENGLAND

By RON McCREIGHT

■ LONDON—Eric Clapton's U.K. dates have, at last, been announced by promoters **Harvey Goldsmith** and **John Smith**, who present his first appearance here since **Derek & the Dominoes** disbanded (apart from the Rainbow "All Star" show early this year). The Clapton band, consisting of **Yvonne Elliman**, **Carl Riddle**, **George Terry**, **Dick Simms**, **Jamie Oldaker** and latest addition **Marcia Levy**, who will assist with vocals, plays London's Hammersmith Odeon on December 4-5.

Peter Sellers recently visited a **Steeleye Span** session to help out with some ukelele playing on their new album, which will be titled "Commoner's Clown." **Steeleye** has just embarked on an extensive U.K. tour which takes them through to the end of the year, after which a new BBC-TV series is scheduled. Visiting American band **Fanny**, who launch the EMI-distributed Casablanca label along with **Peter Noone**, guested on **Jethro Tull's** tour which opened last Saturday (9) in Edinburgh and closed with four Rainbow shows from November 14-17. **Frankie Laine** has also arrived for cabaret and concerts including two shows at the New Victoria Theatre on November 30.

UA's chief, **Al Teller**, currently in town, attended **Man's** Adelphi Theatre sell-out performance which marked the close of their recent U.K. tour, which precedes their Stateside visit to promote their eleventh album, "Slow Motion." International a&r chief **Aaron Sixx** brings news of impressive sales for **ELO's** superb new "Eldorado" album which UA issued in the States but has not yet been listed by Warner Brothers, who release their product here. EMI has taken advantage of the situation by issuing "vintage" ELO cuts on their Harvest label under the banner of "Showdown." Other big albums just out are "Elton John's Greatest Hits" (DJM), **Chilli Willi's** "Bongos Over Balham" (Mooncrest), and **Roxy Music's** "Country Life" (Island),

(Continued on page 135)

CANADA

By LARRY LeBLANC



■ TORONTO—**Chilliwick** has signed a management agreement with Bruce Allen Talent in Vancouver which also handles **Bachman-Turner Overdrive** . . . A&M is putting final touches on new **Valdy** lp . . . This week Quality Records celebrates its 25th Anniversary with staff flying in from across the country to attend a bash at the King Edward Hotel here . . . Concept 376 to handle bookings for MCA act **Octavian**.

Industry figure **Bill Randall** has moved 150 miles north of here where he will continue to operate his consulting service . . . New **Linda Brown** single on A&M is "Roll It Home" from her lp . . . A&M has released **Ian Tyson's** first solo lp, titled "Ole 'Eon." Tyson and the **Great Speckled Bird** featuring **Sylvia** have just finished up a successful week at the Horseshoe Tavern . . . **Peter Goddard** has been added to Toronto Star staff in the entertainment department . . . BTO single "You Ain't Seen Nothing Yet" is number 1 at 26 stations across the country and in the top 10 at another 18.

Quality has signed a lease deal with **Kevin Hunter** for product by **Jason** . . . **Harmonium** recording at Studio Six in Montreal for next two weeks . . . A&M planning to show the film "The Hard Part Begins" at upcoming RPM Weekly "Big Country" meet . . . **Steppenwolf** to tour in the West for 6-8 dates starting Jan. 17 . . . **Bearfoot** has recorded "Cable To Carol" with producer **Bob Gallo**.

Bob Dunne has left Beetle magazine and the sheet is currently looking for a new editor . . . **Brutus** performed in a short clip for an Imax film for Parker Films of Montreal . . . New Daffodil Record lps for **Dillinger**, **Cochrane**, **A Foot In Coldwater** and **A Spirit Of Christmas**. Added to the Daffodil staff in promo is **Sam Murphy** who recently left Quality Records . . . New addition to Capitol Records

(Continued on page 135)

JAPAN

コンフィデンス

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

■ Warner-Pioneer's biggest year-end promotion will be a massive campaign built around the re-release of one hundred lps by thirty different artists. The campaign will last from November 10 through the end of January, and will be called "30 Artists, 100 Albums." Nine **Crosby, Stills, Nash & Young**, and six **Allman Brothers** and **Emerson, Lake & Palmer** albums will be re-released, including solo albums by individual members of each group. Also scheduled for re-release will be six lps each by **Deep Purple** and the **MJQ**; five each by **King Crimson**, **Herbie Mann** and **Led Zeppelin**; four each by **Alice Cooper**, **Yes** and **Frank Sinatra**; and three each by **Tower of Power**, the **Doobie Brothers**, **Faces**, the **Rolling Stones** and **Roberta Flack**. In addition, there will be two re-releases of albums by **America**, **Aretha Franklin**, **Carly Simon**, **Queen**, **Seals & Crofts**, **James Taylor**, the **Spinners**, **P.F.M.**, **Billy Cobham**, **Bette Midler**, **Bread** and **Bob Dylan**, as well as re-releases of **Gordon Lightfoot's** "Sundown" and **Joni Mitchell's** "Court and Spark."

Japanese top vocalist **Kenji Sawada** completed a new album entitled "The Fugitive." The album was recorded at the Lansdowne Studio in London under the supervision of **Wayne Bickerton**, including twelve songs composed by Bickerton and **Tony Waddington**. The title number, "The Fugitive," will be released on November 21 in Japan and in early January in England. The album will be released here on December 21 by Polydor K.K.

Victor Musical Industries will soon release **Edwin Star's** new single "Funky Horse." The number was composed by **Jun Fukamachi** and played by **Mighty Salad Syndicate**, a group of Japanese studio musicians. When the Motown singer came to Japan this summer, he liked the funky rhythm track and wrote lyrics for the number. The original instrumental number is now receiving good reaction in discos.

GERMANY

By PAUL SIEGEL



■ BERLIN—As a result of the successful Berlin Jazz Festival, which featured jazz notables the likes of **Billy Eckstine**, **Oscar Peterson** and **Count Basie**, there has suddenly been a flood of record sales on jazz product. Let's keep up the good work!

Greek, German-based singer **Vicky Leandros**, who won the Grand Prix Eurovision competition, has a new single out on Philips entitled "Du Lasst Mir Meine Welt." In addition, Miss Leandros has just returned from a completely sold-out tour . . . Also single-ly speaking, Holland's **Veronica Music** has a brand new WEA single, "Fly Away Little Paraguay," which looks like it will crack the top ten.

Album-wise, we find the Christmas spirit already being felt on product releases. A&M Records, distributed in Germany by Ariola, is out with a **Herb Alpert** Christmas album which features favorites such as "Jingle Bell Rock" and "Sleigh Ride" . . . Another exciting album is from BASF, "The Most Beautiful Girls in the World," by the **Berry Lipman Orchestra**, which features "The Girls from Paramaribo."

George McCrae on the charts this week with two from RCA: His very popular "Rock Your Baby" and his recent release "I Can't Leave You Alone" . . . Energetic German Peer publishing chief **Mike Karnstedt** visited America a week ago, bringing back with him the BMI award for the Peer hit "If Teardrops Were Pennies" . . . British Private Stock head **Peter Knight, Jr.** sent in the sure-to-be hit "Watch Where You Walk" by **Frankie Valli** with **Bob Crewe** picking up production credits . . . Auf Wiederseh'n 'til next week!

JAPAN'S TOP 10

SINGLES

1. **YOROSHIKU AISHU**
HIROMI GO—CBS-Sony
2. **AMAI SEIKATSU**
GORO NOGUCHI—Polydor
3. **FUYUNO EKI**
RUMIKO KOYANAGI—Warner Pioneer
4. **WAKE**
KIYOSHI NAKAJO—Canyon
5. **FUREAI**
MASATOSHI NAKAMURA—Columbia
6. **MIREN**
HIROSHI ITSUKI—Tokuma
7. **CHIPPOKENA KANSHO**
MOMOE YAMAGUCHI—CBS-Sony
8. **KOI NO DAIYOGEN**
FINGER FIVE—Phonogram
9. **AI NO SHUNEN**
AKI YASHIRO—Teichiku
10. **OMOIDE NO SERENADE**
MARI AMACHI—CBS-Sony

ALBUMS

1. **NISHOKU NO KOMA**
YOSUI INOUE—Polydor
2. **LIVE**
KAGUYAHIME—Crown
3. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
4. **FUREAI**
MASATOSHI NAKAMURA—Columbia
5. **BEST 20**
AKIRA FUSE—King
6. **N.S.P. III**
NEW SADISTIC PINK—Canyon
7. **HIT ZENKYOKUSHU**
MOMOE YAMAGUCHI—CBS-Sony
8. **LIVE**
YOSUI INOUE—Polydor
9. **KOI NO DAIYOGEN**
FINGER FIVE—Phonogram
10. **BOKUGA TSUKKUTA AI NO UTA**
TULIP—Toshiba

England (Continued from page 134)

which gains a silver disc after only two weeks on release. Singles breaking include another **McCartney** production by the **Country Hams** (featuring **Chet Atkins**), "Walking In The Park With Eloise" (EMI) written by Paul's father, and **Dana's** "Please Tell Him That I Said Hello" with **Kenny Young's** "Love Ship," both on **Dick Leahy's** GTO label. Other potential hits come from **Joyce Everson & Lesley Duncan** ("To Be A Pilgrim"—GM), **Tom Jones** ("Pledging My Love"—Decca), **Nazareth** ("Love Hurts"—Mooncrest), and **Johnny Waklin** and the **Kinshasa Band** whose dedication to **Muhammed Ali** "Black Superman," is being rush released simultaneously in the USA by Pye. A copy will be presented to **Capt. Mark Philips** by top boxing promoter **Jack Solomons** at the World Sporting Club launch party.

Huge promotion and marketing campaigns are planned by Island Records for **Sparks'** new "Propaganda" album and by Anchor for new signing **Charlie & the Wide Boys**. Island has booked six key billboard advertising sites in major cities throughout the country to tie in with **Sparks'** current 25 city sell-out tour and Anchor bring back the EP at a singles price on November 22 to introduce **Charlie & the Wide Boys**, with poster and display campaigns also set.

New record deals just signed involve **Greenslade**, who is now pacted with Mercury in the US, **Chris De Burgh**, a discovery of top songwriters **Guy Fletcher** and **Doug Flett**, who A&M has signed, and singer/composer **Gary Benson**, captured by B&C's Mooncrest label for world wide representation.

Canada (Continued from page 134)

will likely be **Sylvia Tyson**. She's about to record at Thunder Sound with **Adam Mitchell** and **Ian Tyson** producing . . . No longer on Capitol is **Shirley Eikhard** who is now looking for a new label affiliation . . . Debut **Greenfield** single on Goldfish Records is "Canada Sky" . . . **Jack Schell** who heads Merit Music resting at North York General Hospital following an accident.

Gary and Dave back from cross-country touring and finding a lot of airplay on their current **Axe** lp. Duo continues to work in Ontario with **Jay Telfer** as opening act . . . **Thundermug** to Maritimes. The group has taped **Keith Hampshire's** "Music Machine" . . . **Daffodil** Records has picked up distribution rights to double lp by the **Idle Race**. Set is unavailable anywhere else in the world until Liberty-U.K. releases it . . . **Harry Hinde** returns to here from L.A. where he was producing **Susan Jacks** and **Copperpenny**.

New promo rep for Island Records in Quebec is **Jean-Marie Heimrath** . . . Next single for **Greaseball Boogie Band** is "Hole In My Soul" written by Montrealer **Allan Nicholls** who's currently appearing in "Sgt. Pepper" in NY . . . **Les Emmerson** in town this week for negotiations with **Steel River** . . . Also in town **R. Dean Taylor** . . . New single for **Robbie Lane** on Celebration is "Missing You" produced by **Bob Morten** . . . London Records has signed **Andre Gagnon** . . . London Records presented a special gold record to **Nana Mouskouri** to celebrate her selling a million records in Canada.

Round Records is handling Canadian distribution for "Tales of the Great Rum Runners," a new lp by **Robert Hunter** of the Grateful Dead. Stores looking to handle the Hunter lp should contact **Larry Ellenson** at (416) 921-6555 . . . Capitol has released a single by **Suzanne Stevens** of the **Norman Gimble/Charles Fox** song "House Full of Women" . . . Debut **Myles and Lenny** lp on Columbia set for release in mid-January. Duo has completed TV tapings for **Ian Tyson**, **Keith Hampshire**, "Night Music" and "Boogie."

ENGLAND'S TOP 25

SINGLES

- 1 **EVERYTHING I OWN** KEN BOOTHE/Trojan
- 2 **GONNA MAKE YOU A STAR** DAVID ESSEX/CBS
- 3 **KILLER QUEEN** QUEEN/EMI
- 4 **ALL OF ME LOVES ALL OF YOU** BAY CITY ROLLERS/Bell
- 5 **FAR FAR AWAY** SLADE/Polydor
- 6 **HEY THERE LONELY GIRL** EDDIE HOLMAN/ABC
- 7 **DOWN ON THE BEACH TONIGHT** DRIFTERS/Bell
- 8 **LET'S GET TOGETHER AGAIN** GLITTER BAND/Bell
- 9 **YOU'RE HAVING MY BABY** PAUL ANKA/UA
- 10 **LET'S PUT IT ALL TOGETHER** STYLISTICS/Avco
- 11 **I CAN'T LEAVE YOU ALONE** GEORGE McCRAE/Jayboy
- 12 **ALL I WANT IS YOU** ROXY MUSIC/Island
- 13 **I GET A KICK OUT OF YOU** GARY SHEARSTONE/Charisma
- 14 **HAPPY ANNIVERSARY** SLIM WHITMAN/UA
- 15 **NEVER TURN YOUR BACK ON MOTHER EARTH** SPARKS/Island
- 16 **MINUETTO ALLEGRETTO** WOMBLES/CBS
- 17 **PEPPER BOX** PEPPERS/Spark
- 18 **SAD SWEET DREAMER** SWEET SENSATION/Pye
- 19 **DA DO RON RON** CRYSTALS/Warner-Spector
- 20 **YOU'RE THE FIRST, THE LAST, MY EVERYTHING** BARRY WHITE/Pye
- 21 **GEE BABY** PETER SHELLEY/Magnet
- 22 **NO HONESTLY** LYNDSEY DE PAUL/Jet
- 23 **HOT SHOT** BARRY BLUE/Bell
- 24 **ROCK 'N' SOUL** HUES CORPORATION/RCA
- 25 **I HONESTLY LOVE YOU** OLIVIA NEWTON-JOHN/EMI

ALBUMS

- 1 **SMILER** ROD STEWART/Mercury
- 2 **ROLLIN'** BAY CITY ROLLERS/Bell
- 3 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 4 **JUST A BOY** LEO SAYER/Chrysalis
- 5 **IT'S ONLY ROCK AND ROLL** ROLLING STONES/Rolling Stones
- 6 **BACK HOME AGAIN** JOHN DENVER/RCA
- 7 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 8 **ANOTHER TIME, ANOTHER PLACE** BRYAN FERRY/Island
- 9 **A STRANGER IN MY OWN BACK YARD** GILBERT O'SULLIVAN/MAM
- 10 **WALLS AND BRIDGES** JOHN LENNON/Apple
- 11 **HERGEST RIDGE** MIKE OLDFIELD/Virgin
- 12 **DAVID ESSEX**/CBS
- 13 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 14 **MUD ROCK** MUD/Rak
- 15 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 16 **GREATEST HITS** SANTANA/CBS
- 17 **I'M LEAVING IT ALL UP TO YOU** DONNY AND MARIE OSMOND/MGM
- 18 **THE BEST OF JOHN DENVER**/RCA
- 19 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 20 **RAINBOW** PETERS AND LEE/Philips
- 21 **ODDS AND SODS** THE WHO/Track
- 22 **THE IMPOSSIBLE DREAM** SENSATIONAL ALEX HARVEY BAND/Vertigo
- 23 **MOTOWN CHARTBUSTERS VOL. 9** VARIOUS ARTISTS/Tamla-Motown
- 24 **GREATEST HITS** SIMON AND GARFUNKEL/CBS
- 25 **SHEET MUSIC** 10cc/UK

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Ratificando que continúa siendo la estrella internacional de siempre, **Catherina Valente** obtuvo rotundo triunfo en su temporada de actuaciones en la capital mexicana.

Con un notable dominio de escena, **Catherina** desprendió eufóricos aplausos en cada uno de sus shows, en los que interpretó con su indiscutible calidad, temas italianos como "Sin Final" y "Arrivaderici Roma"; en Inglés "La Brisa y Yo" y en un perfecto portugués "La Chica de Ipanema" y "Samba de una sola Nota."

La artista de origen italiano, demostró también que los instrumentos musicales no son ningún secreto para ella, luciendo extraordinariamente con la guitarra, el clarinete, la flauta y la pandereta.

También cabe destacar, el valioso y decidido apoyo que tuvo de parte del sello Peerless que la representa en México; el cual en las personas del Sub-Gerente General **Alejandro Saldívar** y **Augustín Hernández** Gerente de Publicidad, Promoción y Relaciones Públicas, hicieron posible que la permanencia de su artista exclusiva, estuviera rodeada del mínimo detalle.

Prosigue la visita de grandes estrellas mundiales. Y tenemos a **Elio Roca** con su "Contigo y Aquí," tema que se colocó violentamente en los primeros lugares. . . **Julio Iglesias**, que debutó y triunfó una vez más en el escenario de sus éxitos, el Salón Fiesta del hotel Fiesta Palace; y quien además acapara auditorio con el hit que diera a conocer **Danny Daniel** "Por el amor de

una Mujer" . . . **Heleno**, Triunfador de dos cañonazos radiales "La Chica de la Boutique" y "No son Palabritas" . . . y la gran atracción que se esperaba desde hacía muchos años, **Tom Jones**.

El artista galés, está anunciado para los días 28,29 y 30 de Noviembre en el centro nocturno más elegante de México; "El Candiles" del hotel del Prado. Por lo pronto, la demanda ha sido tan monstruosa, que no existe ni un solo lugar disponible para sus tres presentaciones . . . Llega a mi poder un anuncio oficial de Discos Capitol firmado por el buen amigo **Luis Arturo Carcamo** anunciando que con fecha primero de Octubre pasado, Capitol de México representa y distribuye toda la producción de la marca A & M en México, sello que cuenta como es sabido con un notable elenco, entre los que destacan **Sergio Mendez, Joe Cocker, the Carpenters, Joan Baez, Liza Minnelli, Burt Bacharach, Carole King y Herb Alpert**. ¡Congratulaciones!

Entre descomunal avalancha de asistentes, finalizó en Acapulco el Festival OTI. Con mucha justicia Puerto Rico con la canción "Hoy canto por Cantar" interpretada por **Nydia Caro**, se adjudicó el primer lugar . . . Con la finalidad de estrechar más los vínculos comerciales, y realizar un profundo estudio del movimiento disquero en Sudamérica, partieron los máximos ejecutivos de CBS, mexicana **Manuel Villarreal** y **Armando de Llano** . . . Gran impacto causó la pequeña **Lena Zavaroni**. Con la prestancia de una artista consagrada; cantó, bailó y conquistó al público. Pero, desgraciadamente su

(Continued on page 138)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Enrique Márquez**, dirigente de Editores Mexicanos de Música ha solitado a la Dirección General del Derecho de Autor, de la cual es titular el licenciado **Gabriel E. Larreo**, su intervención para que se haga una investigación a fondo de las grabaciones "piratas" que se venden actualmente en México. Según se desprende, este asunto también se ha convertido en cáncer de la industria en México. También en España el asunto de las duplicaciones ilegales o "piratas" de grabaciones

está al rojo vivo. **Arturo Mas Aguado**, renombrado ejecutivo español que hubo de establecerse hace relativo tiempo en el negocio de fabricación de cintas cassettes y cartuchos se encuentra detenido en España ante el cargo de duplicación ilegal de material en cantidades en extremo alarmantes. Según parece, algunos ejecutivos (muy brillantes por cierto) estaban recibiendo desde hace algún tiempo cierto tipo de comisión al efectuar órdenes de fabricación a la empresa de Más Aguado, quien a su vez entregaba la cantidad de duplicaciones ordenadas y reservaba otra determinada cantidad para su distribución fuera de los canales propietarios. Ante el éxito de tan provechoso negocio, la idea de duplicar en Barcelona los frentes y efectuar una duplicación ilegal de las grabaciones no se hizo esperar. Más Aguado



Antonio Segura

ha prometido sensacionales declaraciones durante el juicio que se le seguirá próximamente y en el cual parece quedarán involucrados algunos altos dirigentes de empresas discográficas. Como quiera que no pretendo citar nombres y en respeto al mío propio, dejaré que el tiempo nos vaya indicando la pauta a seguir. De todas maneras, todos estos asuntos de comisiones por órdenes de fabricación o compra a favor de tales o más cuales ejecutivos es extremadamente conocido y no nos sorprende, pero es innegable que a más de a uno puede costarle el puesto.

De todo este asunto de los Festivales OTI y ya con amplia experiencia en su desarrollo, solo me lucen destacables algunos comentarios al respecto escuchados en bocas de muy interesantes amigos: "Más que la canción que pueda o no ganar, lo que más interesa es el país en que habrá de celebrarse el próximo" . . . Se habla de millones de televidentes en Brasil el año pasado, sin embargo a todos cuantos pregunto ni se enteraron . . . El Jefe de la delegación brasileña al Festival de Acapulco este año declaró: "Los países Latinoamericanos están retrasados musicalmente y seguirá Brasil marcando las pautas musicales, porque es el país más adelantado en cuanto a música" . . . Y las trascendentales palabras de **Nydia Caro** al ganar en Acapulco: "Es lo más importante que me ha ocurrido en mi vida."

Se comenta en México la versión de artistas de gran talla, tales como **Vicente Fernández, Marco Antonio Muñoz y Carlos Lico**, formarán su propia empresa grabadora . . . Triunfa rotundamente **César de Guatemala** en México con su "Mi Plegaria" . . . Por primera vez en 25 años, las canciones que serán presentadas en San Remo serán conocidas por el público previamente a la celebración del Festival. Las casas editoras de discos presentarán 15 o 20 canciones editadas después del 15 en Enero y los discos serán sometidos al juicio del público y después, en las tres noches del Festival las canciones serán interpretadas ante el público y tribunal . . . Recibió el Guaucaipuro de Oro en Caracas el propietario

(Continued on page 137)



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Miguel Jurado

LATIN AMERICAN HIT PARADE

Singles

Mexico

By VILO ARIAS SILVA

1. QUE SEAS MI CONDENA
JUAN GABRIEL—RCA
2. POR QUE NO FUI TU AMIGO
LOS ASTROS—CBS
3. POR EL AMOR DE UNA MUJER
DANNY DANIEL—Polydor
4. QUIEN TE DIJO QUE TE QUIERO
ESTRELLITA—Cisne RAFF
5. VACACIONES DE VERANO
LOS FREDDY'S—Peerless
6. LA NOCHE QUE MURIO CHICAGO
LA BANDA MACHO—CBS
7. TOMAME O DEJAME
MOCEDADES—Musart
8. SOY LO PROHIBIDO
GERMAIN—Capitol
9. ESPEJISMO
JUANELLO—CBS
10. CALZONTZIN
LOS BABY'S—Peerless

Guatemala

By TGTO RADIO INTERNACIONAL

1. AY AMOR
TARAIS
2. ESPEJISMO
JUANELLO
3. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE
4. AMORES QUE SE LLEVA EL VIENTO
RESERVA
5. MI CANCION ES AMOR
RAUDALES
6. VOLO LA GOLONDRINA
ANGELES NEGROS
7. NECESITO DE TI
LOS GALOS
8. QUIERO SENTIR TU RESPIRACION
POSADA
9. VEN A DARME AMOR
RIBERTO JORDAN
10. SOMOS DOS
SALVATORE ADAMO

Chicago

By BLAS RODRIGUEZ

1. ME PARE DE QUERERTE
LILY Y GRAN TRIO—Montilla
2. ESPEJISMO
JUANELLO—Caytronics
3. CRUZ DE OLVIDO
JUAN ZAIZAR—Peerless
4. LA ESPOSA OLVIDADA
ROSENDA BERNAL—Latin Int.
5. COMO SUFRO
LOS BABY'S—Peerless
6. MUJER PROHIBIDA
JOSE MIGUEL CLAS—Neliz
7. AMBISION
LOSHUMILDES—Fama
8. NO SON PALABRITAS
HELENO—Arcano
9. HAPPY BIRTHDAY MY DARLING
NELSON NED—UA Latino
10. QUE BONITO
PALOMO Y GORION—Gas

New York

By EMILIO GARCIA

1. ME PARE DE QUERERTE
EL GRAN TRIO—Montilla
2. PRUEBA DE AMOR
TANIA—Top Hits
3. POR QUE AHORA
VITTIN AVILES—Alegre
4. POR EL AMOR DE UNA MUJER
DANNY RIVERA—Velvet
JULIO IGLESIAS—Alhambra
5. RUMBO A SUR
JULIO JARAMILLO—Audiorama
6. OYE LOCUTOR
PELLIN RODRIGUEZ—Borinquen
7. ECO DE TU ADIOS
RODOLFO—Fuentes
8. SE ME OLVIDO QUE TE OLVIDE
ROBERTO LEDESMA—Musart
9. HASTIO
SOPHY—Velvet
10. TE LO PIDO DE RODILLAS
LOS IRACUNDOS—Arcano

Record World en Colombia

By LAZARO VANEGAS V.

En Washington se encuentra **Claudia Ossuna**, exclusiva de Phillips de Colombia. Es la primera vez que una cantante nacional es invitada por una cadena de Bancos de dicha ciudad . . . La noticia que ha escandalizado la industria de discos es la detención por las autoridades colombianas y confiscación de unos equipos de grabación entrados al país de contrabando a **Sergio Seche**. Este puertorriqueño que hace algún

tiempo vive en nuestro país ha sido el mayor pirata de discos en Colombia. Su sello Melser era en el que "grababa" **Nelson Ned**, **Elio Roca** y tantos artistas exclusivos de otros sellos. Posiblemente lo saquen del país a **Sergio Seche** . . . Una tema que está pegando para fin de años es "El Sanjuanero" de **Nelson** y sus **Estrellas**, de Venezuela en sello Discomoda para nuestro país. Por ésta época nuestros

(Continued on page 138)

Albums

Spain

By FERNANDO MORENO

1. EL SONIDO DE FILADELFIA
MFSB—CBS
2. VIAJE AL CENTRO DE LA TIERRA
RICK WAKEMAN—Ariola
3. MOCEDADES 5
MOCEDADES—Zafiro
4. JUAN MANUEL SERRAT
Zafiro
5. CONVERSACIONES CONMIGO MISMO
JUAN PARDO—Ariola
6. BUDDHA AND THE CHOCOLATE BOX
CAT STEVENS—Ariola
7. BAND ON THE RUN
PAUL McCARTNEY AND WINGS—EMI
8. FUENTE Y CAUDAL
PACO DE LUCIA—Fonogram
9. CARIBOU
ELTON JOHN—EMI
10. LOVE'S THEME
BARRY WHITE—Movieplay

Mexico

By VILO ARIAS SILVA

1. EL REY
JOSE ALFREDO JIMENEZ—RCA
2. EL DIA QUE ME QUIERAS
ROBERTO CARLOS—CBS
3. PROPUESTA
ELIO ROCA—Polydor
4. CONTIGO Y AQUI
ROBERTO CARLOS—CBS
5. COMO SUFRO
LOS BABY'S—Peerless
6. QUIEN TE DIJO QUE TE QUIERO
ESTRELLITA—Cisne RAFF
7. DEJENME SI ESTOY LLORANDO
LOS ANGELES NEGROS—Capitol
8. LAMENTO DE AMOR
COSTA AZUL—Melody
9. A QUE NO
VICTOR ITURBE—Polydor
10. FELIZ CUMPLEANOS
NELSON NED—Gamma

Nuestro Rincon (Continued from page 136)

del sello Suramericana del Disco, **Antonio Segura**, por su amplia labor en pro del artista nacional venezolano . . . Actuaron juntos por primera vez desde 1967 la talentosa **Celia Cruz** con la **Sonora Matancera**. La aparición se realizo en el Corso Club de Nueva York . . . Se ofrecerá un Concierto en el Town Hall de Nueva York el 30 de Noviembre presentando a **Miguel Jurado** con coros y cuerpos de bailes en Estampas Españolas. **Jurado** es artista exclusivo del sello West Side de Nueva York . . . Se va reponiendo **Olga Guillot** de la crisis nerviosa que la forzó a cancelar todos los contratos firmados para actuaciones en Chile, Filipinas y Hawai . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! . . . están vendiendo muy bien los cartuchos estereo de **Charles Aznavour** cantando en Español, lanzados al mercado en Estados Unidos por Musical Tapes, Inc. de Hialeah, Florida.

Enrique Marquez, manager of Editores Mexicanos de Musica (Mexican Publishers of Music) asked the general management of the Author's Right Offices, of which **Gabriel E. Larreo** acts as manager, for a full investigation regarding piracy of recordings in Mexico. It seems that bootlegging is making it big in Mexico, and in Spain things are getting hot regarding these practices since **Arturo Mas Aguado**, well known executive in the recording industry, was charged with bootlegging and piracy of tapes. It seems that **Mas Aguado** went into the tape duplicating business, receiving backing by some top executives from companies in Spain, which, through certain percentages of commissions granted in a personal way, when authorizing the duplication by **Aguado's** enterprise of material from their companies, were obtaining a piece of the cake. **Aguado** used to, as per news from Spanish newspapers, deliver the ordered tapes to the companies but kept a certain amount to be independently distributed by other sources in Spain. He then decided to go into complete bootlegging of product,

(Continued on page 138)



XMS-129

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En Mexico

(Continued from page 136)

paso fué muy fugaz, ojalá retorne y su permanencia sea má prolongada, por que la pequeña **Lena** es sencillamente sensacional.

"Con el apoyo de mas de 60 radiodifusoras del Sur de la Unión Americana, las producciones Cisne RAFF. serán lanzadas en el mercado de EE.UU."; fueron las primeras palabras del caballeroso amigo **Rafael Ficachi** Presidente del sello mexicano, al retornar junto con **José Antonio Sanchez** Gerente de Publicidad, de una gigantesca jira de trabajo, que realizaron en días pasados por EE.UU., con el propósito de establecer un intercambio artístico, y la distribución de la producción Cisne RAFF.

La oficina principal, quedó establecida en los Angeles, Cal.; teniendo además representantes exclusivos en Texas, Chicago y el Medio Oeste. De esta forma, el sello Cisne RAFF continúa su crecimiento, y decididamente han comenzado a cristalizar sus proyectos de ampliar su campo de acción hacia los mercados extranjeros. ¡Felicitaciones **Rafael**, por que el productor RAFF. tiene la calidad suficiente como para trinufar en cualquier mercado!



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New Juan & Juan Club To Feature La Lupe

■ NEW YORK — The owners of Juan & Juan, Cuban actors Juan Cañas and Juan de Agüero, have announced the opening of their new club with the presentation of the Queen of Latin Song, La Lupe, on Saturday, November 23, at midnight.

Juan & Juan, which will feature entertainment from Tuesday through Sunday, is located at 433 West 45th Street.

En Colombia

(Continued from page 137)

cantantes solistas entran en receso para dejar campo libre a los agrupaciones musicales para que graben temas alegres y tropicales propios para Navidad y Año Nuevo . . . Por acá Juan Gabriel, el más popular compositor e intérprete de sus mismas canciones en México. El primero de un intercambio de artistas de la RCA Victor. Nuestra **Lyda Zamora** iría a México para una promoción de buena voluntad de cantantes mundiales de este sello . . . Otra vez **Camilo Sesto** en Colombia. Pero ya no con tanto bombo como la primera vez . . . En febrero también **Nelson Ned** y en marzo **Roberto Carlos**. En nuestro país ya estos artistas no tendrán la misma popularidad que la primera vez . . . Gran protesta en nuestro medio por la poca atención de los demás países a nuestra representante a lo OTI, **Isadora**. Sin demeritarle pero fué una canción bonita y ella fué fabulosa. Pero la verdad que no era un tema de festival, estamos de acuerdo . . . Much acogida el sello de discos de Venezuela T-H (Top Hit). Lo más granado del hermoso país se escucha en todas las emisoras colombianas . . . Tenemos huésped de honor a **Rolando Laserie**. No venía a Colombia hacía 10 años, muy gordo y siempre con su simpatía "de película". ¡Y hasta aquí desde Colombia!



LATIN AMERICAN ALBUM PICKS

CADA LOCO CON SU TEMA

LA CONSPIRACION—Vaya XVS 29

Con arreglos de Ernie Agosto y Miguel Quintana en los vocales, La Conspiración logra aquí una excelente grabación salsoul. Producida por Willie Colon. "Ave María que Rumbón" (I. Miranda), "La Puerta" (D.R.), "Te lo Dije" (E. Agosto-Nelson Sanchez) y "Ojos Verdes" (E. Agosto).



■ With arrangements by Ernie Agosto and Miguel Quintana on vocals, La Conspiración offers an outstanding salsoul package. "Cuando Te Fuiste de Mí" (D.R.), "Controlate" (D.R.), "No Te Dejaré" (E. Agosto), more.

EL GAVILAN DE PUERTO RICO

HERMINIO RAMOS—Mericana XMS 128

Herminio va adelante con sus interpretaciones de música jibara puertorriqueña. Resaltan en el repertorio "Te Espero" (R. Rodríguez), "Mis Dos Amores" (C. Lorenzo), "Bajo un Cielo Azul" (R. Rodríguez) y "Me Estoy Poniendo Viejo" (R. Rodríguez).



■ Herminio Ramos offers a very saleable package of Puerto Rican country music. Recorded in Mexico. "Aunque me Maten" (A. Vazquez), "Triste voy" (Luís H. Jiménez) and "Para tí Exclusivamente" (G. Ruiz). Arrangements by F. Z. Maldonado.

PALITO ORTEGA

RCA AVSL 4237

Con bella presentación a doble portada, Palito Ortega ofrece un "Canto a la Vida" en esta hermosa y comercial grabación. "Cae la Lluvia," "Vivir con Alegría," "Los Infieles" y "Adios, ya no te Creo." Todos temas de Palito.

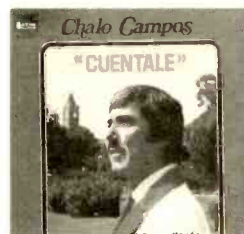


■ Great new package of Palito's songs performed in his unique way. "Fué Muerto y Crucificado," "Cirilo ha Muerto," "Pensa, si no Tenes la Culpa" and "Todas las Mañanas."

CUENTALE

CHALO CAMPOS—Latin International DLIS 1974

Con Chalo y Chava en los vocales, Chalo Campos y su Orquesta brinda un muy comercial repertorio de música tropical. "Amor Eterno" (R. Flores), "La Traidora" (J.A. Jimenez), "Cuentalé" (A. Bourbon) y "Pensando en Ella" (Josué).



■ With Chalo Campos and Chava on the vocals, Chalo Campos and his Orchestra offer a very saleable repertoire of tropical music. "El Globito" (Leo Monzón), "El Comediante" (S. Joplin), "Mambo a la Kenton" (P. Prado) and "Que le Maten Pollo" (D.A.R.).

Nuestro Rincon (Continued from page 137)

making the figures on the pirated product climb to impressive amounts in the Spanish market. **Mas Aguado** will face the courtroom in a few days and he promised to reveal names and deals that will put a lot of executives in danger. Let's wait and see!

Now that Festival OTI is over, only a few comments printed by the press are graciously remembered by this writer regarding the event that takes place every year in a different country: "It seems that it doesn't matter which is the winning song, but the country from which the song comes (the festival takes place every year in the country from which the winning song came in the previous year). Millions of viewers were mentioned last year when the Festival took place in Brazil, but every person I contacted did not watch it or did not know where or when the festival was taking place" . . . and **Nydia Caro** exclaimed in Mexico this year after being announced as the winner: "This is the most important thing that ever happened to me"

(Continued on page 139)

N. Y. Central (Continued from page 28)

One might question the basis for assuming the drawing power of the shows (both Nelson and Kershaw were club acts who did fair business previously in their NY careers—though Kershaw appeared on a program with **Lynn Anderson** in last year's Country in New York series), and the logic of using such a large hall. It is also true, though, that a **Jerry Reed**, playing four shows at the Bottom Line, did not sell out that 450-seat venue. All of which would seem to indicate that country acts, just like rock or pop acts, have to build a following gradually. While WHN, New York's sole country station, is doing well, exposure there alone does not appear to be strong enough to draw people out of their homes and into concert halls or clubs.

Only the country acts that have managed to create a crossover audience for themselves have been able to make any kind of meaningful impact—**Waylon Jennings**, **Merle Haggard**, **Kris Kristofferson** and **Charlie Rich** being several prime examples.

It would be a shame if country music had to be abandoned in NY, for country provides a needed music that has for too long been lacking in the city's pop culture outlook. Building from clubs to concert halls and then to larger environs would be a first step. Evidently, however, there is need at this time for more than just industry support—as well as for a serious self-examination on the part of that very industry itself.

SITTING IN: No matter how close to the stage one sits at a concert, there is something about the intimacy of a club that brings out the best in many performers. And the elegance of the Maisonette—as well as its intimacy—was a significant additional complement to **Cleo Laine** and **John Dankworth's** recent opening (11) there. Ms. Laine is a master interpreter and stylist with a remarkable range that crosses registers with ease.

Her programs strike a balance between **Stevie Wonder** and **Bessie Smith**, and Dankworth's arrangements and reed work underscore his wife's vocals with always the right touch of gentility and humor. The interplay between them is quite obviously a well-planned and carefully staged element of the show, but the total impact is always that of a joyous musical celebration.

John Klemmer, at the Bottom Line (13) with **Freddie Hubbard**, played selections from several of his ABC/Dunhill and ABC/Impulse albums—among them "Prelude and Waterfall" and the title cut from his most recent disc, "Fresh Feathers." There were also some new tunes, highlighted by one written just prior to this engagement: "New York Push," and up-tempo, forceful composition that received strong audience reaction. (Said Klemmer after the show, "After a few New York taxi rides the song seemed mild.") The echo effects he uses on his saxophone obscure the breathy quality of the instrument, replacing it with a very contemporary electric sound that immediately grabs the listener.

NOTED: From a Sunday NY Times Book Review Bookends note discussing **Guy Peellaert's** "Rock Dreams:" "The paintings, on which Mr. Peellaert labored for three years, are a stylistic melange of camp, kitsch, pop art and even a little **Norman Rockwell**." . . . The **New York Dolls** and **Willie Dixon** have done sessions at the recently opened K&K Studio City on Long Island. . . . **Alex Harvey**, feted at a Plaza luncheon, is the first live concert broadcast by WQIV-FM.

Nuestro Rincon (Continued from page 138)

Lico will create their own recording companies . . . **Cesar** from Guatemala is a success in Mexico via "Mi Plegaria" . . . It seems that for the first time in 25 years, songs participating in the San Remo Song Festival, Italy, will be known by the public before being performed at the festival. Recording companies should present 15 or 20 songs released after January 15 and the records will be exposed to the general public before the night of the Festival . . . **Antonio Segura** from Suramericana del Disco received the Guacaipuro de Oro Award in Venezuela for his achievements in behalf of the Venezuelan artists.

Celia Cruz and the **Sonora Matancera** performed at the Corso Club in New York. It was their first appearance together since 1967. It was a tremendous crowd in exuberance as well as size and **Celia** and **La Sonora Matancera** thrilled, charmed and excited them for almost two hours. Congratulations! . . . **Miguel Jurado** will perform on November 30 at the Town Hall in New York . . . **Olga Guillot** suffered a nervous crisis in Mexico which forced her to cancel all her performances in Chile, the Philippines and Hawaii . . . Musical Tapes, Inc. is selling big 8 track tapes of **Charles Aznavour** singing in Spanish, released several weeks ago in Hialeah, Fla. . . . And that's it for the time being!

Bettye Berger Remembers The Late Ivory Joe Hunter

By **ROBERT ADELS**

■ **KIRBYVILLE, TEX.** — Funeral services were held here (13) for this town's most musical native son who went on to become one of the most important blues figures of the Post-WWII era, Ivory Joe Hunter. Recently honored with a Grand Ole Opry benefit show last month (Oct. 1), the ailing Hunter died in Houston (8) of lung cancer at the age of 63.

The composer-performer lived to see several of his songs hit the number one slot on the pop and country charts as well as in the black market. His first success was his own version of "I Almost Lost My Mind" (MGM) in 1950. It later was a million seller for Pat Boone the same year (1956) that "Since I Met You Baby" (Atlantic) became his first gold record and pop breakthrough. That was also the year that his "I Almost Lost My Mind" also reached the million sales mark, the same song that reached number one on the country charts in 1969 in a version by Sonny James. Two more of his copyrights, "My Wish Came True" and "Ain't That Lovin' You Baby" were big hits for Elvis Presley.

The Memphis-based Bettye Berger, who managed him for the last six years, spoke with **Record World** about the late Hunter's wide appeal: "It was his realness, that uniqueness of expression that enabled his message to relate to everyone. His blues were a very soft variety, his gentle but determined nature always obvious even throughout

his long period of illness, when he insisted: 'I plan on being around for long time . . . forever!'"

Ms. Berger continued: "He was the kind of man who would apologize for his size to the ambulance drivers. At one point when he was being rushed back to the hospital, he told the attendant: 'You know there's more love in this world than dirt.' And that gave him the idea for the last song he wrote. He never finished it himself, but Solomon Burke, a good friend of his, finished it for him and is recording it now."

Hunter's illness at the release time of his last album early this year "I've Always Been Country" (Paramount) prevented him from making any personal appearances in support. It was the first time he had used country arrangements himself on his songs. An as yet unreleased album "Just Tell My Friends," was his last studio project, containing his version of Jimmy Rodgers' "T for Texas" as well as two gospel tunes in addition to the last copyrights of the Hunter legacy. No label affiliation for his last project has been announced.

Olivia Newton-John Garners Platinum

■ **LOS ANGELES**—The MCA album, "If You Love Me, Let Me Know," by Olivia Newton-John has been declared platinum by the label, indicating sales of one million units.

Workin' with Weldon



New RCA Records artist Weldon Irvine and RCA Records president Ken Glancy listen to a playback of Irvine's first single, "Walk That Walk; Talk That Talk," in the company's New York studios. The single was culled from Weldon's album, "Cosmic Vortex." Seated (left) with Irvine and Glancy is engineer Jim Crotty. In rear (from left) are engineer Joe Lopes; Marty Mack, national r&b promotion manager; director of r&b Tom Draper; and product manager Ray Harris.

SOUL TRUTH



■ **NEW YORK: Personal Pick:** "Guilty" — First Choice (Philly Groove). Extracted from their latest lp, this tune displays the group's skill in delivery.

DEDE'S DITTIES TO WATCH: "Boy, You're Dynamite" — Jackson Sisters (Mums-UPT); "Don't Touch Me" — Jean Shy (Honey-UPT); "It's Gonna Rain Again" — O'Neal Twins (Shelter-MUPT).

DISCO POTENTIALS: "Party Is A Groovy Thing" — People Choice (TSOP); "Mr. Tambourine Man" — Con-Funk-Shun (Fretone).

Women today are making many inroads in every industry imaginable. One such woman in the record industry is Ms. Nancy Pitts. Ms. Pitts was once secretary to Tom Draper of RCA records. She assisted him in many an undertaking and her knowledge has increased to the extent that she has started her own label, Honey Records. Her first release is "Don't Touch Me" by Jean Shy, recorded in Los Angeles. Honey Records will be based in New York. Be watching for some more dynamite releases.

Leaving the Sonderling Chain's KDIA-AM in Oakland, California was Bernie McCain who was program director at that station. He once held the post of community relations director at station WWRL-AM New York.

The music director for WDKX-AM in Rochester, New York is Vernon Caytron. Caytron comes from WILD-AM in Boston and holds down the 2-6 p.m. time slot at 'DKX.

Rudy Reynolds, who was the music and program director for WBMX-FM in Chicago, is no longer holding those positions. However, there is a very strong rumor that Ernst James will be replacing Reynolds in those areas. James was once affiliated with WABQ-AM in Cleveland and WDAO-AM in Dayton, Ohio.

A new station in South Jersey is WLDB-AM, located in Atlantic City. This is the first r&b formatted station in the resort city. Program director is Hy Lit and music director is Kingsley Smith. They are in need of record service. Scheduled temporarily in the following time slots are: Reggie Dee, 5-11 a.m.; 11 a.m.-4 p.m., Robyn Holden, formerly with WLIB-AM (New York); 4-8 p.m., Hy Lit; 8p.m.-2 a.m., Kingsley Smith, formerly with WBLs-FM (New York). Phone (609) 347-4200 for further details.

Dean Reynolds is looking for an experienced radio announcer with a minimum of two years on the air. He would prefer a young announcer who is heavy in production with a contemporary r&b sound.

(Continued on page 142)

Ovation Begins R&B Activity

■ **CHICAGO** — Ovation Records president Dick Schory has announced extensive plans for taking his Chicago based label into the pop/r&b field. The company has been searching for talent in Chicago, St. Louis, Nashville, Atlanta, Detroit, Cleveland and other markets.

Ovation's first pop/r&b release is a single by Nashville based singer/composer Eddie Houston singing his original "Away From Home." Ovation sees its entry into pop/r&b as a natural progression of events. Last year Ovation entered the blues field with albums by Willie Dixon and "Mighty" Joe Young.

Jackson and Yancy Form Jay's Ent. Ltd.

■ **NEW YORK** — Chuck Jackson and Marvin Yancy have announced the formation of Jay's Enterprises, Ltd., a new company offering publishing, production and management services. The company recently signed a contract with Chappel Music in New York.

Jackson is the lead singer for the Independents and also, with Yancy, writes and produces for the group.

General business and public relations will be under the direction of Renny Wyatt.

Jeanne Bennett Promoted at ABC

■ **LOS ANGELES** — Otis Smith, vice president of ABC Records, has announced the promotion of his assistant, Jeanne Bennett, to the position of general manager, r&b division, at the label.



Jeanne Bennett

Ms. Bennett is a seven-year veteran of the record industry whose experience has included helping to break such records as "Ode to Billy Joe," "Band of Gold," "Want Ads," "Bring the Boys Home" and "You Got the Love" while working at Capitol, Invictus and ABC Records. Ms. Bennett first worked with Smith in 1969 while he was in charge of single sales for ABC.

Responsibility

In her new position Ms. Bennett will oversee the operations of the r&b and r&b pop crossover promotion departments and all special projects. She will report directly to Smith.

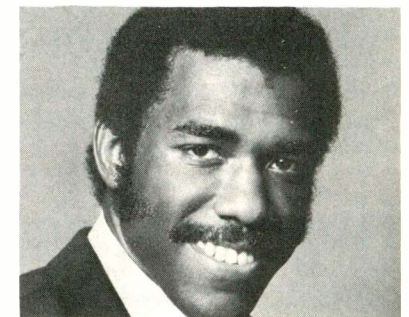
Col Names Two in Special Markets

(Continued from page 6)
sity and played professional basketball with the Baltimore Bullets of the NBA. He is also a

talented writer and is currently completing a screenplay and a collection of poems for publication.



Irene Gandy



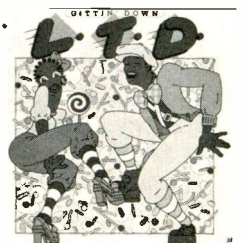
Barry Orms

R&B PICKS OF THE WEEK

SINGLE LABELLE, "LADY MARMALADE" (Stone Diamond / Tanny Boy, BMI; Kenny Nolan, ASCAP). It's been a long time since this world renowned recording group has delivered an up-tempo groove such as this. Unusual, with a direct switch from English lyrics to French dialect, it might be hard to understand but the track overtones are there for you to pat your feet to. Get to this infectious beatill Epic 8-50048.

SLEEPER JOE ANDERSON, "YOU GOTTA BELIEVE" (Classified Music, BMI). Once you hear this newcomer you will believe in his potential to be a superstar. His delivery of a very emotional, lyrical ballad is excellent even beyond the realm of imagination. After listening to this beauty of a disc you should yearn for more. Buddah 436.

ALBUM L.T.D., "GITIN' DOWN." An album chock full of diversified melodic tunes. This twelve inch waxer demonstrates the versatility of Jerry Butler, who was the executive producer. Each and every one of the group's members are "gettin' down" with "Your Love Is the Answer," "Tryin' To Find a Way," "Ain't No Way," "Look in My Eyes," "Sweet Thang" and "You Can Be Free." A&M SP-3660.



**A BLOCK BUSTER
FROM BRUNSWICK**

CHI-LITES

**"That's How Long
I Love You"**

AND

"Toby"

BR 55515

**Two hits for the price of one.
All in their hit L.P.**

"Toby"

BL 754200

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

NOVEMBER 23, 1974

NOV. 23	NOV. 16	
1	5	SHA-LA-LA (MAKE ME HAPPY) AL GREEN—Hi 5N2274 (London)
2	2	PARTY DOWN, PT. 1 LITTLE BEAVER—Cat 1993 (TK)
3	3	LOVE DON'T LOVE NOBODY, PT. 1 SPINNERS—Atlantic 3206
4	1	WOMAN TO WOMAN SHIRLEY BROWN—Truth 3206 (Stax)
5	6	I FEEL A SONG (IN MY HEART) GLADYS KNIGHT & THE PIPS—Buddah 433
6	7	LET'S STRAIGHTEN IT OUT LATIMORE—Glades 1222 (TK)
7	4	HIGHER PLANE KOOL AND THE GANG—Delite 1562 (PIP)
8	8	CAREFUL MAN JOHN EDWARDS—Aware 043 (GRC)
9	13	SHE'S GONE TAVARES—Capitol 3957
10	9	DO IT ('TIL YOU'RE SATISFIED) B. T. EXPRESS—Scepter 12395

11	10	LET THIS BE A LESSON TO YOU INDEPENDENTS—Wand 11279
12	23	WHEN WILL I SEE YOU AGAIN THREE DEGREES—Phila. Intl. Z58 3550 (Col)
13	20	THREE RING CIRCUS BLUE MAGIC—Atco 7004
14	17	SHOE SHOE SHINE DYNAMIC SUPERIORS—Motown 1324
15	15	DISTANT LOVER MARVIN GAYE—Tamla T5425F (Motown)
16	18	LA LA PEACE SONG AL WILSON—Rocky Road 30200 (Arista)
17	21	I CAN'T LEAVE YOU ALONE GEORGE McCRAE—T.K. 1007
18	22	YOU GOT THE LOVE RUFUS featuring CHAKA KHAN—ABC 12032
19	19	WORN OUT BROKEN HEART SAM DEES—Atlantic 3205
20	24	HEAVY FALLIN' OUT STYLISTICS—Avco 4647
21	27	ROCKIN' SOUL HUES CORPORATION—RCA PB-10066
22	28	WHATEVER YOU GOT, I WANT JACKSON 5—Motown M1308F
23	30	FUNKY PRESIDENT (PEOPLE IT'S BAD)/COLD BLOODED JAMES BROWN—Polydor 14258
24	26	TIME MIGHTY CLOUDS OF JOY—Dunhill 15012
25	31	I DON'T KNOW BOBBY WOMACK—United Artists UA XW561-X
26	33	YOU'RE THE FIRST, THE LAST, MY EVERYTHING BARRY WHITE—20th Century 2133
27	34	WHERE ARE ALL MY FRIENDS HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z58 3552 (Col)
28	11	SUGAR PIE GUY, PT. 1 JONESES—Mercury 73614
29	14	EVERLASTING LOVE CARL CARLTON—Back Beat 27001 (ABC)
30	12	ASK ME ECSTASY, PASSION & PAIN—Roulette 7159
31	39	I'VE GOT TO SEE YOU TONIGHT TIMMY THOMAS—Glades 1723 (TK)
32	32	IT'S SEPTEMBER JOHNNIE TAYLOR—Stax 0226
33	44	WITHOUT LOVE ARETHA FRANKLIN—Atlantic 3224
34	36	WAKE UP AND START STANDING YOUNGHEARTS—20th Century 2130
35	55	KUNG FU FIGHTING CARL DOUGLAS—20th Century 2140
36	45	SWEET EXORCIST CURTIS MAYFIELD—Curtom 2005 (Buddah)
37	16	BRING BACK THE LOVE OF YESTERDAY DELLS—Cadet 5703 (Chess/Janus)
38	25	LOOSE BOOTY SLY & THE FAMILY STONE—Epic 8-50033
39	42	SEXY IDA, PT. 1 IKE & TINA TURNER—United Artists UA-XW528
40	29	DEVOTION EARTH, WIND & FIRE—Columbia 3-10026
41	38	SOMETHING'S MIGHTY, MIGHTY WRONG IMPRESSIONS—Curtom 2003 (Buddah)

42	49	CALIFORNIA MY WAY MAIN INGREDIENT—RCA PB-10095
43	46	I'LL BE YOUR EVERYTHING PERCY SLEDGE—Capricorn 0209 (WB)
44	56	BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamla T54254F (Motown)
45	52	WORDS (ARE IMPOSSIBLE) MARGIE JOSEPH—Atlantic 3220
46	48	PARTY FREAKS, PT. II MIAMI featuring ROBERT MOORE—Drive 6234 (TK)
47	47	I SHOT THE SHERIFF BOB MARLEY AND THE WAILERS—Island 005
48	54	A NICE GIRL LIKE YOU INTRUDERS—TSOP 8-4758 (Col)
49	51	IS IT IN EDDIE HARRIS—Atlantic 3216
50	53	STREET RUNNER NANCY WILSON—Capitol 3956
51	61	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045
52	35	PAPA DON'T TAKE NO MESS, PT. 1 JAMES BROWN—Polydor 14255
53	60	SHOORAH! SHOORAH! BETTY WRIGHT—Alston 3711 (TK)
54	41	SKIN TIGHT OHIO PLAYERS—Mercury 73069
55	37	BLOOD IS THICKER THAN WATER WILLIAM DeVAUGHN—Roxbury 2001 (Chelsea)
56	65	I FEEL SANCTIFIED COMMODORES—Motown 1319
57	40	HEY, POCKY A-WAY METERS—Reprise RPS 1307
58	67	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—Dunhill D 15015 (ABC)
59	—	HEARTBREAK ROAD BILL WITHERS—Sussex SR-629
60	68	PICKIN' UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
61	63	PHILADELPHIA B. B. KING—ABC 12029
62	—	BABY HANG UP THE PHONE CARL GRAVES—A&M 1620
63	66	I BELONG TO YOU LOVE UNLIMITED—20th Century 2141
64	69	FEEL LIKE MAKIN' LOVE BOB JAMES—CTI 24 (Motown)
65	70	FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
66	—	SAD SWEET DREAMER SWEET SENSATION—Pye 71002
67	—	AS LONG AS HE TAKES CARE OF HOME CANDI STATON—Warner Bros. 8038
68	74	LONELINESS HAS GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER ROY C—Mercury 73605
69	71	LET ME BACK IN LITTLE MILTON—Stax 0229
70	72	JUICE IT UP, PT. II HOT LINE—ReJ Coach 808 (PIP)
71	—	THE JONESES (PT. 1) S.O.U.L.—Musicor 1500
72	75	I'M YOUR LEADER WALTER HEATH—Buddah 435
73	—	LOOK ON THE GOOD SIDE INVITATIONS—Silver Blue SB 818 (Polydor)
74	—	I ENJOY LOVING YOU SIDNEY JOE QUALLS—Dakar 4537 (Brunswick)
75	—	BUMPIN GROUND HOG—Gemigo GMA 100

CLUB REVIEW

Syreeta Wonderful
At the Troubador

LOS ANGELES—With an awe-inspiring vocal display, a cracker-jack supporting band and a charming stage presence, Motown's latest superstar took the Troubador and the city of Los Angeles by storm. From the sweet notes of her opening medley—a collection of songs co-written with Stevie Wonder, to the last Joni Mitchell-inspired encore, Syreeta's performance had a nearly hypnotic rhythm and pace. Given the outstanding quality of her performance here, her career as a singer and entertainer is very much assured.

Her repertoire was mixed and extremely well chosen, capitalizing on the songstress' broad vocal range and impeccable sense of timing. All songs were arranged with a perfect blending of precision and flexibility, allowing for excellent improvisational passages by members of the band that didn't interfere with the tightly structured nature of the songs themselves.

Syreeta co-authored several songs associated with Stevie Wonder and such tunes as "Signed Sealed Delivered," "If You Really Love Me," and "Where Has My Love Gone" were among the highlights of her set. Other stand-out songs included an interesting cover of the Roberta Flack hit "Feel Like Makin' Love" and a song from Syreeta's recent Motown album, "Because We've Ended As Lovers."

A great deal of credit is due to Syreeta's excellent band, and most especially to bass player Curtis Robinson, keyboardist Billy Mitchell and guitarist Mark Silverman. The quality of their performances was well above the line of duty and elicited enthusiastic rounds of applause throughout the set.

Opener Jae Mason (Buddah), formerly little known in this area, proved to be an almost startlingly pleasant surprise. In the course of a jazz-tinged set, Mason gave us a polished voice, interesting material and a highly individualized style that was occasionally reminiscent of Bill Withers or the earlier days of Richie Havens.

Eliot Sekuler

CONCERT REVIEW

Tymes and Bohannon
Brighten the Beacon

NEW YORK—The Tymes (RCA) and Bohannon (Dakar) — smooth and raunchy respectively—shared the stage Friday night (1) at the Beacon Theatre.

Tymes

The Tymes are riding the crest of their first hit in over a decade, yet their Beacon performances indicated that the group must solve two fundamental problems if they are to be a force in the pop market again. Though their vocal prowess remains undiminished, the soulful trio needs a good backup band to support their exhilarating harmonies. One might also question the group's choice of material, considering the circumstances.

During a six-song set, The Tymes sang such familiar tunes as "Rock The Boat," "The Love I Lost" and "What's Goin On?"—all huge hits in their original versions. Many groups perform songs made popular by others; but more often than not they come up with an unusual arrangement or an original approach that justifies the inclusion of these songs.

The trio backing The Tymes could hardly offer anything inventive in the way of arrangements, given the inherent limitations of their instrumental lineup. The lack of a lead guitar created a hole in the sound that was mistakenly filled by an overzealous drummer, who all but drowned out the other two instruments.

Still, The Tymes' current hit, "You Little Trustmaker," received warm applause at the sound of its opening notes and the group responded with their best performance of the night. Conspicuous in its absence: "So Much In Love," the trio's monster hit from 1963.

Bohannon

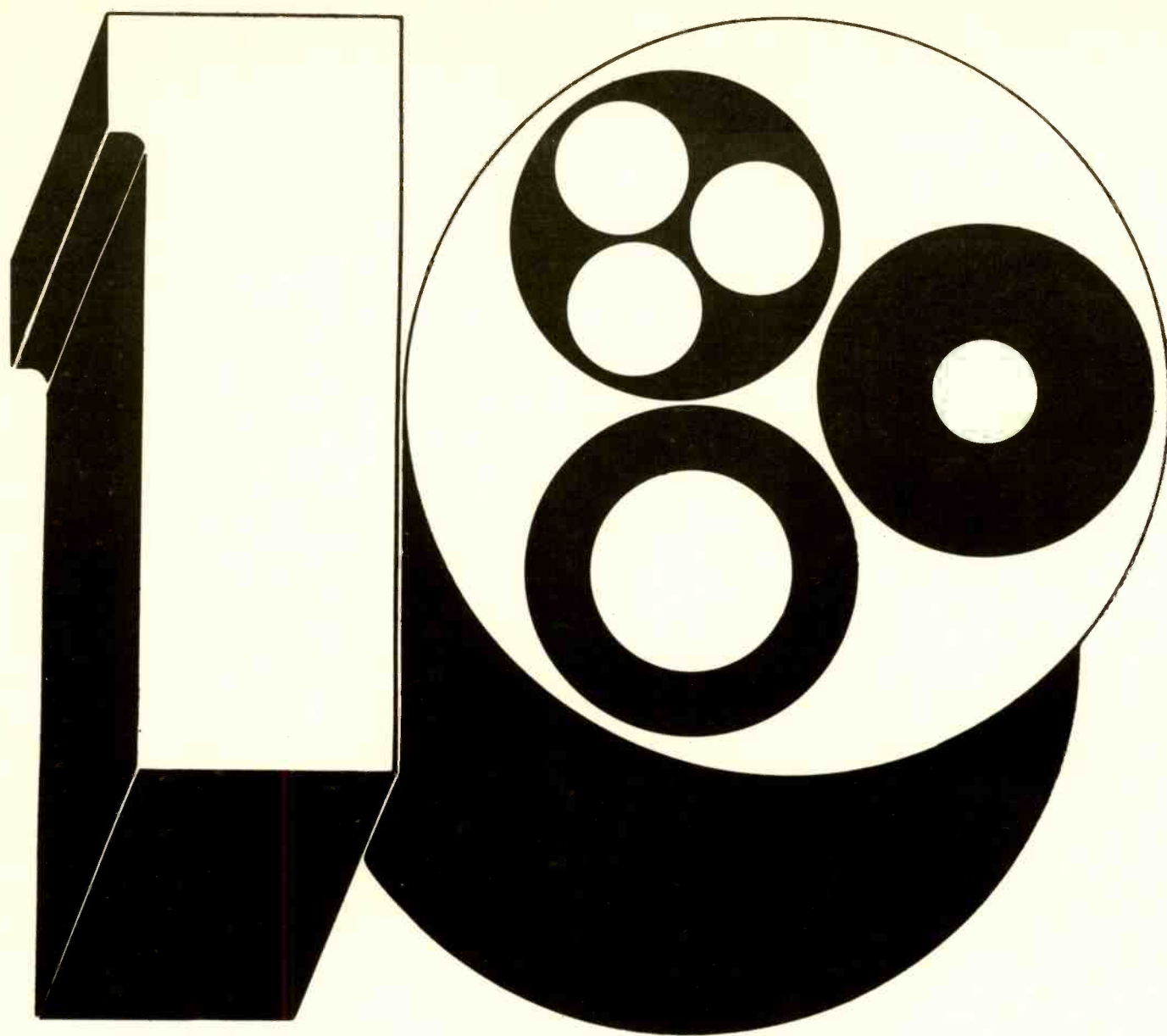
Bohannon closed the show with a juggernaut of rhythm designed to hammer home one point: "Do it!" Though his songs sound very similar, Bohannon combines excellent musicianship (especially guitarist Fernando) with a passion for their music that is ultimately irresistible. To wit, either you take the music or the music takes you.

David McGee

Soul Truth (Continued from page 140)

Please send all air checks and resumes to Dean Reynolds at WPDQ-AM, Jacksonville, Florida.

Radio station WEAS-FM in Savannah has new slot listings: 7-11 a.m., Don Whipple; 11-3 p.m., Willie King; 3-7 p.m., Juan Tigre, a new addition formerly with WRDW-AM in Augusta, Georgia; 7-11 p.m., Jason Fly; 11p.m.-5 a.m., Charles Hamilton; weekends, Larry Tealer and Donny Blue.



KEY FEATURES

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

5.R&B: Always a leader in the field, Record World combines up-to-date news and the industry's most respected charts with Dede Dabney's renowned Soul Truth column to provide the most comprehensive R&B coverage available.

(To Be Continued)

NOVEMBER 23, 1974

1. **LIVE IT UP**
ISLEY BROTHERS—T-Neck PZ 33070 (Col)
2. **CAUGHT UP**
MILLIE JACKSON—Spring SR 6703
3. **THRUST**
HERBIE HANCOCK—Columbia PC 32965
4. **CLIMAX**
OHIO PLAYERS—Westbound WB 1003
(Chess/Janus)
5. **DANCING MACHINE**
JACKSON FIVE—Motown M6-78051
6. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
7. **IN HEAT**
LOVE UNLIMITED—20th Century T-443
8. **LIGHT OF WORLDS**
KOOL AND THE GANG—Delite DEP 2014
9. **THE KIDS AND ME**
BILLY PRESTON—A&M SP 3645
10. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
11. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol ST 11317
12. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
13. **RELEASE YOURSELF**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2814
14. **I FEEL A SONG**
GLADYS KNIGHT—Buddah BDS 5612
15. **HANG ON IN THERE BABY**
JOHNNY BRISTOL—MGM M3G 4959
16. **DO IT BABY**
MIRACLES—Tamla T6-334S1 (Motown)
17. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-332S1
(Motown)
18. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM-1-705
19. **HARE CORE POETRY**
TAVARES—Capitol ST 11316
20. **FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
21. **GOT TO FIND A WAY**
CURTIS MAYFIELD—Curtom CRS 8604
(Buddah)
22. **AVERAGE WHITE BAND**
Atlantic SD 7308
23. **WHITE GOLD**
LOVE UNLIMITED ORCHESTRA—
20th Century T-458
24. **HEAVY**
STYLISTICS—Avco 69004
25. **TOGETHER FOR THE FIRST TIME**
B. B. KING & BOBBY BLAND—
DSY-50190
26. **BODY HEAT**
QUINCY JONES—A&M SP 3617
27. **KEEP ON DANCIN'**
BOHANNON—Dakar 76910
(Brunswick)
28. **COMIN' FROM ALL ENDS**
NEW BIRTH—RCA APL1-0495
29. **EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32087 (London)
30. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PRS 2404 (Stax)
31. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2
(ABC)
32. **BLACKBYRDS**
Fantasy F 9444
33. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
34. **MANDRILLAND**
MANDRILL—Polydor PD2 9002
35. **HELL**
JAMES BROWN—Polydor PD2 9001
36. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—
Columbia PC 32900
37. **MARVIN GAYE LIVE**
MARVIN GAYE—Tamla T6-333S1
(Motown)
38. **MORE, MORE, MORE**
LATIMORE—Glades 6503 (TK)
39. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
40. **SMALL TALK**
SLY AND THE FAMILY STONE—
Epic PE 32930

By MICHAEL CUSCUNA



■ Andrew White is continuing with a steady flow of creative records from his own Andrew's Music label. Album no. 5 offers a look into White's straight ahead jazz playing on tenor sax, fronting a quartet with pianist **Kevin Toney** and drummer **Keith Killgo** of the **Blackbyrds** and bassist **Steve Novosel**. The album is "Passion Flower" and features six fine varied originals.

Just released is his sixth album, "Songs For A French Lady." Side one finds the same quartet in a lighter program of tunes, ending with a powerful version of **John Coltrane's** "Moment's Notice." Side two offers a "Concerto for 16 Instruments" (3 oboes, 4 English horns, 2 clarinets, 3 alto saxes, 3 tenor saxes and piano) with the composer playing all the parts through overdubbing. The writing and the feat of performing it provide some fascinating and enjoyable listening.

White, who amazed New York audiences last year performing transcribed Coltrane solos with the **New York Jazz Repertory Orchestra**, has worked as a reedman, bassist and arranger with everyone on **Weather Report** and **McCoy Tyner** to **Roberta Flack** and the **Fifth Dimension**. White appeared on Tyner's recently released Blue Note album "Asante." That label has yet another Tyner album with White in the can, which will probably be released next year. White can be reached through Andrew's Music, 4830 South Dakota Avenue N.E., Washington, D.C. 20017.

Pianist **Mary Lou Williams** has released a third album on her **Mary Records**. Unlike the first two, which were extended works, this album brings us Mary Lou the pianist in the straight ahead contexts of trio, duo, solo and piano duo. The sidemen include bassist **Bob Cranshaw**, conga player **Tony Waters**, drummer **Mickey Roker** and pianist **Zita Carne**. With the exception of **Dizzy Gillespie's** "Olinga," all the material is original.

Ms. Williams has been a creative force in jazz piano since the thirties. And she has never stopped growing. This album is as modern as any you'll find with some beautiful excursions into the McCoy Tyner realm of playing as well as some funk and some straight ahead playing. Although her extended works are engaging, it is a delight to hear this new album, "Zoning," and really hear Ms. Williams play.

Mary Records' address is Box 32, Hamilton Grange, New York, N.Y. 10031. Ms. Williams plans to continue releasing new albums on her label as well as unreleased tapes from radio broadcasts and private sessions during the forties and fifties.

Emanem is a new label out of London, which has just introduced its first release: "Steve Lacy-Solo" and "Love's Dream" by the **Bobby Bradford** quartet. Bradford, one of **Ornette's** first trumpet players, led a very fine group with saxophonist **John Carter** in the late sixties and early seventies. This new album, recorded in Paris, included saxophonist **Trevor Watts**, drummer **John Stevens** and bassist **Ken Carter** playing four Bradford originals in the Ornette mold. Bradford is a very unique player, who has never really received his just due. Hopefully, this album will find its way to the US for an American release.

The Lacy solo album is an engrossing performance, recorded in Avignon in August of 1972. The eight pieces include dedications to **Monk**, **Gil Evans** and **Ben Webster** among others. This record serves as a fine example of Lacy's playing during the period and a beautiful slice of Lacy's art, which is heard in this country all too infrequently.

Forthcoming releases from Emanem include a Lacy quintet album, a **Kent Carter** solo album and a double album of duets from guitarist **Derek Bailey** and reedman **Anthony Braxton**, Emanem's address is 154 Inchmery Road, London SE 6, 1 DF England. The label is being imported through M. Webb, Box 272, N. Hollywood, Cal.

Fantasy Releases Six 'Twofer' Jazz LPs

■ BERKELEY, CAL. — Milestone Records has announced the release of six "Classic Jazz and Blues" twofers, bringing some of this country's first recorded music to the twofer series. The six new double albums are by **Louis Armstrong** and **King Oliver**, **Jelly Roll Morton**, **Bix Beiderbecke** and the **Chicago Cornets**, the **New Orleans Rhythm Kings**,

Ma Rainey and **Blind Lemon Jefferson**.

All of the material on these twofers stems from the 1920s jazz age. Early recording techniques were primitive but the sound has been improved by re-processing. Each twofer was assembled by Fantasy/Prestige/Milestone vice president **Orrin Keepnews**.

NOVEMBER 23, 1974

1. **THRUST**
HERBIE HANCOCK—Columbia PG 32965
2. **BODY HEAT**
QUINCY JONES—A&M SP 3617
3. **WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER featuring CHICK
COREA—Polydor PD 6509
4. **ONE**
BOB JAMES—CTI 6043 (Motown)
5. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
6. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
7. **HIGH ENERGY**
FREDDIE HUBBARD—Columbia KC 33048
8. **PERFORMANCE**
ESTHER PHILLIPS—Kudu 18 (Motown)
9. **BLACKBYRDS**
Fantasy F 9444
10. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
11. **CHAPTER THREE: VIVA EMILIANO ZAPATA**
GATO BARBIERI—Impulse ASD 9279 (ABC)
12. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata-East 19742
13. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTS-9002 (ABC)
14. **SOLO CONCERTS**
KEITH JARRETT—ECM 3-1035/37 (Polydor)
15. **ILLUMINATIONS**
ALICE COLTRANE & CARLOS SANTANA—
Columbia PC 32900
16. **STREET LADY**
DONALD BYRD—Blue Note BN-LA140-G
(UA)
17. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
18. **BLUES ON BACH**
MODERN JAZZ QUARTET—
Atlantic SD 1652
19. **MAGIC AND MOVEMENT**
JOHN KLEMMER—Impulse AS 9269 (ABC)
20. **UPON THIS ROCK**
JOE FARRELL—CTI 6042 (Motown)
21. **SAMA LAYUCA**
MCCOY TYNER—Milestone M 9056
22. **ALL IN LOVE IS FAIR**
NANCY WILSON—Capitol 11317
23. **HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse ASH 9278-2
24. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-1684
25. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
26. **FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
27. **ARTISTRY**
DEODATO—MCA 457
28. **DON'T YOU WORRY 'BOUT A THING**
HANK CRAWFORD—Kudu 19 (Motown)
29. **BRASSWINDS**
GENE AMMONS—Prestige 10080
30. **BLACKS AND BLUES**
BOBBY HUMPHREY—Blue Note LA 142-G
(UA)
31. **DEATH WISH**
SOUNDTRACK—HERBIE HANCOCK—
Columbia PC 33199
32. **THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048
(Motown)
33. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu 17 (Motown)
34. **LOVE IN US ALL**
PHAROAH SANDERS—Impulse ASD 9280
(ABC)
35. **BROTHER, THE GREAT SPIRIT**
MADE US ALL
DAVE BRUBECK: TWO GENERATIONS
OF BRUBECK—Atlantic SD 1660
36. **SWEET LOU**
LOU DONALDSON—Blue Note
BN-LA259-G (UA)
37. **AFRICA BRASS SESSIONS**
JOHN COLTRANE—Impulse AS 9273
38. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
39. **FEEL**
GEORGE DUKE—BASF MC 25355
40. **BAD BENSON**
GEORGE BENSON—CTI 6045 S1

Sun Ra Keeps on Cookin'

■ SAN FRANCISCO — It's taken years for the musical tastes of contemporary jazz audiences to catch up with Sun Ra. For years, the old "ahead of his time" cliché had been hurled at him with a monotonous frequency by the more tolerant jazz listeners who found his music perplexing. (A less tolerant segment of that audience employed other, less complimentary clichés.) Now, in the mid-seventies, Sun Ra seems to be finally finding a wider audience that looks upon him as something more than a musical curiosity.

20-plus Arkestra

His recent engagement at San Francisco's Keystone Korner employed choreography, film, vocal passages and a plethora of assorted instrumentation in a performance that hovered somewhere between the chaotic and the rigidly structured. There are 20-plus members in his Intergalactic Myth-Science Arkestra, and the very sight of them converging on

stage is enough to boggle the uninitiated spectator. Some of them play, some sing, dance and move sporadically across the stage—it was impossible to keep track of everybody—with the effect of totally obscuring the boundary between the rehearsed and the improvisational.

Musically, there is a constant juxtaposition between consonant and dissonant passages, choral repetition ("space is the place, space is the place") and textural effects supplied by an arsenal of reed, keyboard and percussive instruments. Within the course of the evening, most of the Arkestra entourage was given the opportunity to solo. With Sun Ra looking on benignly from center-stage, each seized upon a given theme and reduced it to a personal common denominator.

"Journey To Mars" and the aforementioned "Space Is The Place" were among the more memorable portions of the set, if only because their titles were obvious. There were no clearly established divisions between pieces; the music appeared to grow organically towards its conclusion.

Sun Ra, we are told, has recorded in the neighborhood of 100 albums, mostly on his own Saturn Research label; other recordings were issued by Blue Thumb and Impulse Records. The latter company is now preparing 14 (!) albums of Sun Ra tapes recorded in the late fifties and early sixties for release in the early part of the coming year.

Eliot Sekuler

Disneyland/Vista Plans Conference

■ LOS ANGELES — Disneyland/Vista Records will host a three-day conference, December 11-13, for local and national personnel at the company's headquarters here. Jimmy Johnson, Disneyland/Vista president, will chair the meetings, assisted by Jerry Weiner, national sales manager.

Topics at the conference will include the "Challenge of 1975," re-entry into the cassette tape field, 8mm sales plans and tie-in with the Disney bi-centennial plans. These meetings will coincide with Buena Vista Films' "Fabulous Five for '75" meetings.

Carroll Cuts 'Psychic' Album

■ NEW YORK — Attorney Allen Grubman is representing Toni Carroll. Ms. Carroll has recently recorded an album called "Toni Carroll and the Dreski Cellos," which she says was "psychically inspired at the alpha mind control level."

Affecting the Spinal Chord

Ms. Carroll is a sponsoring member of the Edgar Cayce Psychic Foundation and a graduate of Jose Silva Mind Control and of Erhard Seminar Training. The concept behind the album is one of musical chords and voices combined to affect the spinal chord.

Disco Delights



Several members of the Kay-Gees, a young group being produced by Kool & the Gang, were guests on a new TV series, "Traveling With The Stars," which is taped each week before a live audience at a different club or discotheque in Manhattan. The Kay-Gees' current release on Gang Records, "Master Plan," was played during the show, taped at the Napantha disco and three members of the eight-man group were interviewed by hosts Tim Boxer and Leona Faber. Seen above (from left): Callie Cheek of the Kay-Gees; Tim Boxer; Kay Gees Dennis White and Kevin Bell (younger brother of Kool & the Gang members Robert "Kool" Bell and Ronald Bell); and Leona Faber.

AGAC 'Rap Sessions' Begin Fall Season

■ NEW YORK—Tuesday evening November 26, AGAC will open its Fall season of free songwriters rap sessions at the Barbizon-Plaza Hotel at 8 p.m. The subject under discussion will be "Making It The First Time" (in the music world) featuring Earl Wilson, Jr., author-composer of the current off-Broadway and London musical "Let My People Come," and Norman Dolph, lyricist of the record "Life is A Rock (But the Radio Rolled Me)."

Wilson and Dolph will relate their strategies in getting a musical to the marketplace and a non-performing writer's material to the top of the charts. WNEW's William B. Williams will host the evening's rap session, which is open to all songwriters.

Recording Institute Begins Course Work

■ NEW YORK — The Recording Institute of America began its 10 week course in New York on November 14, at O.D.O. Recording Studio located at 6 West 57th Street in Manhattan.

Classes will be held 7 p.m. and 9 p.m. on Mondays and Thursdays. The instructor will be Jeff Ader. There is also a 9 a.m. course which will be held at Good Vibrations Sound Recording Studio, located at 1440 Broadway, on Mondays and Thursdays. The course in New Jersey will be held at Century Productions located at 171 Washington Road in Sayerville, New Jersey. The instructor will be Marty Linard.

Other Locations

Classes were also scheduled to begin this month in Houston at Sugar Hill Studios on November 14, in Dallas at Sound Techniques on November 14, in Memphis at Ardent Sound on November 20, in Richmond at Alpha Audio on November 21, in Denver at Applewood Sound on November 21, in Kansas City at Cavern Sound on December 2, and in Minneapolis at Cook House Recording Studio on November 3.

Mason's Magic



Columbia Records held a gala reception for recording artist Dave Mason following his recent engagement at Radio City Music Hall. Mason, whose second Columbia album, "Dave Mason," was recently released, played before an enthusiastic sold-out crowd at Radio City. Shown above at the reception are (from left) Dick Neer, disc jockey, WNEW-FM; Jason Cooper, Dave Mason's manager; Mason; Matty Mathews, local promotion manager, Columbia Records New York branch; Arma Andon director, product management, Columbia Records, east coast; and Sam Hood director, development, Columbia Records.

Genesis Tours

■ NEW YORK — Atco recording group Genesis, who has just finished recording a new double lp set entitled, "The Lamb Lies Down on Broadway," is embarking on an extensive U.S. personal appearance tour. The group, featuring Peter Gabriel on lead vocals and flute, Steve Hackett on guitars, Tony Banks on keyboards, Mike Rutherford on bass, and Phil Collins on drums, will begin their tour at the Chicago Auditorium November 20-21.

AM ACTION

(Compiled by the Record World research department)

■ **Three Degrees** (Phila. Intl.). Across-the-board action on this record this week, with the addition of WLS to fill in the remaining market. #1 in Boston and Philadelphia for the third week in a row, the disc goes to #1 at KFRC (2-1), KHJ (2-1), KILT (4-1) and KJR (2-1). Other impressive moves include 18-13 KSLQ, 16-3 Z93, 11-8 WHBQ, 16-4 WQAM, 13-3 KIMN, 13-6 WSAI, 10-7 WQXI, extra-16 WTIK and 21-16 WDGY.

Barry White (20th Century) is moving right along this week with many more markets adding the record and some great jumps on stations already on it. New are KSLQ, WIXY, WQIX, KHJ and WRKO. Action includes HB-19 WFIL, 20-11 CKLW, 16-11 WSAI, 33-11 WQAM, extra-19 Z93.



Carpenters

Rolling Stones (Atlantic). Rolling right in are the stations on this latest release. New this week are WDGY, KFRC (night), WTIK, WIXY and KSLQ. The record moves 23-20 KHJ, extra-28 KJR, 32-29 KILT, 27-24 13Q.

Neil Sedaka (MCA) continues building with positive action and new stations every week. This week's newies are WTIK, WIXY and WOKY, along with last week's addition of WRKO. It takes a beautiful jump on WCOL of 29-14 and is reported as #7 phones there.

Ringo Starr (Apple). Last week's foremost new action item continues to be one of the tops in additions this week. New on Ringo's latest are WIXY, WCOL, WDGY and Z93.

NEW ACTION

This section is overflowing this week with brand new product which is receiving fantastic attention on the airways. First in line are the **Carpenters**



George Harrison

(A&M) with their latest release, a revival of "Please Mr. Postman" originally by the Marvelettes. This blockbuster obtained practically across-the-board response from the heaviest of stations. Airing the record from the first week are KHJ, WRKO, WHBQ, KFRC, WIXY, WQXI, WIBG, KJR, Z93 and KYA.

Next we have **George Harrison** (Apple) with initial reaction almost equalling that of the above-mentioned. KHJ, the first to go on the record last week, was followed this week by a multiple of others. They include WQXI, WIXY, WCFL, KIMN, WOKY, WFOM, WMAK, WPOP, WCAO and KYA.

Barry Manilow (Bell). A great deal of attention is being paid, deservedly so, by some very strong stations to this newest single release by Manilow entitled "Mandy." Last week on WMEX and a host of other good secondaries, this week the record sees the light of heavyweights WIXY, KJR and KIMN. Great secondary response includes WFOM, KJRB, WCAO, KEEL, KING, KYA and WKY.

Billy Joel (Columbia). This brand new single release by the "Piano Man," entitled "The Entertainer," looks like it's going to be entertaining American audiences over the airwaves for a good healthy run. First on the disc are WHBQ & KIMN.

Lynyrd Skynyrd (MCA) "Free Bird." This record went to #1 in Nashville on WMAK immediately after it was released as a single, having been played there as an lp cut for many weeks. Looks like "Free Bird" is beginning to fly in the direction of Atlanta, Cleveland and Columbus as evidenced by the additions of WQXI, WIXY (extra) and WCOL.

Special 'Live' Show Is Planned by WLIR

■ HEMPSTEAD, N.Y.—On Sunday, November 24, WLIR-FM will celebrate three years of live radio concerts with a special four hour program to be aired from 8 p.m. to midnight.

The show consists of taped highlights compiled from over 150 hours of live radio broadcasts that have emanated from the Ultra-Sonic Recording Studios every Tuesday evening for the last three years, as well as Saturday night concerts from My Father's Place in Roslyn and the Nassau Coliseum.

The show was produced by Michael "Tapes" Colchamiro, director of the concert series, and will feature such artists as Billy Joel, Taj Mahal, Jackson Browne, Dr. John, Peter Frampton, Tower of Power, Lou Reed and many others, including Kiki Dee and the Beach Boys "live" from the Nassau Coliseum. The program is sponsored by Warners, Elektra, Buddah, A&M, MCA, Capitol and the Tascam Corporation.

Stones Go Gold

■ NEW YORK—The new Rolling Stones album, "It's Only Rock 'N Roll," has been certified gold by the RIAA.

Tom Rush Performs For WPLR Series

■ NEW YORK—Columbia recording artist Tom Rush recently became the first artist to perform as part of a new radio program on WPLR-FM in Connecticut. The show was taped at the Trod Nossel studios in Wallingford, Conn. before a live audience of 80 people brought to the studio by WPLR advertising and special invitation.

Each person was equipped with earphones in order to be part of the recording session which was edited down for play over the air on WPLR. Scheduled to be a regular feature on WPLR, the show will provide extra-product exposure for both established and new artists. Tom Rush, whose latest Columbia album, "Ladies Love Outlaws," was recently released, was the first of several Columbia Records artists to appear on the show. His appearance was coordinated by Jonathan Coffino, associate director, product development, Columbia Records, and Dick Kalt, WPLR-FM station manager.

Other artists scheduled to appear in the future include Janis Ian, Roger McGuinn, David Bromberg, Stardrive, American Tears, Blue Oyster Cult, Maggie and Terre Roche and others.

Betts and the Boys



Seen gathering after Richard Betts' recent Radio City Music Hall concert in New York were (from left) Capricorn artist Elvin Bishop; Alex Hodges of the Pentagon Agency; William Perkins, road manager for Bett's "American Music Show;" Jeff Hanna of the Nitty Gritty Dirt Band; Betts; Phil Walden, Capricorn Records president; and Frank Fenter, executive vice president of the Macon-based, Warner Bros.-distributed label.

Yes Begins Tour, Radies New LP

■ NEW YORK—Atlantic recording group Yes has a new studio lp, "Relayer," due for release before the end of the year.

Ohio State

Yes will also be making an extensive concert tour which started November 8 at Ohio State University, Columbus, Ohio.

20th Taps Molzan

■ LOS ANGELES—Tom Rodden, vice president, general manager, 20th Century Records, has appointed Caroline Molzan to the position of label's production manager, effective immediately.

Ms. Molzan entered the record industry in 1956 with Liberty Records. From January 1970 until the present time she headed up production for the MGM Records organization.

CONCERT REVIEW

White & Company Wow Felt Forum

■ NEW YORK — From the very second that the Love Unlimited Orchestra broke into the exciting strains of "Love's Theme," and way past the point that the capacity crowd that filled the Felt Forum (10) left the venue with smiles all around, it was quite clear that Barry White (20th Century), appearing with his vocal and orchestral combinations, has become one of the reigning forces in popular music.

The act was slick, commercial and sophisticated. The orchestra was tuxedoed and Love Unlimited was aptly choreographed, so much so that they were at times reminiscent of the Supremes back in the days when Diana Ross was fronting and their style was impeccable. The order of appearance started with the orchestra, which was then joined by Love Unlimited, who then exited the stage to make room for the mountainous musical maestro, all reuniting for the final number.

The Love Unlimited Orchestra was full and lush, always surrounding that infamous back-beat with symphonic sensuality. Vocal trio Love Unlimited maintained that same cohesive, ultra-professional attitude introduced by the orchestra, soulfully delivering renditions of songs from their current "In Heat" album, highlighted by their recently released single, "I Belong To You" (which is enjoyably '50s commercial delivered with '70s soul). The harmonizing trio performed a medley of previous pleasers, and when Barry White's voice appeared from back on their golden debut single "Walking In the Rain With the One I Love," the audience began the squeals and swoons that White's presence elicited during the remainder of the show. (That was also the first recording that introduced Barry White's voice to the public.)

Mercury Inks Clements



Charles Fach (right) vice president of a&r for Phonogram/Mercury, has announced the signing of fiddler Vassar Clements (center) to a solo album deal for the label. Clements will be produced by Buddy Killen (left) in Nashville. Many of the artists with whom he has worked in the past are expected to reciprocate for this record which is expected to be recorded in December.

The show was slick and flawless, and one might have easily forgotten the New York surroundings and imagined being transplanted to Las Vegas. Despite the high calibre of the performances, the audience anxiously awaited Barry's onstage entrance, and they greeted him with a thunderous standing ovation as he appeared (almost like Moses delivering the ten commandments) and broke into one of his many hits, "Never Gonna Give You Up." It was a whole new phenomenon, as Barry kept 'em moving and mesmerized as he breezed through his current charter, "You Are the First, the Last, My Everything," "Can't Get Enough" (a real classic) and another top charter, "I'm

Gonna Love You."

His success is in the music and his very special attitude. Romance is always the subject, and it is that same romance that Barry communicates in his relationship to the audience. There's no doubt that Barry White and his entourage could have easily filled up Madison Square Garden and reached the same amount of people in one show there rather than playing two shows a night for two nights at the much more intimate Felt Forum, but Barry expressed his fears about not being able to touch his audience had he done that. As he said "It would be nothing." He's really something!

Roberta Skopp

Gentle Giant Greets Gotham



Capitol Records recording group Gentle Giant came to New York recently for a special midnight show at the Academy of Music. Before the concert, two-fifths of the group visited Record World. Shown in the photo, starting center and moving clockwise, are: group members Ray and Derek Shulman, "Poncho" Sirota, New York's promotion manager/artist relations coordinator for Capitol Records, RW's Mitch Kanner and Ren Grevatt account executive Ida Langsam.

Lawrence Welk Songb'k Issued by T.B. Harms

■ LOS ANGELES—Dean Kay, vice president and general manager of T.B. Harms Company has announced the release of a new Lawrence Welk songbook.

The project, developed by Joseph Abend, T.B. Harms' New York representative and director of print, features 272 pages, 112 titles freshly engraved, brand new arrangements, and a 16-page section of photographs of Lawrence Welk's musical family.

Fun With Music Co., Inc. produced the book for T.B. Harms, and has exclusive mail order rights which they are marketing through advertisements in selected publications.

Cimino Publications, distributors of T.B. Harms publications throughout the music trade, will market the book through their normal channels — and a hard cover edition is being readied for book trade distribution.

Dialogue (Continued from page 20)

overseas markets.

RW: Would you care to comment on the value of artist tours?

Summer: This is one aspect of the business where I feel we could be more successful. A properly managed artist tour in South America, Europe or Japan with appropriate press and TV ties can really cause sales to take off. However, reputation must precede the tour; it is not made on the tour.

RW: Are there any thoughts about bi-lingual or indeed tri-lingual recordings by artists for sale simultaneously in the United States and abroad? Or, is this not a feasible a&r ploy?

Summer: We have several artists routinely recording all their product in two or three languages. A good recent example is the English version of a Spanish hit that went to the number 1 spot in Brazil—a Portuguese language market. The artist was Junior.

RW: How about charts? Are they relied upon and utilized as much internationally as here in the U.S.?

Summer: Charts certainly play a part in all record markets. They tend to be less complete outside the U.S.

RW: How does a U.S. record company build its international opportunity?

Summer: It must start with the president. His decisions will always have across-the-board impact. If he is international in his thinking, the company's opportunities will develop. At RCA, Ken Glancy is a man who has run international companies for RCA and CBS. His impact on the International group was immediate. Beyond this, each operation must be built to stand by itself.

MJQ Final Gig Set For Avery Fisher Hall

■ NEW YORK—The Modern Jazz Quartet will appear at New York's Avery Fisher Hall on Monday, November 25, in the group's final concert prior to its dissolution.

The group's farewell date features the same line-up of musicians who first organized the MJQ 22 years ago: John Lewis, piano; Connie Kay, drums; Percy Heath, bass; and Milt Jackson on vibraharp.

The MJQ's latest album on the Little David label, "In Memoriam," has just been released through Warner Bros. Records. There are plans afoot, however, for the farewell concert to be recorded for possible future release.

Big Response to Talent Info Service

■ LOS ANGELES — Steve Tolin, editor-publisher of Official Talent & Booking Directory has reported over 450 inquiries directed towards his free talent information service. The service, initiated last year in another Tolin publication, Talent & Booking Agency Rosters, was designed, according to Tolin, "to assist various artists in getting work." Inquiries received thus far have concerned the price and availability of some 1,500 artists.

Subscribe to Record World

Lunch with Focus



At a luncheon honoring Atco Recording group Focus, members of the group and record company pose for a clearly "in Focus" picture. From left: Jerry Greenberg, president Atlantic/Atco Records; Burt Ruitar, Colin Allen, and Thijs Van Leer of Focus; Ahmet Ertegun, chairman of Atlantic/Atco Records; Jan Akkerman of Focus; and Steve Leber, manager of the group.

Carol Douglas Disc Sees Heavy Action

■ NEW YORK—Orders are pouring into RCA Records for the single "Doctor's Orders" on the Midland International Records label.

Distributed by RCA, the first solo recording by Carol Douglas has sold well over 100,000 copies in its first week of release, according to the label.

Hobsong Inks Ulmer

■ LOS ANGELES—Paul Williams' company, Hobsong Music, Inc., has signed Gary Ulmer to an exclusive writer's agreement for the company. Ulmer has written "Sleep Warm" which is in Williams' current album "Little Bit of Love." Ulmer also owns Music Recorders, Inc. (MRI), a sound studio in Hollywood.

NMPA Meet to Discuss Int'l. Publishing

■ NEW YORK—"Bread, Oil and Music," will be the general theme of NMPA Forum '74, a day-long airing and discussion of topics of concern to the international music publishing community. The affair is being sponsored by the National Music Publishers Association, Friday (22) at the Plaza Hotel, New York City, and is expected to draw a host of major publishing figures active in the international and domestic scene.

Talks

Several key international publishing personalities will deliver a series of morning and luncheon talks and will later take part in a general forum during the afternoon portion of the program.

Reservations

According to NMPA's executive vice president, Leonard Feist, a few reservations for the all-day affair remain available. Forum '74 is open both to NMPA members and, at a cost of \$35 which includes cocktails and luncheon, to non-members.

CONCERT REVIEW

Loggins & Messina: A Tasty Treat

■ NEW YORK — There were plenty of goodies for all of the Avery Fisher Hall Trick-or-Treaters on Halloween Eve.

First on the menu was a neat acoustic set of old tasty tunes by Kenny Loggins and Jim Messina. The entree featured some delectable new songs from the duo's hot new album "Mother Lode." The selections were as follows: "Brighter Days," "Be Free," "Changes" and "Lately My Love."

The soup du jour was an old biense was excellent. Long Harry Truman" is the title song of the lp.

'Little Prince' LP Released by PIP

■ NEW YORK—Ira Moss, president, and Bugs Bower, vice president of PIP Records, a division of Pickwick International, Inc., have announced the release of "The Little Prince," an album narrated by Richard Burton, Jonathan Winters, John Carradine, Jim Baccus, Claudine Longet, Marc Conrad and Billy Simpson as "The Little Prince," with background music by composer-conductor Mort Gardon. The album was conceived, produced, directed and adapted by Buddy Kaye.

Richard Burton has personally recorded a radio commercial for "The Little Prince" album which PIP Records will utilize as part of their major marketing campaign for the album. Each of the artists who appear on the lp will be promoting it in their upcoming television and personal appearances.

PIP Records has secured worldwide recording rights for the spoken word classic, allowing them to lease foreign language rights everywhere but in France.

"Your Mama Don't Dance" and "Angry Eyes" were a gratifying main course. And what could be a better dessert than "Vahevala." Needless to say it was a gourmet's delight. Oh, and the ambience was excellent.

Danny O'Keefe greeted the party with a beautifully versed acoustic set including his current hit "Magdalena," and "Goodtime Charlie's Got The Blues." A catchy new single from Danny's soon to be released album "So Long Harry Truman" was the title song of the album.

Michael Schanzer

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Loggins & Messina at Avery Fisher Hall concert. Photo: Michael Schanzer

Self-Production Pleases Poco

■ NEW YORK — "'Cantamos' is our best album. We all have our favorites among the other albums, but I think we all agree that this is Poco at its best."

Rusty Young, Poco's steel guitarist extraordinaire, made the above statement during the group's (three-fourths of the group, that is) visit to **Record World**, prior to their Felt Forum concert.

"In the past," said Tim Schmit, "we've used three different producers. This time we produced the album ourselves and it came out so good that from now on we will always produce ourselves."

"Cantamos" finds Poco a little more in control of their music, and the music itself seems, upon first listening, to be deeper into the mellow, country-rock tradition. However, there is an underlying excitement that blends with the mellowness to create something new for Poco.

"There is definitely something different about the record," Schmit said. "You may have to listen close in order to hear it, but something different is happening with the music. And it's a lot better."

Rhodes Cut Xmas LP

■ ATLANTA — GRC's Rhodes Kids will release a Yuletide album, "Rock N' Rhodes Christmas."

Produced by Danny Janssen and Bobby Hart, the album features the Rhodes Kids new single, "Santa Loves Rock N' Roll Music," as well as several up-tempo adaptations of Christmas carols.

The release of the Rhodes Kids "Rock N' Rhodes Christmas" album is planned to reach major distributors this week.

GS&J Taps Two

■ LOS ANGELES—The public relations firm of Gibson, Stromberg and Jaffe has announced the appointment of Phil Alexander and Trudy Green as account executives. They will be based in the company's west coast offices.

Alexander was an associate of Kolmar Associates in San Francisco, then worked in the publicity office of MCA/Universal Amphitheatre.

Ms. Green had been with EMI Records in London, then formed her own independent public relations firm there. Following, she joined the Essex Music Group and Cube/Fly Records three years ago as publicity manager.



Enjoying the latest edition of **Record World** during their visit to the New York office are (from left) Poco road manager Dennis Jones and group members Tim Schmit, George Grantham and Rusty Young. The fourth member of the group, Paul Cotton, was peacefully asleep in his hotel room during all the commotion.

"Cantamos" is a group effort, and a group effort only. Rather than call in studio musicians or friends to help out on the album, the four-man Poco decided to leave it at just that, except for "a Motown-type musician" on congas for two songs. This too worked in their favor. With Richie Furay's departure, the remaining four have become closer as friends and musicians, and this empathy shows up in the grooves.

"We are a four-piece group now," said Rusty, "and it's real good this way. I think that's one of the reasons we're so pleased with the new album—it's mainly just us."

"Besides Richie, Jim Messina was also with us at one time. Both of them have gone on to greater glories, if you will, and we wish them well. As it stands now, Poco is a complete band."

David McGee

Charlie Daniels Band Is Comin' on Strong

■ NEW YORK — The next big sound to come from the South could well be that of the Charlie Daniels Band (Kama Sutra). Daniels, a portly, cigar-smoking Tennessean, heads up what he considers his finest band yet. Although he's been playing in various aggregations since 1959, Daniels has recorded only five albums. The bulk of his experience, and notoriety, has come as a studio musician, backing Columbia artists such as Bob Dylan.

"Fire On The Mountain" is the Daniels Band's latest album and is, according to Daniels, "The best we've sounded on record."

"The only way to hear this group," Daniels told **Record World**, "is to hear it live. There is a part of us that can't be captured in the studio, but this record is really us. It's a band record, not a Charlie Daniels record."

The Charlie Daniels Band has been compared in sound and in instrumentation to another southern band, the Allman Brothers. Like the Allmans, the Daniels Band uses two drummers, but out of necessity rather than imitation.

"Southern music is so intense and so driving," said guitarist Barry Barnes, "that you really need that backup so one can sort of 'locomote' on through if the other one wears down."

"As for the sound," Daniels added, "when you grow up in the same part of the country,



Ever the southern gentlemen, the Charlie Daniels Band paid a brief but memorable visit to the **Record World** offices before heading up to Bangor, Maine. Shown in the photo are (from left), Barry Barnes (seated), Gary Allen, Charlie Daniels, RW's David McGee, Mark Fitzgerald, Joel DiGregorio and Fred Edwards.

listening to the same music — rock, rhythm and blues, gospel and blues — there's bound to be some common ground among bands."

But each band has its uniqueness and so it is with the Charlie Daniels Band. In the end it all comes down to the music, and the Daniels Band plays a heap of the good kind. Watch out for them if they're in your area — they're bound to leave their mark wherever they go.

David McGee

Andy Williams Xmas LP Released by Columbia

■ NEW YORK — Columbia Records has announced the release of a new Christmas recording by Andy Williams. "Christmas Present" is the title of the new album and also the theme of Andy Williams' eleventh annual Christmas television show to be shown nationally on NBC-TV at 9:00 p.m. on Wednesday, December 11.

Epic Releases New Rich Album

■ NEW YORK—Epic Records has announced the release of a new album by Epic recording artist Charlie Rich, entitled "The Silver Fox." "The Silver Fox" was produced by Billy Sherrill. Half of the record is a studio version of Rich's celebrated Vegas Show, which traces the history of his career which has spanned over two decades. The other half contains both borrowed and original material.

Levine & Brown Name Lavitola

■ NEW YORK—Russ Lavitola has been named general professional manager of Levine & Brown Music, Inc., by Irwin Levine and Larry Brown.

Lavitola was a Columbia recording artist before joining Levine & Brown Music. He has been with the firm since its inception.

Reddy Grand in Vegas



Visiting with Helen Reddy backstage at her recent MGM Grand Hotel opening in Las Vegas is a group of Capitol Records executives including: Al Coury, senior vice president, a&r/promotion and artist development; Dan Davis, director of creative services and press; Bob Dombrowski national artist relations manager, and Margie Buffett, artist relations coordinator. Pictured from left: Buffett, Dombrowski, Reddy, Coury and Davis.

Hands Up



Roy Rogers (in white hat, naturally) and his producer, Snuff Garrett, exact promises of promotional prowess for the soon-to-be-released singing cowboy's single, "Hoppy, Gene and Me," from 20th Century Records president Russ Regan (fourth from left in black hat) and Norm Winter, Paul Lovelace, Tom Rodden, Mick Brown and Tom Hayden. The record produced and co-written by Snuff for his Garrett Music Enterprises is backed with the song, "Cowboy Heaven," and is being rush-released by 20th.

Knight to Host CBS-TV Special

■ NEW YORK — Gladys Knight has been chosen to host a television special, "Ailey Celebrates Ellington," to be broadcast nationally over CBS-TV on Thanksgiving Day. This is the fifth broadcast in the "Festival of The Lively Arts for Young People" series, and will be aired in the time slot between the traditional Thanksgiving Day parades and the equally traditional football games.

Ms. Knight will act as host and narrator for the program which features the world premiere of six new dance works by The Repertory Workshop of the Alvin Ailey American Dance Center. Ms. Knight will herself appear in the opening number, "Such Sweet Thunder."

Her costumes are being designed for the occasion by noted fashion designer Giorgio di Sant'Angelo. In addition she will introduce each of the subsequent sections, commenting on the life of Duke Ellington, and his importance to the black community and to American music.

Polish Picnic?



ABC Records artist Bobby Vinton (center), pictured above with ABC executive vice president Howard Stark (left) and president Jay Lasker, hosted a Polish Picnic at his Pacific Palisades home on a recent Saturday, to thank company personnel for their help in making his single "My Melody of Love" a chart success. Some 350 guests attended the picnic, which featured a Polish polka band in addition to a Polish luncheon. Vinton's first ABC lp, "Melodies of Love," shipped last week.

CONCERT REVIEW

Allman's Solo Stint Sets High Standards

■ SANTA BARBARA — Gregg Allman (Capricorn), leader of the most successful southern rock group, the Allman Brothers, carried on the band's tradition of virtually tearing the house down on his solo tour recently (10) at the University of California at Santa Barbara.

Contrary to popular belief, the Allman Brothers band has not dissolved, and will continue to tour and record together, although the band's two mainstays, Gregg and guitarist Dicky Betts, have each embarked on solo endeavors. The band currently touring with Allman consists of a five piece horn section, two female back-up singers, Chuck Leavell (keyboardist for the Allman Bros.), and Lamar Williams on bass (also a member of the Allman Bros.), all of whom provided more than adequate support for Gregg's dynamically perfect arrangements.

Most of the tunes were culled from Gregg's recent solo album, "Laid Back," and opening with a scintillating version of "Queen

of Hearts," the group worked the audience into a frenzied pitch as they flowed through numbers like "These Days," "Multicolored Lady," "Dreams" and, of course, "Midnight Rider." Gregg Allman possesses the unique gift of being able to combine intense down-home traditional blues with straight, hard-driving rock, using occasional country flavoring, into an inimitably satisfying blend. His polished sophistication in the treatment of his songs, coupled with his superb vocal command, truly reflected the strength he brings to the Allman Brothers Band, as well as to any particular group setting he may be in, as shown in the band he is currently touring with.

The band really was working hard for the audience, and the response that came back was not only overwhelming, but well-deserved.

Karen Fleeman

Meetin' with Mary



Shelter recording artist Mary McCreary was in Los Angeles recently to meet with the press and to be photographed for upcoming fashion layouts. Mary's latest album is "Jezebel," and her current single from that album "Brother," has been recently released. Mary, who is currently spending her few spare moments in Shelter's Church Studio in Tulsa Oklahoma, plans to begin a national tour soon.

New Artists Top the Charts

(Continued from page 3)

10 in the midst of the ARB period, Reunion (RCA) is now 18 with "Life Is a Rock." Carl Douglas (20th Century) is a bulletted 15 with "Kung Fu Fighting" after 7 weeks of chart action while Prelude's "After the Gold-rush" (Island) is a still-rising 14. Kiki Dee, a Motown artist in the mid-sixties, has her first major chart hit and the initial top 20 triumph for Elton John's MCA-distributed Rocket Records with "I've Got the Music in Me," bulletted at 16.

While superstars and top 40 perennials such as John Lennon, Helen Reddy, John Denver, Stevie Wonder and Neil Diamond are still very much in force at the top of the charts, even super-tight playlists can't seem to keep a good hit down, regardless of the artist's lack of track record.

Robert Adels

Juke-Boxes and Singles Sales

(Continued from page 3)

actually request specific records. "Most records," said McDermott, "are selected on the basis of air-play in a given area. Certain titles, however, especially in the MOR and country fields will be programmed without the benefit of either chart or radio activity." These singles are generally programmed for suitability to a given location or, in some instances, because of a catchy title strip. McDermott noted relatively strong sales of a recent country single titled "Get Your Cotton Pickin' Hands Off My Gin" (on Down Yonder Records) in truck stops and bars oriented towards country music. He stressed the market segmentation that exists in the juke box industry, a factor that has decreased somewhat in the realm of airplay.

Further examples of singles sales being attributed almost completely to juke box purchases were reported by Evelyn Dalrymple of Leiberman's One Stop Record Inc., a firm selling approximately 90 percent of its records to the operators. Ms. Dalrymple cited a local break-out record, "Old Home Fill 'Er Up Keep On Truckin' Cafe" by C.W. McCall of which her firm sold some 21,000 copies. The song, a re-working of a local bakery commercial, was originally issued on American Gramophone Records. After its local success, MGM Records picked up the master and

the record went on to be nationally charted.

Admittedly, stories of records breaking out of local juke box markets and achieving national success are few and far between. With pop playlists already cramped, though, and country playlists tightening rapidly, the possibilities of exploiting the juke box medium as a method of exposing new product has been receiving attention from several companies. ABC Records' Tom McEntee reports that his firm, which has always serviced one stop owners with promotional copies of new product, is now considering directing more attention to juke box operators themselves. "We're guilty of giving the operators less than half the attention that they deserve," said McEntee.

There is almost unanimous agreement among the one stop owners that the increase in singles pricing has adversely affected sales. Said McDermott, "The effect of the price increase has been to lessen the frequency of juke box purchases. Where many operators used to buy new records every week or, in some cases, every two weeks, many have cut back to once a month and will buy the same number of records." Ms. Dalrymple reported that juke box operators have become more selective in their record purchase.

Assoc. of Country Entertainers Defines Goals and Direction

By DON CUSIC

■ NASHVILLE—A new organization, the Association of Country Entertainers (ACE), has been formed by approximately 50 prominent country music entertainers in Nashville. They have also formed a screening committee to verify or reject new members.

Dues

Dues for the organization were set at \$25 per member per year at the meeting, held at the home of George Jones and Tammy Wynette last Tuesday night (12). The screening committee selected included George Morgan, Hank Snow, Jimmy Newman, Johnny Paycheck, Tammy Wynette and Dolly Parton. Attorney Jack Norman has been retained by the organization to provide legal advice and help the organization get off the ground.

The new organization began after the CMA Awards — and arose in part because some artists felt there were inequities

in the CMA balloting. More representation on the CMA board is also desired, and four artists—Tammy Wynette, George Jones, Conway Twitty and Porter Wagoner—are currently seeking positions on the CMA board as officers. The elections were to be held Friday, Nov. 15.

At a press conference held Thursday morning (14) at their attorney's office, ACE, with temporary chairman Bill Anderson, along with artists Bill Walker and George Morgan as spokesmen, stated that "the purpose of the organization is to establish a closer relationship between the artists and the Country Music Association, and is an effort on the part of the artists to become more active in the affairs of the CMA." The artists also stated that the new organization will be able to deal with problems such as bad checks from promoters and licenses for buses, as well as possible benefit concerts.

Purpose

In an article in a Nashville newspaper concerning the new organization, attorney Norman was quoted as saying, "The screening committee is only for the purpose of saying who can or cannot be admitted to this organization . . . (it) is not undertaking to say who can or cannot be given a CMA award."

In the same newspaper article, Norman was quoted as saying that apathy on the part of the country entertainers may have contributed to their problems. He continued, "I think they are concerned about their own personal welfare and the future of country music as they know it. I feel they are concerned per-

(Continued on page 153)

Clark Emcees Vegas Awards

■ LOS ANGELES—Roy Clark has been named by producers Norman Sedawie and Mort Lachman as a presenter at the fourth annual Las Vegas Entertainment Awards taped November 14 at Caesar's Palace.

Air Date

The show will air November 20 as an NBC special with Bob Hope as emcee. Winners are voted by the Academy of Variety and Cabaret Artists.

Superior Gets DBX

■ NASHVILLE — Superior Sound Studios of Nashville announced the installation of a 16-channel tape noise reduction unit with the DBX 216 pro model. This is the first gospel-oriented studio in the country to make the move to DBX, and the first studio in Nashville (a city with over 50 studios) to do so.

In layman's terms, the \$9,000 DBX unit will enable Superior to produce even higher quality albums. The DBX unit reduces "tape hiss" and makes for increased recording levels.

NASHVILLE REPORT

By RED O'DONNELL



■ Lynn Anderson frequently is bothered by throat trouble. Why doesn't she have something done about it?

"Well," says the pretty songstress, "I could undergo a tonsilectomy. But they tell me that when your tonsils are removed your voice changes. If I underwent a tonsilectomy I might start singing like Ernest Tubb or Loretta Lynn—and there already are an Ernest Tubb and a Loretta Lynn.

"So, I'll just tough it out."

RCA producer Bob Ferguson may be the first victim of the campaign to conserve electricity? Bob got out of bed the other night in the dark, stumbled over a chair and suffered a broken little toe on his right foot.

"Saving energy is great," Ferguson agrees, "but it can be costly in other ways."

Hickory recording artist Carl Smith recently returned to the personal appearance circuit after a layoff of more than six months. "I really hit the trail in a big way," laughed Carl. "My first four bookings were in Marquette, Los Angeles, Miami and upper New York State—the four points of the USA?"

Move over, Jack Nicklaus: Diana Trask recently began playing golf. In her first time out—for eight holes—she was only four over par!

Would Diana or I fabricate about her quick-learn on the links?

All right, would you believe there is a John Philip Sousa in Nashville? He is in no way associated with the music business, nor is he kinfolks of the late "March King" of same name. Music City's John Philip Sousa is a canvas salesman for a Mobile firm.

Wait a minute: Daughter Sharon Sousa is a music major at Huntingdon College in Montgomery, Ala.

Did I tell you what Billy Swan said when I asked him what he was going to do now that he had become a recording star with a single titled "I Can Help"? Billy—who is a member of Kris Kristofferson's

(Continued on page 153)

Kudos for Cramer



Floyd Cramer (center) was presented an engraved metronome by RCA vice president Chet Atkins during the pianist's performance at the Festival of Music in Nashville. On the right is saxophonist Boots Randolph, master of ceremonies for the Festival of Music. Cramer's award celebrated 15 years with the label. Atkins signed Cramer as an artist in 1959 and his first release, "Last Date," became a number one record and made the "Cramer style" piano known worldwide.

COUNTRY PICKS OF THE WEEK

SINGLE MICKEY GILLEY, "CITYLIGHTS" (T.N.T., BMI). Gilley locks into this old Bill Anderson classic that'll have the lights on every jukebox in the city and country lit brighter than a lightning bug on a pitch dark night. Straight down the pike with this country sound, Gilley has another rose to plant at the top of the charts. Playboy P 6015.

SLEEPER JOEL MATHIS, "FRIDAY WE'LL BE BACK IN LOVE AGAIN" (16th Ave., BMI). Great feel on these tracks as this gent sings of his weekend wife. He's a traveling man during the week, and he's got his bags packed for a trip to the top. Looks like he's treed a winner! Chart CH-5225.

ALBUM FARON YOUNG, "A MAN AND HIS MUSIC." The Singing Sheriff has a whole posse of good songs for radio programmers on this outing. Great cuts include the single, "Another You," as well as "Ain't It Good To Be In Love Again," "Women Need A Lot More Lovin' Than Men" and "I'd Love to Live with You Again." Lock up a winner! Mercury SRM-1-1016.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAYO, Seattle	WBAP, Ft. Worth	WITL, Lansing
KBUC, San Antonio	WBLU, Roanoke	WMC, Memphis
KCKC, San Bernardino	WCMS, Norfolk	WMNI, Columbus
KDJW, Amarillo	WCOU, Lewiston	WPNX, Columbus
KENR, Houston	WENO, Nashville	WTVR, Richmond
KFDI, Wichita	WEPP, Pittsburgh	WUBE, Cincinnati
KKYX, San Antonio	WHN, New York	WUNI, Mobile
KLAK, Denver	WHO, Des Moines	WVOJ, Jacksonville
KOYN, Billings	WHOO, Orlando	WWL, New Orleans
KTTS, Springfield	WHOK-FM, Lancaster	WWOK, Miami
KVOO, Tulsa	WINN, Louisville	WWVA, Wheeling

Practically a unanimous vote of confidence for Ronnie Milsap's "A Legend In My Time." Should be an easy number one!

Numerous raves about "Devil In A Bottle" point to a first-release hit for both T. G. Shepard and Melodyland Records! Strong reports from WHOO, WINN, KCKC, WITL, WCMS, WENO, WMC and WIVK!

Patsy Sledd's "See Saw" getting tipped favorably in Mobile, Wichita, Houston, Cincinnati, Nashville and Lansing; picks at KOYN and WMNI.

C. W. McCall has an impressive list of backers for "Wolf Creek Pass." It's most requested at KTTS, KCKC, KLAK, KFDI and WBAP; added in Miami and Seattle.

Hank Snow continues to add stations; ditto for Moe Bandy.

Roger Miller is rolling with his best and probably biggest in a long while! "Our Love" has a big headstart in the midwest.

Cal Smith follows up the award-winning "Country Bumpkin" with another Don Wayne goodie, "It's Time To Pay the Fiddler," that's showing in Miami, Cincinnati, Norfolk, Knoxville and Memphis.

Ray Stevens has a heavily reported record in "Everybody Needs a Rainbow"!

"Another You" will be another hit for Faron Young! Dickey Lee's "Busiest Memory In Town" is keeping turntables busy at WVOJ, WMC, WENO and WCOU.

Originally found as the title tune of Larry Gatlin's current album, Kris & Rita have released "Rain" as a single with outstanding early results in Louisville, Nashville and Norfolk!

Regional Rumbles: Vicki Bird's "Louisiana Swamp Rat" on Avco and Brenda Smith's "There Is A Place" on Epic are both picks at WENO; Stu Stevens' "God Forsaken Land" on Granite good at WCMS; Mac Curtis' "Pistol Packin' Mama" moving at KAYO; Danny Vann's "Cry A Little Baby" most requested in Lansing; Tennessee Ernie Ford's "Come On Down" getting good response at WHOO.

Action on Billy Larkin's "Leave It Up To Me" on Bryan in Louisville and Billings.

Former Beatle Paul McCartney has a country flavored dual-market heavy in "Sally G," reported this week at KAYO, WCMS and KTTS.

Instrumental Interest: The Douglas Brothers' "2002 RFD" rates a "WOW" from WVOJ; added at KOYN and WBLU.

Jim Glaser has a dynamite disc in "Forgettin' About You;" picked at WHO; most requested at WUNI; added in Ft. Worth and Springfield.

Wichita and Louisville folks like Tim Holiday's "Champagne Lady."

"Wrong Road Again" is the right road to hit for Crystal Gayle.

Lewis and Company Opens N'ville Office

■ NASHVILLE — Jerry Lee Lewis and Company of Memphis has announced the opening of a Nashville office. Established for some 15 years, the company will retain its office in Memphis under the direction of Judd Phillips and Cecil Harrelson. Business representative Robert Porter serves in a liaison capacity between Memphis and the Nashville operation, which is headed by Earl E. Owens, who coordinates all personal appearance booking.

Also tied in with the Nashville location (Suite 322, 1717 West End Building) is public relations representation through Owens-Fair & Associates under the personal supervision of VP Bill Littleton. Hollis Champion, whose alter ego, Elmer Fud-pucker, is a part of the Jerry Lee Lewis Show, works out of the Nashville office as director of field promotions.

CONCERT REVIEW

Festival of Music Delights Opry Crowd

■ NASHVILLE — The Festival of Music, held at the new Opry House recently, featured super musicians Floyd Cramer, Boots Randolph, the Limelighters and Brenda Lee.

Randolph hosted the show and led it off with some classy sax work on "Smoke Gets In Your Eyes," in addition to up-tempo medleys that included "Ya'll Come" and "Wabash Cannonball." It was a hit that he wrote years ago and which he is still famous for that brought instant crowd response and applause. It seems the crowd was waiting for "Mr. Sax" to do "Yakety Sax," and Randolph obliged them by finishing his set with the spirited number.

Next on the stage were the Limelighters, featuring Glen Yarborough. They brought back fond memories of the '60s folk scene with their tight harmonies

Blackwood Pacts Weiss



Donna Weiss, through her company Bible Belt Music, has signed an exclusive co-publishing and songwriting agreement with Blackwood Music. The announcement was made by Marvin Mattis, vice president, creative affairs for April Blackwood Music, Inc. Shown above, (from left) are Mike Connor, Ms. Weiss' manager; Donna Weiss; and Marvin Mattis.

Pride Honored



The Dallas branch of RCA recently honored Charley Pride with a "Pride of America" banquet in conjunction with their regional sales meeting. Charley was presented with the "Silver Boot" award, which is a regional award given to customers, salesmen, promotion managers and artists that have done something outstanding that contributes to the overall performance of the Dallas region. In attendance for the banquet meetings were all RCA salesmen, sales managers, promotion managers and the regional sales manager, Pug Pagliara of the west central sales region, as well as Frank Mancini, vice president of artist relations, and division vice president of Nashville operations Jerry Bradley.

and old folk songs. Some of the most notable were "I Am A Poor Wayfaring Stranger" and "Baby The Rain Must Fall," as well as a song they performed at the American Song Festival, "Every Wants To Go to Heaven but Nobody Wants to Die."

After a brief intermission, "Mr. Piano," Floyd Cramer, took the stage for his set and added a touch of class to the ivories as he played some Scott Joplin numbers, including "The Entertainers," "The Way We Were" and a Hank Williams medley. During the Hank Williams medley, Chet Atkins came on stage and played a metronome on Cramer's piano. A few minutes later, Atkins, Cramer and Randolph were standing at the microphone as Chet Atkins presented the metronome to Floyd Cramer for being with the RCA label 15 years. Atkins noted to Cramer that the metronome had a dual purpose—in addition to honoring the pianist, it would also "help him keep time."

Brenda Lee concluded the evening with her set that included a medley of her old hits, "Sweet Nothin'," "I'm Sorry," and "Jambalaya," as well as recent hits such as "Nobody Wins" and "Big Four Poster Bed."

The entire show ran very smoothly and featured excellent sound. The calibre of performers, the selection of music and the total atmosphere combined to make this event one of the highlights of the concert season in Nashville.

Don Cusic

Monumental Event



Monument's artist roster turned out in force to welcome Rick Blackburn, vice president and general manager of Monument Records, to Nashville, and to meet visiting CBS personnel at a party Monument held for CBS Records during Country Music Week. Pictured at top (from left) are Blackburn, Charlie McCoy, Oscar Houchins, Dianne Sherrill, Robert Knight and Paul Ott. In bottom row (from left) are Larry Gatlin, Pam Miller and Jimmy Hall.

Nashville Report *(Continued from page 151)*

show band—grinned and replied, "I'm going to get me an unlisted telephone number."

Lester Flatt bought the 90-acre Jomeokee Campground, situated at the foot—the Flatt foot?—of historic Pilot Mountain, near Pinnacle, N.C. The combination campground-country music park was acquired from longtime owner Tom Jones for a reported \$250 thousand. (Lester ain't flat in the pocketbook?)

Jomeokee is where Lester's Mount Pilot annual bluegrass festival is scheduled in the latter part of June, an event co-sponsored by WKTE radio. Heretofore Lester, his manager Lance LeRoy and WKTE manager Chuck Webster have leased the site for the festival.

The park is situated on Highway 52 approximately 19 miles north of Winston-Salem. Plans are for many improvements in all areas of the grounds, and the presentation of more entertainment—with the accent on bluegrass and country, of course.

Didja know that there is a new train on the Southern Railway—that originates in Washington—called the "Johnny Cash Special"? There sure is. Formerly known as the Southern Crest, it got its new monicker last week when Cash and his wife visited D.C. to promote his railroad special upcoming this week on ABC-TV.

Next to his family and music, Johnny loves choo-choos.

MCA artist Jeanne Pruett's younger brother Wayne Bowman was killed in an automobile accident at Pell City, Ala. The car in which Bowman was riding left the road and hit a tree, killing him instantly.

Singer Jan Howard is going to be a grandmother—for first time—in February. Son Corky and his wife Pam are expecting a visit from Sir Stork.

"You can quote me as saying I'm going to be the proudest grandmother in Music City, USA," beamed Jan. "I've already bought a bed and blanket for the baby—and that's only the beginning of my shopping."

Jan also is going to be one of the youngest-looking grandmas in the city.

Birthdaying: Jean Shepard, Snuffy Miller, Johnny Carver.

Saturday (23) marks the fifth anniversary of death of Spade Cooley.

Publisher Jim Pelton's observation: "Because of inflation it looks like we'll have to revise the words to that old ragtime standard to: 'I'll Be Down To Get You In A Tandem-Cycle, Honey.'"

Singer Jimmy (Kid Cuz'n) West's admission: "I've been producing my own phonograph records for 10 years. To date, all I can boast of is that I finally have a million record cellar."

Roy Clark has donated his elephant to the Portland (Ore.) Zoological Gardens. The Gardens maintain the largest elephant breeding herd in the U.S.A. The question is: Does Roy Clark get his pick of the litter?

Don't query Mel Tillis about his recent Elk hunting trip in Wyoming. The only elk he saw were the two-legged kind at the Cheyenne BPOE lodge.

Programming Country Radio: The Listeners Know Best

By DON CUSIC

■ NASHVILLE—The audience is the major determining factor of what is "country" and what is not, according to spokesmen for several key radio stations surveyed by **Record World**.

Bob Mitchell of KCKC in San Bernardino, California stated that "the audiences tell me" what they liked and didn't like when a record was programmed. He said that he selects records to program by a "process of empathy. I put myself in the place of the average listener when I listen to a record and ask myself, 'would I want to listen to that over and over again?'"

Number one on KCKC for the seventh consecutive week is Billy Swan. Swan's record, "I Can Help," is number one this week in **Record World's** pop chart and number three with a bullet on the country charts.

Ric Libby of KENR in Houston, Texas stated that "extensive research by the station is the determining factor of what is country." KENR surveys jukeboxes, wholesale and retail record sales and listener response when they compile their playlists.

"We are no longer limited by ethnic background with country music, and I think it's great that so many more are listening and playing country music today, and that it (country) includes so much more. The Pointers and Paul McCartney have done country songs—and done them well."

Libby further stated that "we have to play crossovers to keep

our listeners," while discussing the battle of ratings for radio stations in major markets.

The two most recent number one records at KENR were Billy Swan's "I Can Help" and Mel Tillis' "Memory Maker."

Exposure

Ed Salamon of WEEP in Pittsburgh, Penn. noted that "crossover artists—artists such as Olivia Newton-John, John Denver and Billy Swan—have gotten more listeners for country radio, which in turn has allowed greater exposure for traditional country artists such as Ernest Tubb, Merle Haggard and George Jones." He explained that many in the country audience today grew up on pop music and not with country music—in fact, WEEP was the first country station in the Pittsburgh market, going country in 1965.

"Playing crossovers has increased our ratings until now we're number three in the market," explained Salamon noting that he played Donnie and Marie Osmond and Gordon Lightfoot in addition to Denver, Newton-John, Swan and some of the other more accepted crossovers.

Audience Consideration

"If the audience considers it country, then I'll consider it country," Salamon stated, noting that Billy Swan has been number one at their station for the last three consecutive weeks and that Olivia Newton-John remained number one for five weeks.

Don Day of WBAP in Fort Worth, Texas observed that "many people who listen to country radio today don't like the sound of some of the traditional country artists such as Ernest Tubb and Roy Acuff." He stated that WBAP plays a number of bluegrass and traditional country records.

Day also stated that playing crossover artists attracted more listeners, who in turn were exposed to country artists they would not have otherwise heard. He said that they are not playing the Billy Swan record because it was felt to be "too far over the line."

Examples

The two most often cited examples of crossover success in country were the current Billy Swan record and the Olivia Newton-John award as Female Vocalist of the Year for CMA. It seems the question of "are they country?" has already been answered by the record buyers, and listeners and programmers of country radio.

ACE

(Continued from page 151)


sonally and that they feel simply they should be more involved. It is true in the past that possibly they have not shown the interest in CMA that they should show and perhaps a lot of this is the fault of the artist. I think they realize that."

The new organization is seeking to help country artists keep their "identity" and give them a more collective voice, according to chairman Bill Anderson. "An organization of this nature has been discussed for five years among the individual entertainers," he stated, "and we're happy to have finally gotten ACE off the ground to fill the need for a constructive organization that will benefit all country artists as well as country music."

**Connie Smith's
"Baby": Growing By Leaps
and Bounds.**



Connie Smith's new single, "I've Got My Baby On My Mind," is her fastest starting record ever. It's already being played on over 60 major stations and has leaped onto the charts (80* in Billboard). It's well on its way to becoming the biggest success of Connie's career.

**"I've Got My Baby On My Mind,"
by Connie Smith, has taken its first
giant steps. On Columbia Records** 

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CAL SMITH—MCA 40335

IT'S TIME TO PAY THE FIDDLER (Coal Miners, BMI)

LOVE IS THE FOUNDATION (Coal Miners, BMI)

Could very easily be a twin-sided hit. Sad ballad on side one has number one fiddled all over it; flip was biggie for Loretta a little while back, now Cal gives it his special treatment.

MELODY ALLEN—Mercury 73638

ONCE AGAIN I GO TO SLEEP WITH LOVIN' ON MY MIND (Milene, ASCAP)

Her man's gone and she finds sleeping alone gets lonesome. This song will stay on your mind after one listen.

KRIS KRISTOFFERSON AND RITA COOLIDGE—Monument ZS8-8630

RAIN (First Generation, BMI)

Silver-tongued devil and angel duo offers a super smooth Gatlin gunned tune that'll spread sunshine on playlists everywhere.

SUNDAY SHARPE—United Artists UA-XW571-X

MR. SONGWRITER (United Artists/Boyce & Powers, ASCAP)

Songstress pleads to songwriters to teach her to write an everlovin' hit for her man. It's got hit written all over it.

MARILYN SELLARS—Mega MR-1221

HE'S EVERYWHERE (Two Rivers, ASCAP)

The main man is gone but nothing else has left. This record will soon be everywhere—on jukeboxes, playlists and request lines.

JIM MUNDY—ABC 12041

THE BAND (Chappell, ASCAP)

A LITTLE FLAME A-BURNIN' (Chappell, ASCAP)

A wedding band is all this picker wants to play in. Looks like a gold band wrapped around the number one spot.

DOTTIE WEST—RCA PB-10125

LAY BACK LOVER (Tree, BMI)

Lay back folks, and listen to a hit as Miss Dottie spreads some more of her country sunshine over the hit sheets. One spin and it'll take over.

LINDA HARGROVE—Elektra E-45215

I'VE NEVER LOVED ANYONE MORE (Window/Screen Gems, BMI)

Super ballad could put this young lady at the top of the charts in a hurry. You'll never love anything more—a spinner winner.

DAVID FRIZZELL—Capitol 3983

SHE'S LOVED ME AWAY FROM YOU (Blue Book, BMI)

A third party has interjected some progressive lovin' in this ole boy's life—and he's decided to switch allegiances. No regrets here—hitsville.

BILLY LARKIN—Bryan B-1010

LEAVE IT UP TO ME (Blue Moon, ASCAP)

Leave it up to Billy to come up with a hit—and leave it up to the listeners to keep the phone lines lit requesting more of this gem.

FRANK MYERS—Caprice 2005

KEEP ON KEEPIN' ON (Ironsides & Wall to Wall, ASCAP)

Frank keeps on turning out hits and jocks are sure to be keepin' him on their playlists. Bright and up tempo—a programmers delight.

JOHN REEVES—Paula 405

THIS TIME IT'S OVER (Yonah, BMI)

Kin to the velvet voiced legend brings back memories of his famous relative with this smooth ballad. This time another Reeves, another hit.

THE COUNTRY SINGLES CHART

	NOV. 23	NOV. 16		WKS. ON CHART
1	2	2	TROUBLE IN PARADISE LORETTA LYNN—MCA 40283	12
2	3	3	COUNTRY IS TOM T. HALL—Mercury 73617	10
3	6	1	I CAN HELP BILLY SWAN—Monument ZS8-8621	6
4	5	5	BACK HOME AGAIN JOHN DENVER—RCA 10065	8
5	7	7	GET ON MY LOVE TRAIN LaCOSTA—Capitol 3945	10
6	9	9	SHE CALLED ME BABY CHARLIE RICH—RCA PB-10062	7
7	8	8	TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—Dot DOA-17522	10
8	1	1	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA PB-10031	12
9	15	15	CREDIT CARD SONG DICK FELLER—United Artists 535	9
10	11	11	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H 327 12	12

11	16	16	MEMORY MAKER MEL TILLIS—MGM M14744	8
12	12	12	DELTA DIRT LARRY GATLIN—Monument ZS8-8622	11
13	4	4	MISSISSIPPI COTTON PICKIN' DELTA TOWN 13 CHARLEY PRIDE—RCA PB-10030	13
14	21	21	WE'RE OVER JOHNNY RODRIGUEZ—Mercury 73621	6
15	10	10	I SEE THE WANT TO IN YOUR EYES CONWAY TWITTY—MCA 40282	13
16	20	20	SON OF A ROTTEN GAMBLER ANNE MURRAY—Capitol 3955	8
17	19	19	CAN'T YOU FEEL IT DAVID HOUSTON—Epic 8-50009	9
18	18	18	YOU'RE NOT GETTING OLD FREDDY WELLER—Columbia 3-10016	9
19	23	23	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 40304	7
20	24	24	LUCKY ARMS LEFTY FRIZZELL—ABC 12023	7
21	26	26	HE CAN'T FILL MY SHOES JERRY LEE LEWIS—Mercury 73618	5
22	27	27	U.S. OF A. DONNA FARGO—Dot DOA-17523	5
23	33	33	OUT OF HAND GARY STEWART—RCA PB-10061	5
24	13	13	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN—MCA 40280	13
25	34	34	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia 3-10041	4
26	17	17	BONEY FINGERS HOYT AXTON—A&M 1607	13
27	14	14	I OVERLOOKED AN ORCHID MICKEY GILLEY—Playboy 6004	16
28	39	39	THE DOOR GEORGE JONES—Epic 8-50038	4
29	28	28	LONG BLACK VEIL SAMMI SMITH—Mega MR 1214	11
30	49	49	IT'S MIDNIGHT/PROMISED LAND ELVIS PRESLEY—RCA PB-10047	3
31	40	40	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MS-146	4
32	30	30	HE CAN BE MINE JEANNIE SEELY—MCA 40297	9
33	25	25	WOMAN TO WOMAN TAMMY WYNETTE—Epic 5-50008	15
34	22	22	DON'T TELL JOHNNY CARVER—ABC 12017	12
35	36	36	IT AMAZES ME MARY KAY JAMES—AVCO CAV 601	13
36	43	43	GONE NANCY WAYNE—20th Century TC 2124	6
37	38	38	TWO GUN DADDY MARTY ROBBINS—MCA 40296	6
38	47	47	HERE WE GO AGAIN BRIAN SHAW—RCA PB-10071	4
39	54	54	RUBY, BABY BILLY CRASH CRADDOCK—ABC 12036	3
40	55	55	FOR A MINUTE THERE JOHNNY PAYCHECK—Epic 8-50040	3
41	52	52	MY WOMAN'S MAN FREDDIE HART—Capitol 3970	3
42	46	46	LOVE IS HERE WILMA BURGESS—Shannon S821	7
43	48	48	DOWN TO THE END OF THE WINE JACK & MISTY—Epic 8-50023	7
44	56	56	POOR SWEET BABY JEAN SHEPARD—United Artists UA-XW552-X	3
	45	45	MAKE IT FEEL LIKE LOVE BOBBY G. RICE—GRT 009	4
	46	45	DIXIE LILY ROY DRUSKY—Capitol 3942	7
	47	44	YOU GET TO ME EDDIE RABBITT—Elektra 45895	11
	48	53	YOU CAN HAVE HER SAM NEELY—A&M 1612	5
	49	70	KENTUCKY GAMBLER MERLE HAGGARD—Capitol 3974	2
	50	50	SHE KEPT ON TALKIN' MOLLY BEE—Granite G509	5
	51	64	LITTLE GIRL FEELING BARBARA FAIRCHILD—Columbia 3-10047	2
	52	69	ROCK ON BABY BRENDA LEE—MCA 40318	2
	53	71	ANGELS ARE HARD TO FIND HANK WILLIAMS, JR.—MGM 14755	2
	54	59	BABY'S NOT HOME ROY HEAD—Mega MR-1219	4
	55	63	IT'S ME AGAIN, MARGARET PAUL CRAFT—Truth TRA-3205	5
	56	72	SUSAN WHEN SHE TRIED STATLER BROTHERS—Mercury 73625	2
	57	—	I'VE GOT MY BABY ON MY MIND CONNIE SMITH—Columbia 3-10051	1
	58	66	FORBIDDEN ANGEL MEL STREET—GRT 012	3
	59	57	BABY'S GONE BOBBY WRIGHT—ABC 12028	8
	60	60	A HABIT I CAN'T BREAK NICK NIXON—Mercury 73506	4
	61	68	CAN I KEEP HIM, DADDY, PLEASE RED SOVINE—Chart 5230	3
	62	65	IF YOU WANT THE RAINBOW MELBA MONTGOMERY—Elektra 45211	3
	63	62	NOT TONIGHT LITTLE DAVID WILKINS—MCA 40199	6
	64	—	THERE'S A SONG ON THE JUKEBOX DAVID WILLS—Epic 8-50036	1
	65	73	YOU DON'T HAVE TO GO HOME NAT STUCKEY—RCA PB-10090	2
	66	75	ORANGE BLOSSOM SPECIAL JOHNNY DARRELL—Capricorn 0207	2
	67	—	I WONDER WHOSE BABY JERRY WALLACE—MCA 40321	1
	68	—	WRONG ROAD AGAIN CRYSTAL GAYLE—United Artists UA-XW555-X	1
	69	—	SINGIN' IN THE KITCHEN BOBBY BARE & THE FAMILY—RCA PB-10096	1
	70	—	SOMEONE CARES FOR YOU RED STEAGALL—Capitol 3965	1
	71	—	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOA-17527	1
	72	74	I SEE LOVE BOBBY LEWIS—GRT 008	2
	73	—	AIN'T IT ALL WORTH LIVING FOR MACK WHITE—Playboy 6016	1
	74	—	I MAY NOT BE LOVING YOU PATTI PAGE—Avco CAV-603	1
	75	—	ANGEL IN AN APRON DURWOOD HADDOCK—Caprice CA 2004	1

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THE COUNTRY ALBUM CHART

NOVEMBER 23, 1974

NOV. 23	NOV. 16	WKS. ON CHART
1	1 ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	24
2	2 BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	17
3	4 THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	7
4	7 HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	8
5	5 LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	9
6	6 THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	9
7	3 STOP AND SMELL THE ROSES M&C DAVIS—Columbia KC 32582	13
8	8 COUNTRY IS TOM T. HALL—Mercury SRM-1-1009	12
9	10 NASHVILLE HIT MAN CHARLIE MCCOY—Monument 32922	8
10	13 IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	6
11	9 PORTER AND DOLLY RCA APL 1-0646	13
12	11 I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	13
13	15 IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	25
14	20 SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM-1-1012	6
15	16 A MI ESPOSA CON AMOR SONNY JAMES—Columbia KC 33056	7
16	19 SINGIN' IN THE KITCHEN BOBBY BARE & FAMILY—RCA APL1-0700	7
17	17 COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	21
18	18 ANNE MURRAY COUNTRY CAPITAL ST 11324	12
19	14 GRAND TOUR GEORGE JONES—Epic KE 33083	13
20	12 I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC GA-10005	12
21	21 ELVIS—LIVE ON STAGE IN MEMPHIS RCA CPL1-0606	18
22	25 LORETTA LYNN'S GREATEST HITS, VOL. 2 MCA 120	25
23	22 COUNTRY BUMPKIN CAL SMITH—MCA 424	25
24	23 BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	23
25	29 LIVING PROOF HANK WILLIAMS JR.—MGM M3G-4971	5
26	27 ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-602	17
27	28 RAIN RAINBOW LARRY GATLIN—Monument K 23069	7
28	30 HIGHWAY HEADIN' SOUTH PORTER WAGONER—RCA APL1-0713	6
29	34 CLASSIC CLARK ROY CLARK—ABC/Dot DOSD 2010	5
30	35 DON WILLIAMS, VOL. III ABC/Dot DOSD-2004	4
31	36 TAKE ME HOME TO SOMEWHERE JOE STAMPLEY—ABC/Dot DOSD -2006	3
32	33 LIFE MACHINE HOYT AXTON—A&M SP 3604	4
33	40 MISS DONNA FARGO ABC/Dot DOSD -2002	2
34	31 IT COULD HAVE BEEN ME SAMI JO—MGM S3G-703	4
35	24 STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia KC 33058	8
36	26 RAY STEVENS' GREATEST HITS Barnaby BR 5004	8
37	32 I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	5
38	55 FAMILY AND FRIENDS ROY CLARK—ABC/Dot DOSD-2005	2
39	41 VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	36
40	44 ANOTHER GOODBYE SONG REX ALLEN, JR.—Warner Bros. BS 2821	3
41	46 MOVIN' ON HANK THOMPSON—ABC/Dot DOSD-2003	4
42	50 DIANA TRASK'S GREATEST HITS ABC/Dot DOSD-2007	3
43	45 PLEASE DON'T TELL JOHNNY CARVER—ABC ABCD-843	4
44	37 PURE LOVE RONNIE MILSAP—RCA APL 1-0500	30
45	58 LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	2
46	53 IT'LL COME BACK RED SOVINE—Chart CH 5-2056	3
47	49 10TH ANNIVERSARY ALBUM BOBBY GOLDSBORO—UA LA 311-H2	3
48	48 SINGING SUSAN RAYE Capital ST 11333	5
49	60 THE JUNKIE AND THE JUICEHEAD MINUS ME JOHNNY CASH—Columbia KC 33086	2
50	39 OLIVIA NEWTON-JOHN—MCA 389	45
51	— PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	1
52	47 LITTLE DAVID WILKINS MCA 445	6
53	42 NO WORD ON ME DICK FELLER—Asylum CM-1	25
54	— SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	1
55	52 BEST OF CHARLIE RICH EPIC KE 31933	27
56	66 SAMMI'S GREATEST HITS SAMMI SMITH—Mega MLPS-604	2
57	38 I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists UA307-R	10
58	62 SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument P 32914	26
59	43 THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia KC 32959	8
60	51 RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	23
61	— MEL TILLIS' GREATEST HITS MGM M3G-4970	1
62	54 FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	25
63	— BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	1
64	57 I NEVER KNEW CONNIE SMITH—Columbia KC 33055	8
65	59 STARS AND STRIPES FOREVER NITTY GRITTY DIRTY BAND—United Artists LA184-J2	11
66	56 FINER THINGS IN LIFE RED STEAGALL—Capitol ST 11321	7
67	61 PICKIN' UP RED, WHITE & BLUE (GRASS)—GRC GA-10033	10
68	65 JOHNNY PAYCHECK'S GREATEST HITS EPIC KE 31933	12
69	63 IN MY LITTLE CORNER OF THE WORD MARIE OSMOND—MGM M3G-4944	20
70	64 COUNTRY HAM JERRY CLOWER—MCA 417	19
71	69 GOOD AND COUNTRY MARTY ROBBINS—MCA 421	20
72	67 JIM STAFFORD MGM SE 4947	34
73	71 COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	28
74	70 THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	43
75	72 BOOGITY, BOOGITY RAY STEVENS—Barnaby BR 6003	23

COUNTRY SINGLES PUBLISHERS LIST

AIN'T IT ALL WORTH LIVING FOR M. White & D. Powell (Milene, ASCAP)	73	KENTUCKY GAMBLER Ken Nelson & Fuzzy Owen (Owepar, BMI)	49
ANGEL IN AN APRON Bob Milsap (Acoustic, BMI)	75	LIKE OLD TIMES AGAIN L. Gordon & L. Muhoberac (Keca, ASCAP)	31
ANGELS ARE HARD TO FIND Jim Vienneau (Hank Williams, Jr., BMI)	53	LITTLE GIRL FEELING Jerry Crutchfield (Duchess, BMI)	51
A HABIT I CAN'T BREAK Glen Keener (Longstreet/Acoustic, BMI)	59	LONG BLACK VEIL Jim Malloy (Cedarwood, BMI)	29
BABY'S GONE Don Gant (Acuff-Rose, BMI)	60	LOVE IS HERE Bud Logan (Ma-Ree/Porter & Jones, ASCAP)	42
BABY'S NOT HOME Roy Head (Acuff-Rose, BMI)	54	LOVE IS LIKE A BUTTERFLY Bob Ferguson (Owepar, BMI)	8
BACK HOME AGAIN Okun & O'Connor (Cherry Lane, ASCAP)	4	LUCKY ARMS Don Gant (Acuff-Rose, BMI)	20
BONEY FINGERS McDougall & Axton (Lady Jane/Irving, BMI)	26	MAKE IT FEEL LIKE LOVE AGAIN Dick Heard (Blue Moon/Andromeda, ASCAP)	45
BRING BACK YOUR LOVE TO ME Wesley Rose (Acuff-Rose, BMI)	10	MEMORY MAKER Jim Vienneau (Cedarwood, BMI)	11
CAN I KEEP HIM, DADDY, PLEASE Larry Morton & D. L. Worden (16th Ave., BMI)	61	MISSISSIPPI COTTON PICKIN' DELTA TOWN Jerry Bradley (Hall-Clement, BMI)	13
CAN'T YOU FEEL IT Norro Wilson (Algee/Al Gallico, BMI)	17	MY WOMAN'S MAN George Richey (Al Gallico/Ben Peters, BMI)	41
COUNTRY IS Jerry Kennedy (Hallnote, BMI)	2	NOT TONIGHT Owen Bradley (Forest Hills/Battleground, BMI)	63
CREDIT CARD SONG Larry Butler (House of Cash, BMI)	9	OUT OF HAND Roy Dea (Almo, ASCAP)	23
DELTA DIRT Fred Foster (First Generation, BMI)	12	ORANGE BLOSSOM SPECIAL (MCA, ASCAP)	66
DIXIE LILY Audie Ashworth (Big Pig, ASCAP)	46	POOR SWEET BABY Larry Butler (Stallion, BMI)	44
DON'T TELL Ron Chancey (Levine & Brown, BMI)	34	ROCK ON BABY Owen Bradley (Chappell, ASCAP)	52
DOWN TO THE END OF THE WINE Jack & Misty (Birdwalk, BMI)	43	RUBY, BABY Ron Chancey (Hill & Range/Quintel/Freddy Bienstock, BMI)	39
EVERYTIME I TURN THE RADIO ON Owen Bradley (Stallion, BMI)	19	SHE CALLED ME BABY Chet Atkins (Central, BMI)	6
FOR A MINUTE THERE Billy Sherrill (Hall-Clement, BMI)	40	SHE KEPT ON TALKIN' Cliffie Stone (Welback, ASCAP)	50
FORBIDDEN ANGEL Jim Prater (Heavy, BMI/Parter, ASCAP)	58	SINGIN' IN THE KITCHEN Bobby Bare (Evil Eye, BMI)	69
GET ON MY LOVE TRAIN Norro Wilson (Al Gallico/Algee, BMI)	5	SOMEONE CARES FOR YOU Glenn Sutton (Palo Duro/Cowboy, BMI)	70
GONE Eddie Martinez (New York Times/Dunbar, BMI)	36	SON OF A ROTTEN GAMBLER Brian Ahern (Blackwood/Black Road, BMI)	16
HE CAN'T BE MINE Walter Haynes (Tree, BMI)	32	SUSAN WHEN SHE TRIED Jerry Kennedy (American Cowboy, BMI)	56
HE CAN'T FILL MY SHOES Stan Kesler (Window, BMI)	21	TAKE ME HOME TO SOMEWHERE Jim Fogelsong (Al Gallico/Algee, BMI)	7
HERE WE GO AGAIN Ray Pennington (Reaction/Unari, BMI)	38	THAT'S THE WAY LOVE SHOULD BE Jim Fogelsong (Famous, ASCAP)	71
I CAN HELP Young & Swan (Combine, BMI)	3	THE DOOR Billy Sherrill (Algee, BMI)	28
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	24	THERE'S A SONG ON THE JUKEBOX Charlie Rich (Algee, BMI)	64
I MAY NOT BE LOVING YOU Richey & Wilson (Al Gallico/Algee, BMI)	74	TROUBLE IN PARADISE Owen Bradley (House of Gold, BMI)	1
I OVERLOOKED AN ORCHID Eddie Kilroy (Peer Intl., BMI)	27	TWO GUN DADDY Marty Robbins (Mariposa, BMI)	37
I SEE LOVE (Golden Horn/Starsong, ASCAP)	72	U.S. OF A. Stan Silver (Prima Donna, BMI)	22
I SEE THE WANT TO IN YOUR EYES Owen Bradley (Rose Bridge, BMI)	15	WHAT A MAN MY MAN IS Glenn Sutton (Rodeo Cowboys, BMI)	25
I WONDER WHOSE BABY Joe Johnson (4-Star, BMI)	67	WE'RE OVER Jerry Kennedy (Screen Gems-Columbia/Summerhill, BMI)	14
IT AMAZES ME Allen Reynolds (Jack, BMI)	35	WOMAN TO WOMAN Billy Sherrill (Algee, BMI)	33
IT'S ME AGAIN, MARGARET Ray Baker (Acuff-Rose, BMI)	55	WRONG ROAD AGAIN Allen Reynolds (Jack, BMI)	68
IT'S MIDNIGHT/PROMISED LAND Felton Jarvis (Imagination, ASCAP; Geronimo, BMI) (Arc, BMI)	30	YOU CAN HAVE HER Janssen & Hart (Harvard/Big Billy, BMI)	48
I'VE GOT MY BABY ON MY MIND Billy Sherrill (Acuff-Rose, BMI)	57	YOU DON'T HAVE TO GO HOME Jerry Bradley (Monkhouse, BMI)	65
		YOU GET TO ME David Malloy (Briarpatch, BMI)	47
		YOU'RE NOT GETTING OLD Billy Sherrill (Roadmaster, BMI)	18

Country Radio (Continued from page 18)

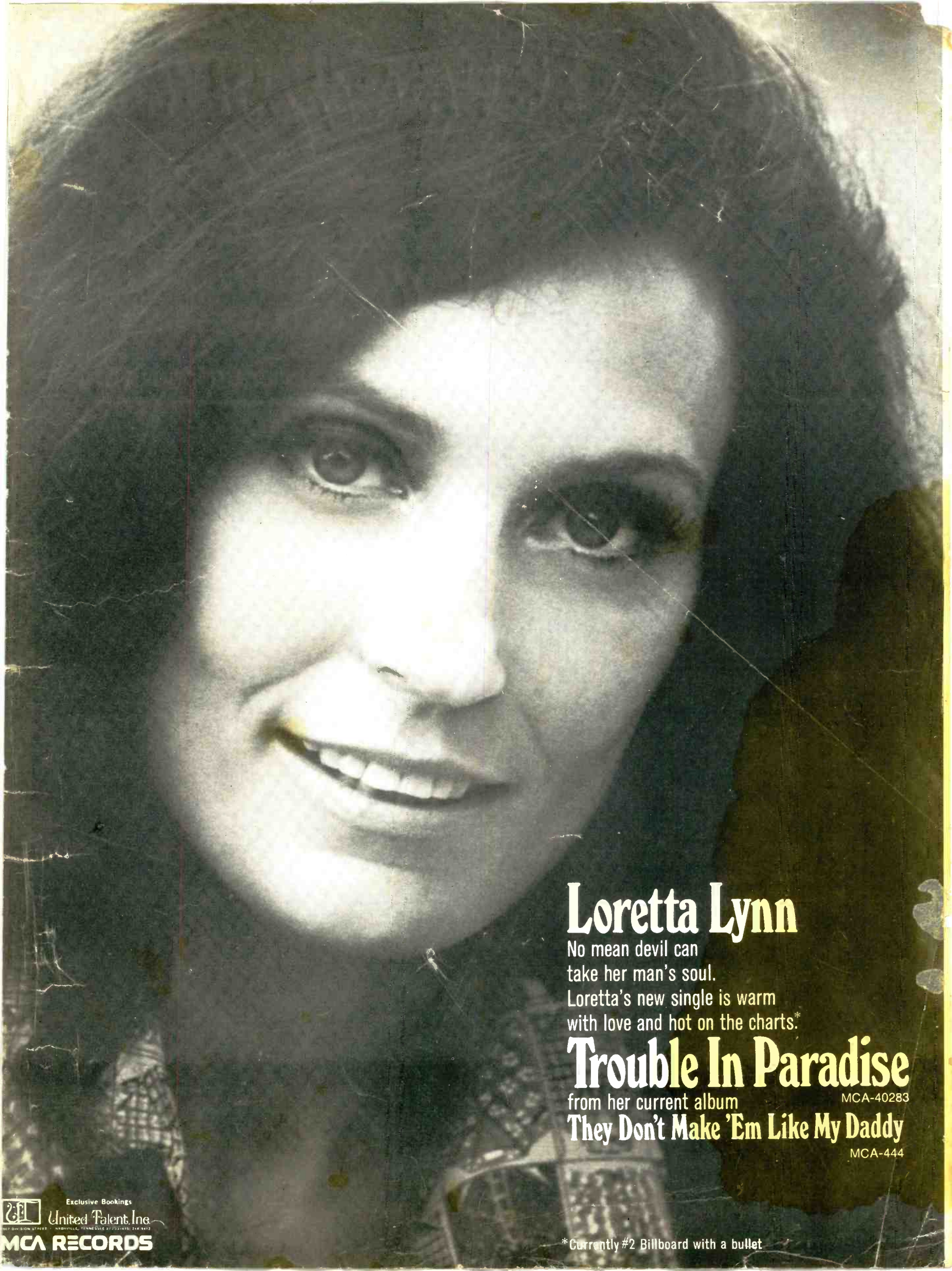
WAXU, 10,000 watt top gun country radio in Lexington, with 200,000 card carrying members in the top gun club, writes how difficult it is to get interviews with country artists when they are in the area. The line up at WAXU is Mike Troy PD and AM man; Big Vern Thacker; Chuck Ham; Mark Holiday and Dave Williams.

Opening for a deejay with production experience at WWPG AM/FM in Sanford, North Carolina. Contact R. K. Fiendel . . . KPIK in Colorado Springs solves that summer vacation relief problem with a 15 minute program aired nightly at 7:00, featuring students from area schools. The purpose is to select a young radio personality. The winner of the series of programs gets a part-time job at the station during the summer months.

Wayne Edwards of WMQM in Memphis, Tenn. did an air strip and auctioned off his clothes. He finished the show wearing only his athletes foot and raised \$400 for St. Jude Children's Hospital. Those fans who rushed to the studio to catch a glimpse found he had taken an extra pair of pants with him.

CFAC Radio in Calgary, Alberta, got into the October Country Music Month by giving away an album an hour 24 hours a day for the entire month. PD Jim Kunkel expresses appreciation for the cooperation of the labels in providing product.

The U. S. Navy, long involved in recruitment activities were much in evidence at the recent convention. They were busily asking the country radio people themselves what they needed and could use.



Loretta Lynn

No mean devil can
take her man's soul.

Loretta's new single is warm
with love and hot on the charts.*

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*Currently #2 Billboard with a bullet

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b/w
ONE DAY AT A TIME

MCA-40344

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The Elton John Band

featuring the reggae guitars of
Doctor Winston O'Boogie

PRODUCED BY GUS DUDGEON

MCA RECORDS



Photograph by Terry O'Neill
Design by David Larkham & Friends

This single is NOT available on any Elton John album.