

RECORD WORLD

Who In The World:

Alice Cooper

HITS OF THE WEEK

SINGLES

CARPENTERS, "ONLY YESTERDAY" (prod. by Richard Carpenter w. Karen Carpenter) (Almo/Sweet Harmony/Hammer & Nails, ASCAP). First Carpenters original of '75 shows how the top pop twosome maintains and expands its grip on the contemporary scene. Nostalgia of a different stamp than "Please Mr. Postman" with a special delivery! A&M 1677.



AWB, "CUT THE CAKE" (prd. by Arif Mardin) (Average/Cotillion, BMI). Currently putting the icing on their second album for the label, Gaelic soulsters slice up a preview of their funk-fattening creation. Cutting across the line between r&b and pop is easy as pie for 'em. Shortened name is official; so is their hit status. Atlantic 3261.



GRAND FUNK, "BAD TIME" (prod. by Jimmy Ienner) (Cram Renraff, BMI). Sound departure for the band as they place their force atop a song that could well have come over on the first English invasion. Mark Farner original should further spur sales on the "Beware" album and rack up another top 40 good time for the band. Capitol 4046.



LOGGINS & MESSINA, "GROWIN' " (prod. by Jim Messina) (Savona/Sugartree, BMI; Gnosso, ASCAP). Even if you can't see Spring outside your door yet, Ken & Jim are determined to have it outside your speakers. The seeds of their biggest single since "Your Mama Don't Dance" are already sproutin' up hit greenery. Columbia 3-10118.



SLEEPERS

LOVE UNLIMITED, "SHARE A LITTLE LOVE IN YOUR HEART" (prod. by Barry White) (Sa-Vette / January, BMI). Having gone all the way r&b bringing the doo-wop back into soul with "I Belong to You," Gloeaeon and her gals follow that lead to heighten their pop acceptance. Three she's conquer all as they offer sounds for both markets. 20th Century 2183.



NEW BIRTH, "GRANDDADDY" (prod. by New Birth) (Birthday, BMI). First product from the multi-golden group under new label and self-production deal. Funky grandpa's fun-lovin' philosophy makes a lot of right-on right-now sense the way this electrifying ensemble energetically sends it all out. Readily relatable, soul and pop! Buddah 464.



MELISSA MANCHESTER, "MIDNIGHT BLUE" (prod. by Vini Poncia/Richard Perry) (New York Times/Roumanian Pickleworks, BMI). Strongest ballad Melissa and Carole Sager have yet written, together or apart. Universally solid production brings out the "one more time" hook on this song of reconciliation in quite literal fashion! Arista 0116.



RICHARD TORRANCE & EUREKA, "DON'T LET ME DOWN AGAIN" (prod. by Manx Prod.) (Donna Marta/Pogo Logo/Buckingham Nix, ASCAP). With their "Belle of the Ball" album twirling up the charts, group accelerates the impetus behind their exploding career with a super single. Amalgam of country and southern rock holds up well. Shelter 40374 (MCA).



ALBUMS

SOUNDTRACK, "FUNNY LADY." The "Girl" has grown into a "Lady," sacrificing none of the original sparkle that originally endeared Ms. Streisand to the film-going public. Sure to follow in its predecessor's footsteps, expect this nugget-laden soundtrack to make big waves on chartdom's shores. Billy Rose classics dominate, making Brice twice as nice! Arista AL 9004 (7.98).



AMERICA, "HEARTS." Harmonious trio balances ballads and uptempo selections, all of which sport intricate backing through George Martin production and arrangements. Highlighting the former category are "Midnight" and "Bell Tree," while "Half A Man" tops the latter and "Woman Tonight" beats a reggae rhythm. You've gotta have it! Warner Bros. BS 2852 (6.98).



LYNYRD SKYNYRD, "NUTHIN' FANCY." Sure to follow in the gold-paved footsteps of their first two sets, this latest LS disc shows the blues-tinged septet at their rockin' best. Ronnie Van Zant's vocals are viscerally gritty, complementing the band's boogie beat. Single possibilities include "Saturday Night Special," "Railroad Song" and "Whiskey Rock-A-Roller." MCA 2137 (6.98).



KANSAS, "SONG FOR AMERICA." On their second label outing the cohesively electric sextet swirls classically-oriented rock sounds in an aesthetically pleasing style. The title track is a lengthy suite worthy of FM notice; "Down the Road" boasts violin virtuosity; and "Lonely Street" packs a strong blues wallop. Solid Sunflower State rock! Kirshner PZ 33385 (Columbia) (6.98).



O N L Y Y E S T E R D A Y

(AM 1677)

CARPENTERS



A new single

Written by

RICHARD CARPENTER & JOHN BETTIS

who also gave you

“GOODBYE TO LOVE”

“TOP OF THE WORLD”

“YESTERDAY ONCE MORE”

Produced by

RICHARD CARPENTER

Associate Producer

KAREN CARPENTER

From the forthcoming album, “Horizon.”

(SP 4519)

ON A&M RECORDS

RECORD WORLD

Viewlex To Concentrate On Music; Galef Leads Turnaround Effort

■ NEW YORK—Andrew G. Galef, newly named president of Viewlex, Inc. and Art Kass, president of Buddah Records, held a press conference on March 20 to discuss the financial situation of Viewlex, the relationship of that situation to Buddah Records, and plans for the future.

Galef summed up Viewlex's drop in volume and increased losses for the quarter and nine months ended February 28 with the statement: "Viewlex' new management made a calculated decision to take a bigger bath than anticipated, primarily to scrub all diversionary efforts and clean up its balance sheet before marrying the music industry."

Galef, a consultant specializing in turn-around situations who had been advising the company for two years, but only took over its reins as chief executive last month, predicted "the worst is over; Viewlex will be operating profitably and accelerating its growth almost immediately."

Last Thursday (13) Viewlex was de-listed from the American Stock Exchange since they couldn't immediately meet the technical requirements; the stock at the time of de-listing was at three-quarters of a dollar. Galef stated, "The only difference is now we're over the counter. I've received almost no shareholder calls."

Galef stressed that the Viewlex' financial situation will not impede Buddah Records' progress; that Buddah itself is financially secure, having been quite profitable over

MCA Records Reports Biggest Year Ever

■ LOS ANGELES—MCA Records, Inc. has completed its most successful financial year, it has been announced by MCA, Inc. Among the most dramatic increases reported for the fiscal year 1974 for MCA Records, Inc. were: The corporation reported the highest annual operating income for records and music publishing divisions in their history with an increase of \$20 million from \$18,234,000 in 1973 to \$38,953,000 in 1974. This figure represents a 113.6 percent rise from 1973.

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the last two years and representing a little over 50 percent of Viewlex' profits; and in fact, that he expects Buddah profits to double over this year. Also planned is expansion of Viewlex' record and tape duplicating facilities on both coasts, as well as expanded relationships with motion picture companies. Investments have already been made in the Sonic plant on Long Island with seven new presses ordered and another seven to be ordered as soon as the first ones arrive. Singles will now be able to be pressed in the East. Offices have started consolidating, and Viewlex

(Continued on page 49)

K&K Forms Label; Pacts With London

■ NEW YORK — Jerry Kasenetz and Jeff Katz have formed their own label, Magna Glide, to be distributed through London Records, announced Walt Maguire, vice president of a&r for London.

(Continued on page 41)

Philips & MCA Show Videodisc System

■ NEW YORK—Philips and MCA will begin market introduction of their optical videodisc system in the Fall of 1976, it was announced at a demonstration held at the Hotel Pierre here. The system, consisting of a pre-recorded videodisc and a videodisc player that attaches to any standard home television receiver, relays full color or black-and-white pictures and sound (stereo, when hooked up to appropriate audio equipment) to the viewer's own TV screen. Pre-recorded videodisc albums will sell at prices ranging from \$2 to \$10, and the videodisc player will sell for around \$500.

Marketing plans were disclosed at the press briefing held jointly by Philips and MCA. The press session was the first of a series of demonstrations being sponsored by the two organizations which have joined forces to develop and market the optical videodisc system.

Co-hosting the week-long series of videodisc system demonstrations were Robert T. Cavanagh, vice president of

Steinberg Stresses Health of Industry

By ELIOT SEKULER

■ LOS ANGELES—In an exclusive Record World interview, Phonogram president Irwin Steinberg discounted widespread industry preoccupation with such issues as radio's shortened playlists, returns, the narrow demographics of record sales and other cries of concern arising from the transformation of the recording into a mass-marketed commodity during the past 25 years. Steinberg's comments were prompted by discussions at the annual NARM convention held here recently. Employing the successful experience of Phonogram as a point of reference, Steinberg expressed confidence in the health of the industry and in the prospects for its future development.

'No Problem'

In Steinberg's view, many of the problems that were raised on panels and in speeches during the convention were identical to the topics of discussion at the first NARM conclave that took place 17 years ago. "Most of the panels at NARM were concerned with problems to which there are



Irwin Steinberg

no conclusions," Steinberg maintained. "My opinion is that when you raise a problem to which there is no conclusion, there really is no problem to begin with."

Citing Mercury's success with singles during the past few years, Steinberg asserted that concern with radio's tight playlists is largely unfounded. "We like the way that radio is presently structured," he said. "The tight playlist is a reality; it exists because it's an economic necessity to the stations that use it. Its advantage to the record industry is that when you do have a record that's accepted on a national basis, the opportunity for repetition of play and the subsequent amassment of sales is much greater than that that had existed before the tight playlist came to be."

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Press Conference Launches 'Tommy'

By ROBERT ADELS

■ NEW YORK — News of official RIAA gold certification for the "Tommy" soundtrack came dramatically during the first few minutes of a star-studded press conference at the Essex House here (18), part of a week-long promotion and publicity blitz behind the Columbia Pictures film and Polydor two-record set of the Who-originated rock opera. Some 200 international print, radio and TV representatives attended, firing questions at the panel which included co-producer Robert Stigwood and cast members Ann-Margret, Elton John, Tina Turner, Keith Moon, Peter Townshend and John Entwistle.

(Continued on page 6)

North American Philips Corporation, one of the N.V. Philips group of companies, and John W. Findlater, vice president of MCA Inc., and president of its subsidiary, MCA Disco-Vision, Inc.

Development

N.V. Philips of the Netherlands and MCA entered into a long-term agreement in the Fall of 1974 for the development, manufacture and worldwide marketing of an optical videodisc system. At the time, each organization had an advanced optical disc system in active development. The Philips and MCA system was designed to combine the technology and strengths of both entities.

North American Philips Corporation and its subsidiary, the Magnavox Company, will be the operational entities in the United States for N.V. Philips. Magnavox will have responsibility for videodisc player production and marketing.

MCA Disco-Vision, Inc. will manufacture, market and distribute.

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Motown Reports Strong Sales Week

■ LOS ANGELES — Tom Noonan, acting vice president of marketing at Motown Records, has announced that "Motown Records has registered the largest sales week of the past six months for the week ending March 14. In that one five day sales week, Motown racked up sales to its distributors in excess of one million dollars."

According to Noonan the highlight of the week was the Temptations' album, "A Song For You." The album sold more than 100,000 units and is now over 400,000 units sold in seven weeks, according to the label. Other album sales contributors were "Caught In The Act," the Commodores; "Cosmic Truth," the Undisputed Truth; "The Dynamic Superiors," the Dynamic Superiors; "Forever Michael," Michael Jackson; "Mark Of The Beast," Willie Hutch; "Don't Cha Love It," the Miracles; "For You," Ed-

(Continued on page 52)

Shouse To Receive RIAA Cultural Award

■ NEW YORK—Catherine Filene Shouse will receive the Recording Industry Association of America's seventh annual Cultural Award at a dinner April 9 at the Washington Hilton, Washington, D.C.

Mrs. Shouse will be cited for her donation to the U.S. government of the Wolf Trap Farm in Vienna, Virginia, and her contribution of an amphitheater, the Filene Center, which led to the establishment of the first and only national park dedicated to the performing arts. She will also be recognized as being the first to sponsor concerts in Washington's

(Continued on page 52)

Million Dollar Month Reported by GRC

■ ATLANTA — Michael Thevis, president, General Recording Corporation, has announced GRC's first million dollar month.

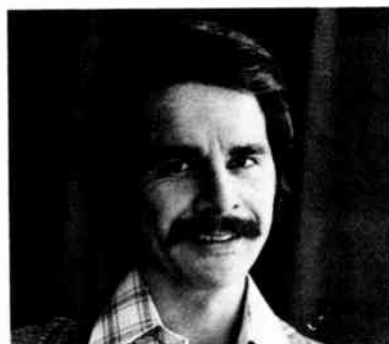
Oscar Fields, vice president, marketing, attributed the fact to GRC's charted singles by Sammy Johns ("Chevy Van"), Loleatta Holloway ("Cry To Me"), and two by Moe Bandy ("It Was Always So Easy . . ." and "Don't Anymore Make Love at Home Anymore"), plus a new single by Jimmy Lewis ("Help Me Understand You").

Albums contributing to the success include those by Sammy Johns ("Sammy Johns"), Jimmy Lewis ("Totally Involved"), and two each by Red, White and Bluegrass ("Pickin' Up" and "Red, White and Bluegrass") and Moe Bandy ("I Just Started Hatin' Creatin' Songs Today" and "It Was Always So Easy . . .").

UA Inaugurates Product Mgr. Post

■ LOS ANGELES — Sal Licata, vice president, sales, United Artists Records, has announced the appointment of Bill Roberts and Greg Lewerke to the newly-created post of product manager.

In making the announcement, Licata noted that "the institution of the product manager system at United Artists represents a major step for the company, for in order to begin and execute unified campaigns, any company must be guided by people familiar with the product from its inception. Bill and Greg will be working with all departments in



Bill Roberts

the areas of a&r, packaging, promotion, sales, advertising, creative services and merchandising. They will also act as liaison between the artist and the label. Thus, their job consists of total involvement with the artist and product and a more cohesive and productive company-wide effort will result."

Roberts was most recently director of album product promotion at United Artists, and Lewerke was manager, international a&r, for UA. Roberts and Lewerke will be headquartered in Los Angeles and report directly to Licata.



Greg Lewerke

Albert Denver Dies

■ NEW YORK—Albert S. Denver, a music industry veteran, died on March 16. Denver served for 30 years as president of Music and Amusement Association Inc., formerly Music Operators of New York, Inc. Funeral services were held at Westminster Chapel in Brooklyn.

He is survived by his wife, Francis; a daughter, Shirley; two grandchildren; and one great grandchild.

Bennett Label Bows



Seen from left during a party held last week at The Friars Club to introduce the new Tony Bennett "Life Is Beautiful" lp and Tobill Record label are Bob Austin, publisher of Record World, Bennett, and William D. Hassett, Jr., president of Tobill Records.

Musso Exits MCA

■ LOS ANGELES—Johnny Musso has tendered his resignation as vice president of artists and repertoire for MCA Records, Inc., effective immediately.

Musso's immediate plans involve independent production and executive production for various artists.

Polydor Intl. Acts To Acquire H&R Pub.

■ NEW YORK — Chappell Music could well become U.S. administrator for the Hill & Range publishing interests, currently owned by Jean and Julian Aberbach, under the terms of an impending global acquisition of the bulk of the catalogue by Polydor International, Chappell's parent company.

However, Jean Aberbach told Record World that "nothing need be confirmed nor denied" by him since no news has as yet come from anyone at Hill & Range. Currently circulating "details" of the pact are "wrong," he said because no one knows what form the deal will take at this time.

Motown Pacts Mogull

■ LOS ANGELES — Motown Record Corp. and Arthur Mogull, Inc. have entered into a production agreement, announced Herb Belkin, Motown's vice president of creative operations, and Artie Mogull, president of Mogull, Inc.

Under the terms of the agreement, Mogull will develop and/or produce several new acts for Motown that will encompass the expanding spectrum of the Motown musical base.

Three acts have been set via the production pact as of this date. The first product to be released is the debut single, "All I Wanna Do," of female singer-songwriter Su Shifrin.



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THE BLOCKBUSTER ALBUM
OF THE YEAR!

BARBRA
STREISAND

Funny Lady



ON **ARISTA RECORDS** THE NEW
RECORD COMPANY

HOW LUCKY CAN YOU GET!

'Tommy' Press Conference (Continued from page 3)

Allan Carr, agent and special promotional consultant for "Tommy" introduced the panel members to the press and served as moderator of the hour-long question-and-answer session.

Who lead guitarist and composer Townshend summed up the significance of the film, on both a personal and general level: "This is clearly a landmark in The Who's career as well as being the first music/rock film, not another 'musical' in the traditional sense . . . 'Tommy' is the most precious commodity The Who has ever produced and it probably will always be so . . . It took five years to negotiate the film rights because (producer/director) Ken Russell's schedule was so busy . . . That's why we waited."

"Tommy" film producer and entertainment impresario Robert Stigwood called the film "an exciting, rather than shocking" event, responding to a question about its PG rating. He also explained why he offered the soundtrack rights to Polydor (rather than hold them for his own RSO label) as having to do with "Polydor's major investment in the project."

Noting that "most casts never see each other after they've individually shot their scenes," Allan Carr moderated the conference in such a way as to promote conversation among the panelists. Between the ensuing inter-cast exchanges and the formal press queries, several interrelated statements and observations were made public:

Townshend: "No, 'Monterey Pop' and 'Woodstock' were not rock films . . . We've always wanted to make the first, and maybe that is just impossible to do. What 'Tommy' does as a film is to visually capture the mood of the music . . . I used synthesizer for orchestral effects because I don't know how to write for orchestra, but it also served well for explosions and the like . . . Ken Russell's direction gives it all

Denver Tour Set

■ NEW YORK—The 1975 Spring tour of John Denver (dubbed "Celebrate" by Denver himself) will commence on April 1 in Mobile, Alabama and cover 29 cities, with more cities expected to be added at a later date. Due to the demand for seats, Denver has had to add five additional performances in Norfolk, Va., Washington, D.C., Detroit, Mich. (two shows), and Cleveland, Ohio.

The "Celebrate" tour marks the first time that Denver will be performing almost all one-nighters. Traveling with Denver will be a full accompaniment of musicians as well as a full orchestra.

a high saturation of content that whizzes by, making it probable that young people will want to see it many times . . . What will 'Tommy' do to The Who's audience? We really don't know."

Ann-Margret: "I was a child when I made 'Bye-Bye Birdie.' There's no connection between the two, except both were Columbia Pictures films. I discovered that all my stepchildren had all the 'Tommy' lines and lyrics memorized long before I knew I was going to be in the film."

Tina Turner: "This being my first role, it meant a lot to me . . . But, although it's hard to explain, I was just embarrassed watching myself; I just looked too big on the screen, and I wasn't expecting it."

Stigwood: "Ken Russell did such a stupendous job because in addition to having the ability to storyboard certain sequences, he also knows how and when to work off the cuff . . . The only reason Ken—and Roger Daltrey

RCA Names Somerfeld Manager, Popular A&R

■ NEW YORK—Bruce Somerfeld has been named manager, popular a&r, RCA Records. The announcement was made by Mike Berniker, director, popular a&r, to whom he will report.



Bruce Somerfeld

In July of 1974, Somerfeld was named producer, a&r. In this capacity, Somerfeld produced albums by White Chocolate, David Werner, Don Imus and Nina Simone. He also produced singles by Rob Hegel and Michael Howard.

Previous to that, in May of 1973, Somerfeld was appointed manager, talent and production, a&r. In this position he acted as a company liaison with artists and managers and was also responsible for listening to tapes of new acts. Before that, in September of 1971, he was named coordinator, a&r, contemporary music.

Somerfeld joined RCA Records in July of 1970 as recording facilities coordinator.

—couldn't be here is that they are now working together on a film about the life of Liszt."

Elton John: "I was apprehensive about doing my first film, but I had one of the easiest sequences in it, playing in front of a live audience."

Keith Moon: "My future film plans? . . . To work with Sam Peckinpah in India on 'Gunga Din '75'."

Allan Carr: "We don't feel we're actually 'initiating' the excitement about the film—it's already there; we're doing just what the project warrants."

Stigwood also announced that his next film venture would be based on the current London production of "John, Paul, George, Ringo and Burt"—a play about the Beatles and a mythical fifth member of the supergroup.

Townshend alluded to the fact that The Who will probably be doing future concert presentations of the work as a result of the film but also stated his own lack of interest in becoming a film director/producer.

In an unassuming and gentle way, it was Townshend who monopolized the one-hour session, explaining how the musical tracks were completed before the film began shooting and then were edited or elongated later (the latter through "looping") to tie in with Russell's finished product.

A number of questions from the film-oriented press contingent sought out specific reasons why Townshend was so eager to have Russell interpret his work. While no specific answers resulted, it became clear that "Tommy"'s creator had seen almost all of the director's prior work at least once and was in general a great admirer of it.

Those in the audience who sought a definite explanation of the meaning of the film walked away with the following from Townshend: "The basic story of 'Tommy' is just a vehicle for getting some basic ideas across. The main character's life had something definite to offer but people couldn't absorb it through the organization that surrounded him . . . The point has clear impact as far as organized religion, especially Christianity is concerned."

I. Mouse Signs Four

■ NEW YORK—Ira Blacker, president of Mr. I. Mouse, Ltd. has announced the signing of exclusive management agreements with European recording groups Atlantis, Kraftwerk, Passport and Tea. The groups record for (in the U.S.) Polydor, Mercury, Atco and Phantom, respectively.

N. Y. Times Publishing Pacts Medress-Appell

■ NEW YORK—Murray Deutch, president of the New York Times Music Publishing Corp., a division of the New York Times, and independent producers Hank Medress and Dave Appell have jointly announced the signing of a long-term co-publishing and administrative agreement under which all future copyrights adhering to the Medress-Appell firms, Little Max (BMI) and Applecider (ASCAP), will be co-owned with New York Times Music. Additionally both Medress-Appell firms will be administered by New York Times Music. The deal is retroactive to Feb. 1 of this year.



From left: Dave Appell, Murray Deutch, Hank Medress.

A new single on Private Stock Records, "Dorothea" by R.C. and the Spotlites, is the first production by Medress and Appell under a recently signed agreement with Private Stock to develop and produce talent for the label. The song falls under the new New York Times Music Publishing Corp. and Medress-Appell arrangement.

Johnson To Retire From Disney Music

■ LOS ANGELES—Walt Disney Productions has announced that James A. Johnson has notified the company of his desire to take early retirement. Johnson has devoted his entire business career to Walt Disney Productions, being continuously employed by the company since September, 1938. He became assistant secretary of the corporation in January, 1947 and was elected secretary in December, 1950.

Johnson handled the Disney Publications Division worldwide from 1950 to 1962. He was editor of the Walt Disney magazine from 1956 through 1958. He became general manager of the Walt Disney Music Company in December, 1958. He served as president of the Walt Disney Music Company since September, 1970.

Johnson participated in the founding of the music company—the establishment of the Buena Vista and Disneyland record labels, the Wonderland Music Company and all related music publishing activities.

"Granddaddy"

BDA 464

The New Birth

A NEW BEGINNING
ON BUDDAH RECORDS

We're Proud!



FROM THE BUDDAH GROUP

THE COAST

By BEN EDMONDS



■ THE BIGGER THEY COME: The "Tommy" premiere and post-show bash should have made one helluva lead column item. All the elements were there: the place was wall-to-wall celebrities, among them Paul and Linda McCartney, Pete Townshend, Keith Moon, Ann Margret, Elton John (dressed for the occasion as the leprechaun from the Lucky Charms TV ad), Ron Wood, Valerie Perrine, Dennie Laine, John Reid, Allan Carr, Kenny Jones, Pat Ast . . . the list is endless. David Frost

was there, interviewing the notables as they made their grand entrances, and the whole thing took place at the fabulous Studio One disco. Yet with all of this, something was off. Pete Townshend felt it. Robert Stigwood felt it. Polydor Records felt it. What it boiled down to was that for a Hollywood rock and roll party, there was far too much Hollywood and not nearly enough rock and roll. "Tommy" is a rock and roll movie and will make its money from an audience that's overwhelmingly under 20, but that element was completely ignored. Too many legitimate rock and roll people, your columnist among them, were consciously excluded from the party list in favor of over-the-hill TV and movie personalities (most of whom probably snored through the film). The sad result was that most of the people who made "Tommy" possible in the first place stayed home, where they most likely had a better time listening to the record. . . . In case you're wondering why Mick Jagger was recently in our town, inside sources tell us that it was to firm up plans to be appearing in your town. Soon. Tentative negotiations call for the Rolling Stones tour to commence on or around June 3rd, in or near Baton Rouge. It is, as we said, still tentative, so watch for updates. . . . While here, Jagger is also reported to have huddled with Jimmy Page regarding some kind of monster show to feature the Stones, Led Zeppelin and the Faces. This one isn't even really tentative; you know how the guys love to talk. . . . While David Bowie has been availing himself of all that LA has to offer, somebody has apparently been quietly setting up English tour dates for him in the near future. Which seems highly suspect to us, being that it's doubtful at this point that he has a band, and certainly hasn't been rehearsing it even if he does. From what we hear, most of his creative energies are being devoted to a movie called either "Dogs" or "Diamond Dogs" (for "commercial reasons"), to star Terrence Stamp and Iggy Pop. Then again, maybe he's not doing anything at all. Except talking.

AND YOU THOUGHT ROCK CRITICS WERE CLOSET MUSICIANS: The "Don't Call Us, We'll Call You" Sugarloaf hit was inspired by the reaction Jerry Corbetta and the group received when last shopping their material around. The song's touch-tone telephone passage is in fact the number of CBS, one of the labels that gave them the old thumbs-down. And DJs all over the country, we hear, are pounding their touch-tones on the air right along with the record, dialing the numbers of ex-wives, bill collection agencies and least favorite promotion men. . . . Are the Hudson Bros. rocketing off Casablanca? . . . A belated happy birthday to Bearsville's Marc Nathan who, at 20, is already a four year industry veteran. That plus Cameron Crowe is enough to make you sick. As we close in on the release of the second album from Paul Rodgers and Bad Company, you might've wondered what the other old members of Free were up to. Well, bassist Andy Fraser has his own band and is currently touring England. And guitarist Paul Kossoff (who almost became a Rolling Stone before they hired Mick Taylor, and remains somewhat of a guitar idol in his homeland) has been sitting in with John Martyn. Or maybe he'll become a Stone at last. Sorry, Wayne. . . . Look for an album from a group called Fine Wine in another month, on Marc Gordon's Rocky Road Records. The band includes original Moby Grape members Bob Mosely and Jerry Miller, and the only thing stopping them from using the old name is a lawsuit on the part of an old manager. . . . John Prine in town; look for him to be joined by an album (with special appearances by Glenn Frey, J. D. Souther and Bonnie Raitt) within two weeks. . . . Rumor has the former Rodney's—now Hollywood's—English disco to be transformed into some kind of nightclub for the over-14 crowd.

THE PARTY CONTINUES: Last Tuesday was a party-crasher's paradise here in town, and here's what the hangers-on had to choose from: A party at Jimmy Webb's Encino home to introduce the new Cher album, "Stars," to the Warners brass and select others. A Melissa

(Continued on page 48)

Howe Cuts Mob For Private Stock

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced that veteran independent producer Bones Howe, through his Mr. Bones Productions, is producing The Mob for the label.

The Mob is a seven member rock & soul musical aggregation who have been playing together since their teens in the mid-sixties.

Pat Colecchio, who had managed the Association when Howe produced "Windy," "Never My Love" and the group's two hit albums, discovered the group last year. Colecchio brought The Mob to Bones Howe who in turn brought Larry Uttal to see the group perform.

Together Uttal and Howe chose the two songs that Howe subsequently produced for The Mob's disc debut, "Rock and Roller" b/w "Just One Good Woman."

Polydor Incorporated Bows Gospel Division

■ NEW YORK — Polydor east coast a&r director Ron Moseley has announced the start of a new gospel division, headed by Joe Medlin, national r&b promotion director. The r&b department now consists of Ellen Anderson, Randy Roberts, Karen Chamberlain, Jay Howard, John Hudson and Chester Simmons. Concurrent with Medlin's r&b responsibilities, he will handle the recruiting and direction of the gospel staff and signing gospel talent to the label.

As the first gospel staff member, Mrs. Irene Ware has been hired to handle national gospel promotion, based in Mobile.

RW Salutes Valli, Private Stock



At a celebration luncheon held at Club Cavallero in New York, Private Stock Records president Larry Uttal (center) accepts a plaque with Frankie Valli (right) presented by RW's Roberta Skopp honoring the occasion of Private Stock's first charttopper. The plaque is a copy of Record World's singles chart with Valli's "My Eyes Adored You" occupying the top slot.

CBS Names Scully Chicago Branch Mgr.

■ NEW YORK—Don Van Gorp, regional director, CBS Records' midwest region, has announced the appointment of Jim Scully to the position of branch manager, CBS Records' Chicago branch.

In his new capacity, Scully will be responsible for the sales and promotion activities in the Chicago and Milwaukee marketing areas on behalf of the Columbia, Epic and CBS Custom Labels. He will also coordinate special programs and merchandising plans for specific record and tape product in the Chicago region. He will report directly to Van Gorp.

Scully first joined CBS Records in 1964 and his most recent position was as branch manager, CBS Records, Cleveland and Pittsburgh.

MCA Music Names Glasser, Moreno

■ LOS ANGELES — MCA Music has appointed Ted Glasser and Joe Moreno to the posts of director of artist/writer development and director of creative services, respectively.

Glasser was formerly with Capitol/Beechwood Music, where he served as professional manager for two years. He has also worked extensively as an independent producer with such artists as Percy Faith, the Ventures and Sandy Nelson. While at MAC Music, Glasser will continue to pursue his indie production activities.

Moreno was formerly associated with Richard Podolor in the latter's American Recording Studios.



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of the year!

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LEGENDS OF KING ARTHUR
AND THE
KNIGHTS OF THE ROUND TABLE”

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RCA To Distribute Pablo Records

■ NEW YORK — Adding to a revitalized jazz program, RCA Records has acquired manufacturing and distribution rights to the product of Norman Granz' Pablo Records label, announced RCA Records president Ken Glancy, and Granz.

Commenting on the agreement, Glancy said, "With artists like Count Basie, Dizzy Gillespie, Coleman Hawkins, Roy Eldridge, Oscar Peterson, Joe Pass and Ella Fitzgerald, among others, we feel that Pablo brings us great jazz recordings from one of the most successful and innovative producers in the music's history."

Kraftwerk Sets Tour

■ CHICAGO — A two month, headline tour marks the live debut of Germany's Kraftwerk in the United States. The Vertigo act, distributed by Mercury, begins a series of dates on April 3 in Rochester, New York.

Kraftwerk has asked Greenslade, another Mercury act based in England, to accompany them on the tour. Greenslade's second Mercury album, "Time and Tide," will be released April 1 to coincide with the tour.

Kimberley on the Road

■ NEW YORK — Barry Kimberley, managing director of the Essex Music Group of Australia, will be arriving in Los Angeles, California April 4 to begin his visit to the United States for the purpose of meeting with music publishers represented by the Essex Music Group in Australia and New Zealand.

Kimberley plans to be in California for about ten days, meeting with west coast publishers, record companies, and several groups. On April 20, Kimberley will be arriving in New York for the same purpose.

Following Kimberley's stay in New York, he will be traveling on to London, arriving on April 30, following which he will be traveling to France, Germany, and other important music publishing areas in Europe.

While in the United States, Kimberley will also be meeting with Howard Richmond of The Richmond Organization, and in London will be conferring with David Platz of the Essex Music Group of England.

The growth of the Essex Music Group in Australia in the past few years has required the company to move into new, larger quarters. Earlier this year, the Essex Group in Australia set up new offices at Uniline House, 5-13 Northcliff Street, Milsons Point N.S.W., 2061, Australia, which provided more than double the office space it previously held.

Available immediately via RCA Records will be the entire Pablo Records catalogue. Five new Pablo albums will be released by RCA Records in mid-April: "Joe Pass: Portraits of Duke Ellington;" "Trumpet Kings Meet Joe Turner;" "Basie Jam;" "Dizzy Gillespie's Big 4;" and "Sirius—Coleman Hawkins."

Pablo Records marks the recent return of Norman Granz to the recording industry. Among
(Continued on page 45)

CBS Names Yastic To Minneapolis Post

■ NEW YORK — Don Van Gorp, regional director, CBS Records' midwest region, has announced the appointment of Ken Yastic to the position of branch manager, CBS Records' Minneapolis branch.

In his new capacity, Yastic will be responsible for the sales and promotional activities for all product on the Columbia, Epic and CBS Custom Labels in the Minneapolis marketing area. He will also coordinate special programs and merchandising plans for all CBS record and tape product. He will report directly to Van Gorp.

Yastic most recently held the position of field sales manager for the Chicago area.

UA Signs Ted Neeley

■ LOS ANGELES — Al Teller, president, United Artists Records, has announced the signing of Ted Neeley to an exclusive recording contract with the label.

Rock-Theater Background

Neeley, managed by Alan Waite, combines a strong background in rock with solid theatrical credentials, including the leading role in four major rock-theatrical productions: "Hair" (on Broadway), "Tommy" (in which he toured in the national company), "Sgt. Pepper's Lonely Hearts Club Band" (in which he starred during the show's recent run in New York) and "Jesus



From left, Alan Waite, Ted Neeley, Al Teller.

Labelle Conquers London



An all-night party at the new London discotheque, Thursday's, celebrated the climax of Epic Records group Labelle's three week tour of Europe. Flying in for the occasion from New York were Epic and CBS Custom Labels VP Ron Alexenburg and CBS Records International president Walter Yetnikoff, who were joined, in the post-Drury Theatre performance festivities by such notables as Elton John (who introduced the group at the Drury) Chaka Khan, David Essex and members of The Who. Pictured from left: Patti LaBelle and Nona Hendryx of Labelle, Alexenburg, Sarah Dash of Labelle and Yetnikoff; and the Labelle trio with Elton John.

Muhammed Ali Named Co-Chairman Of Newly-Formed Starway Records

■ NEW YORK — World heavyweight boxing champion Muhammed Ali has been named co-chairman of the newly-formed Starway Record label. Ali will have total involvement in the creative, administration and financial facets of the label. Other key executives named are: Damon La'Mar, president; and Ahmed Ali, vice president.

Starway Productions, the parent company of the new Starway label, was formed in 1972 by La'Mar upon the acquisition of

the company's initial artists, the Best Ever. Comprised of composer/performers Jahana Meah and Anita Rock, the group's topical and community-oriented original material was one of the major factors which attracted Muhammed Ali's attention and commitment to the label.

First Single

The initial Starway Records single will be "The People's Choice," written and performed by the Best Ever in honor of Muhammed Ali's fight with Chuck Wepner in Cleveland March 24. Ali composed and sang additional lyrics on the single. "The People's Choice" was due for release this past week, prior to Ali's scheduled championship bout.

"The People's Choice" was produced by Damon La'Mar with Leon Gast and Allan Manger as associate producers.

Other firms within the Starway Production complex include Starway Publishing and Daji Management. There are currently five groups in the Starway production stable: Tarika Blue, Bernice Banks, Sugar, the 21st Century Band, Greg Pearce and Howard "John-John" Davis Jr.

RCA Names Ballantine Mgr., Eng. Facilities

■ NEW YORK — The appointment of G. Allan Ballantine as manager, engineering facilities and planning, has been announced by Edward Scanlon, division vice president, industrial relations, RCA Records.

Ballantine joined RCA Records in 1938 as a recording technician, thereafter becoming a recording engineer. Subsequently he became manager of RCA's New York Studios and then was promoted to manager of facilities, New York, Nashville and Hollywood.

OVER 400,000 IN 7 WEEKS

Numbers. That's what it's all about.
THE TEMPTATIONS. "A SONG FOR YOU."
Look at these numbers:

400,000—Number of albums sold.
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G6 969 S1—The album number.
212°F—The Temptations are cookin'.
1975—The year of the Temptations.



The Temptations' "A Song for You." On Motown Records and Tapes. It figures. 

Another hot number, G7142F.
The hit single, "Shakey Ground,"
from the hit album.

Purple Gold



Joe Smith recently presented gold albums to Deep Purple for "Stormbringer," their latest WB album. Joining Smith (center) in his office are Purple members (from left) Ian Paice, David Coverdale, Glenn Hughes and Jon Lord. Not shown are Ritchie Blackmore and manager Rob Cooksey, who were in Germany at the time of presentation.

CBS Names Jamieson Cleveland Branch Mgr.

■ NEW YORK—Don Van Gorp, regional director, CBS Records, midwest region, has announced the appointment of Bob Jamieson to the position of branch manager, CBS Records' Cleveland branch.

In his new capacity, Jamieson will be responsible for the sales and promotional activities for all product on the Columbia, Epic and CBS Custom Labels in the Cleveland and Pittsburgh marketing areas. He will also coordinate special programs and merchandising plans for all CBS Record and tape product. He will report directly to Van Gorp.

Jamieson first joined CBS Records in late 1968 as a field sales trainee and has operated in local promotion manager, regional promotion manager and field sales manager positions during his tenure. His most recent position was as branch manager of the Minneapolis branch.

CTI Release

■ NEW YORK—CTI Records announced the release of four albums this week. They include "Two" from Bob James, "Polar AC" by Freddie Hubbard, and two volumes of the Chet Baker-Gerry Mulligan reunion concert at Carnegie Hall. All four albums were produced by Creed Taylor.



Col Special Products Taps Farrell, Campbell

■ NEW YORK — John Franks, general manager, marketing and sales, Columbia Special Products, has announced two major appointments in the Columbia Special Products department. Don Farrell has been named director, special services, Columbia Special Products, and Robert Campbell has been appointed to the position of account executive, Columbia Special Products.

In his new capacity, Farrell will be responsible for the supervision of marketing and sale of records and tapes to textbook publishers and educational institutions. He is also in charge of marketing and selling the Columbia Special Products' Collectors' Series to distributors and dealers. In his new post, Campbell will be responsible for soliciting and obtaining sales of Columbia Special Products' records and tapes for premium and incentive use. Both men will report directly to Franks.

Farrell joins Columbia Special Products after having served as marketing director and general manager of the non-theatrical film division of Columbia Pictures. Campbell joins Columbia Special Products after working at Hermes Products, Inc., where he held the position of sales manager, special markets.

'Tommy' Campaign Launched on Radio

■ NEW YORK — Arnie Geller, Polydor Records director of marketing, east coast, has announced a campaign in which coast to coast radio audiences have been offered a variety of prizes and contests to coincide with the opening of the film version of "Tommy" in each major market. Prizes offered are Bally "Pinball Wizard" pinball machines, albums, T-shirts and posters.

Island Signs Shannon

■ LOS ANGELES — Charley Nuccio, president of Island Records, Inc., has announced the signing of Del Shannon to an exclusive world wide contract. Initial plans call for the release of a series of singles before an entire album is embarked upon.

Shannon, who has given rock & roll many classics such as "Runaway," "Hats off to Larry" and "Keep Searching," will be choosing material from many different sources, including some recent songs he co-wrote with the Electric Light Orchestra's Jeff Lynne.

Shannon recently began a six week concert tour of Australia. After its completion, he will come back to the States in order to give complete support to his Island product, with a possible U.S. tour in the near future.

A rush release is planned for Shannon's first single, the title of which will be announced in the near future.



Standing around Del Shannon, from left: Danny Bourgoise, Shannon's co-producer; Charlie Nuccio, Island president; and Island director of promotion Pat Pipolo.

WCI Names Gerard Executive Vice President

■ NEW YORK — Emanuel Gerard has been elected as executive vice president of Warner Communications Inc. and a member of the company's board of directors, announced WCI chairman Steven J. Ross.

Gerard joined Warner Communications in September, 1974. For many years he had been an analyst in entertainment stocks in his own Wall Street firm, Roth, Gerard & Co., founded in 1961. He was a specialist in institutional research in the broadcasting, motion picture, records, music publishing and cable fields. Before starting his own firm in 1961, Gerard was with Wood, Struthers & Co. for four years as a security analyst.

Whitlock to Capricorn



Capricorn Records' president Phil Walden and executive vice president Frank Fenter announced the signing of Bobby Whitlock to a long-term recording contract. Work on a first album has already commenced, with Paul Hornsby producing. Pictured above, from left, are: Fenter, Whitlock and Walden.

AGAC Honors Green

■ LOS ANGELES—The American Guild of Authors and Composers sponsored a tribute to John Green recently with Gene Kelly serving as master of ceremonies.

Green was saluted for his accomplishments as composer, conductor, arranger, administrator, and producer, by personages who have been associated with him during his long and prestigious career.

Appearing during the evening were Fred Astaire, Harry Warren, Fay Kanin, vice president of the Academy of Motion Picture Arts & Sciences, Bronislaw Kaper, and Mrs. George Behrendt, president of Southern California Symphony — Hollywood Bowl Association. Irvin Drake, president of AGAC, and executive director Lew Bachman addressed the meeting prior to the tribute to Green.

The show was written by Alex Barris, and produced by Bernie Wayne and Donald Kahn.

U.S. Tour Set For Demis Roussos

■ LOS ANGELES — Big Tree recording artist Demis Roussos will make his debut American tour in May. The tour was announced by Larry Goldblatt, who has been engaged by Roussos as his U.S. manager.

The Greek artist, who has sold out concert halls in 40 countries, makes his American bow at the Troubadour in Los Angeles.

ATV March Release

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the release of three albums on the Pye label. The March release consists of "Sad Sweet Dreamer" by British group Sweet Sensation; McKendree Spring's debut lp for the label, "Get Me To The Country;" and "The Hotel Orchestra," by the Hotel Orchestra.

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ELTON JOHN • RAY COOPER



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Who In The World:

Cooper's 'Nightmare'—A Rock & Roll Dream

■ LOS ANGELES — "Everybody decided that they wanted to do something on their own. Doing essentially the same thing for 10 years was starting to get boring to the guys in the band. The decision was made a year ago that everybody was going to attempt a project on their own, and then come back together afterwards."

The man behind the quote is Shep Gordon, and in it he's describing the current state of affairs regarding his managerial clients and prize professional accomplishment, Alice Cooper. Taking a band that was at one time commonly regarded as one of the least commercial musical propositions in the history of Western culture, Gordon has supervised a career that has thus far been responsible for sales of many millions of records, a commensurate number of magazines whenever their faces graced the cover, an impending movie and more general hooplah than any other rock & roll attraction in the last five years.

And now, propelled by their phenomenal success as a unit, each of the band members is seizing the opportunity to pursue an individual direction. Guitarist Mike Bruce is readying an album; drummer Neal Smith has recorded a couple of singles. The biggest news, however, is coming from Alice himself.

Seeing Alice in the headlines is nothing new. He's been excellent copy from the outset; whether onstage allegedly executing chickens, on the golf course with Jackie Gleason or trading lines with Paul Lynde on "Hollywood Squares." Now, in a flurry of activity carefully plotted during the deceptive layoff of the last year, he's back with an album, a TV special and a tour that promises to eclipse everything in an already semi-legendary past.

The album, "Welcome To My Nightmare" (Atlantic), is conceptually linked to the TV special of the same name, which NBC

will air on April 25. And the theme is also applied to Alice's massive 66 city tour, which commences immediately. There were many who felt that Alice could never match the grandiose proportions of the "Billion Dollar Babies" tour, but early reports indicate that they've all been proven dead wrong. "Billion Dollar Babies," according to Alice, "was actually the beginning of this one. That show was like the Follies more or less—it was a revue—whereas this is a choreographed show.

"Alice is playing two characters; what it really is a character playing a character. Alice plays Steven, a little kid that wakes up at the beginning of the show. He's in his bed, and when he wakes up everything is distorted. His bed is five times bigger than it was, and his whole room has turned into some kind of a nightmare room . . ."

Not wanting to spoil all the fun, that's as much of the plot as we're going to reveal. But with choreography by David Winters, staging and lights by Joe Gannon (who masterminded the "Billion Dollar Babies" show) and some breathtaking special effects and props designed by the folks at Disneyland, it threatens to be an evening of unparalleled rock & roll entertainment. And considering that on top of all this, plans call for the band to begin work on their next Warners album together in September or October, we'd have to say that the future for Alice Cooper looks brighter now than it ever did.

Gold for 'The First Time'



While in Los Angeles earlier this month for a Troubadour engagement, Bobby "Blue" Bland dropped by ABC Records to pick up the gold album awarded him for "Together for the First Time," which he recorded last Summer with B. B. King. The lp, produced by ABC vice president Steve Barri, is Bland's first to go gold since he began recording as a solo artist 25 years ago. Pictured are (from left) ABC vice president Marv Helfer, Bland, ABC vice president Otis Smith, Barri, ABC chairman Jerold H. Rubenstein and Phil Kaye, director of engineering at ABC, who engineered "Together for the First Time."

Polydor Signs Crackin'



Bill Farr, president of Polydor Incorporated, and Jimmy Bowen, vice president of a&r, Polydor Incorporated, have announced the signing of an exclusive recording contract with the San Francisco-based group Crackin', a six-member, self-contained group. Crackin' is currently recording its first album for the label with John Guess producing for Crackin' Inc. In the photo above are (seated, from left): John Guess, Polydor's director of a&r west; Ekke Schnable, vice president, business affairs for Polydor's Incorporated; Farr; Bowen; Lou Gordon, Crackin's manager; Ron Mosely, Polydor's director of a&r east; (standing, from left) Rick Stevens, Polydor's director of marketing west; Allen Mostow, account executive with E.W.W. Public Relations, the group's P.R. representatives; George T. Clinton, Crackin's keyboard player; Arno Lucas, one of Crackin's lead vocalists; Joel S. Turtle, the group's attorney; Rick Chudacoff, Crackin' bass player; Lesta Abrams, Crackin's drummer; Leslie Smith, one of Crackin's lead vocalists; Bob Bordy, Crackin's lead guitarist.

Ember Releases Eight

■ LONDON—Ember Records has released eight albums, including a Glen Campbell album, "More Words." The Campbell album is being released to coincide with the entertainer's annual tour of Britain for Ember Concerts.

Also included in the release is the debut album by Mother Trucker entitled "Mother Trucker," and "Movin' On" by Hank Thompson. Five classical albums are set for release, including Tchaikovsky's "Piano Concerto No. 1 in B Flat Minor" by Svatislav Richter; Shostakovich's "Symphony No. 8 in C Minor" by the Moscow Philharmonic Orchestra; Stravinsky's "Petrouchka" by the London Symphony Orchestra; "Bach is Beautiful," by the Twin Guitars of Laurindo Almeida; and Beethoven's "Three Duos for Violin and Cello."

Jones Tours Japan

■ LOS ANGELES—A&M recording artist Quincy Jones is currently performing on his first concert tour in over two years. The tour will perform in nine U.S. cities before leaving for Japan, where the group will play 21 concerts in 24 days.

This tour will feature the new 14-piece Quincy Jones band, who not only perform in concert, but will also back Quincy on his next A&M album. The band features several musicians who have worked previously with Billy Preston and Rufus.

Island Inks Dalton

■ LOS ANGELES — Charley Nuccio, president of Island Records, Inc., in conjunction with Moonstone Productions, has announced that Kathy Dalton has been signed to an exclusive recording contract with Island. Ms. Dalton is now at work on her debut Island lp. The label plans to release Ms. Dalton's initial recordings as soon as available, probably in the early Summer.

Caviano Promoted

■ NEW YORK—Miles Copeland, president of British Talent Managers Ltd., has announced the promotion of Ray Caviano to the position of director of artist development for the BTM group of companies. Caviano, formerly serving BTM in the capacity of New York office manager, will coordinate all U.S. development of BTM acts including Wishbone Ash, Climax Blues Band, Renaissance, Nektar and Camel.

WHERE
DID
JOCKO
COME
FROM?

In weeks to come the charts will Glitter and Gleam.

*"Glitter and Gleam"^{ZS8-864A}
is the new Tommy Roe single,
written by Tommy Roe and
produced by Felton Jarvis.
And Fred Foster is proud to
announce: it's on Monument.*

*Tommy Roe
On Monument Records*

CAROL DOUGLAS—Midland Intl.
MB-10229 (RCA)

A HURRICANE IS COMING TONITE (prod. by Ed O'Loughlin) (Midsong, ASCAP)

Gal who blew up a chart storm with "Doctor's Orders" continues on a typhoon-powered disco course. Bound to prolong her pop and soul chart reign.

MIRACLES—Tamla T54259F (Motown)

GEMINI (prod. by Freddie Perren) (Jobete, ASCAP)

From their "Don't Cha Love It" session, a super upper that shows all signs of shining big. No matter what house you are, this one should raise your roof!

PETE TOWNSHEND—Polydor 15098

OVERTURE FROM TOMMY (prod. by Pete Townshend & Ken Russell) (Track, BMI)

Who guitarist/composer extraordinaire debuts as an instrumental soloist in the soundtrack version of the smash first charted for Assembled Multitude.

ORLEANS—Asylum 45243

LET THERE BE MUSIC (prod. not listed) (Borch, ASCAP/Mojohanna, BMI)

Moving under the David Geffen umbrella, multi-talented east coast band comes up with the California brand of country rock boogie a la Eagles. Music there is!

AUTUMN—Tapestry 1082

IT'S NOT VERY HARD (prod. by Jack Brown) (Evenstar/Jabro, ASCAP)

Brilliant newcomers offer a soul analogue to the Moody Blues in this cosmically commercial debut. Easy to love in any season and for every reason.

UNDISPUTED TRUTH—Gordy G7143F (Motown)

UFO'S (produced by Norman Whitfield) (Stone Diamond, BMI)

Certainly the act's most exciting side since "Smiling Faces." Hendrix-ish lead vocals warn of a saucer invasion, but clearly the platter's the thing!

SISTER SLEDGE—Atco 7020

CIRCLE OF LOVE (CAUGHT IN THE MIDDLE) (prod. by Tony Silvester & Bert DeCoteaux) (Montage/Pap/Rising Sun, ASCAP)

The act that has become to the discos what early J5 quickly became to AM radio should make that very transition from the floor to the top. Round rouser!

NEW YORK CITY—Chelsea 3010

GOT TO GET YOU BACK IN MY LIFE (prod. by Thom Bell) (Mighty Three, BMI)

Thom Bell's ringers under the Wes Farrell logo take the ballad route as the group's lead travels the vocal trail totally under his own steam. To "Life"!

CONSUMER REPORT—A Wing And A Prayer 101

EASE ON DOWN THE ROAD (prod. by S. Scheaffer & Harold Wheeler) (Fox Fanfare, BMI)

Group without any official ties to the national publication gets into satisfaction guaranteed White Way soul from "The Wiz." Eases into a boogie bash.

JOE ANDERSON—Buddah 454

YOUR LOVE (GIVES ME FEVER) (prod. by David Jordan & Andrew Smith) (Classified, BMI)

Multi-rhythmic dimensions on the production of this original fans the flames of a fiery vocal delivery. Temperature's out to pop the hit thermometer.

LAMONT DOZIER—ABC 12076

ALL CRIED OUT (prod. by McKinley Jackson/LDR) (Dozier, BMI)

Lamont makes exquisite use of banjo pickin' and pedal steel on a soul ballad that breaks all the rules . . . but wins the game on its own terms. Sob throb.

PAT UPTON—RCA PB-10231

THIS TIME (prod. by Richard Burns & Jim Ed Norman/Sunbar Prod.) (Dunbar, BMI)

Debating male solo will be compared by many to early Neil Sedaka based on this performance of Goffin-King-like pop material. First time is his hit time.

NINO & APRIL—A&M 1674

YOU TURN ME ON (prod. by Jeff Barry & Nino Tempo) (Broadside/Daddy Sam, BMI)

Returning to that unique blend of rhythm, harmonica and harmoniousness that gave them hits like "Deep Purple," N&A turn on their fun, familiar sound anew.

TROGGS—Pye 71015 (ATV)

GOOD VIBRATIONS (prod. by Larry Page) (Irving, BMI)

Opening with the line "I like the clothes she almost wears," the "Wild Thing" men let you know that this version of the Beach Boys biggie is clearly their own.

PETER ALLEN—A&M 1670

PRETTY PRETTY (prod. by Joel Dorn/Masked Announcer) (Music of the Times/Valando, ASCAP)

Ultimate saga of the singles bar. Lyrically brilliant on a verbal level, performance is further enhanced via a most memorable tune. Super, super!

TOMMY STUART—Playboy 6025

IF MY LIFE CAME UP AGAIN (prod. by Jonathan Rowlands/New Acme Prod.) (Chrysalis, ASCAP)

Synthesizer meets a basically stone country song head on. Collision provides a wealth of unique-sounding sparks just waiting to touch off a hit blaze.

NEKTAR—Passport PPA 7904 (ABC)

ASTRAL MAN (prod. by Peter Hauke & Nektar/Bellaphone-Bacilus) (Bleu Disque, ASCAP)

From the group's second big album success "Down to Earth," the single which could well set them shining in top 40's constellation. The sky's the limit here!

SU SHIFRIN—Motown M1343F

ALL I WANNA DO (prod. by Bruce Welch) (Colgems, ASCAP)

Label's most successful plunge into the pure pop market in some time under the mother logo. Lady has the earmarks of a female Hurricane "Oh Babe" Smith.

HEADHUNTERS—Arista 0115

GOD MAKE ME FUNKY (prod. by David Rubinson & Friends & Herbie Hancock) (Cigu, BMI)

Group borrowing their name from the album that busted Hancock wide open—and for which they provided such pivotal back-up—funks their stuff front and center.

GARY LEWIS—Epic 8-50068

ONE GOOD WOMAN (prod. by Carl Maduri/Belkin-Maduri) (ABC-Dunhill, BMI)

Well produced Lambert-Potter song maps a healthy return route for the former fronter of the Playboys. Latin-lilting hook helps him back to top 40 land.

OLYMPIC RUNNERS—London 5N-217

SPROUTIN' OUT (prod. by Mike Vernon) (Burlington/Uncle Doris, ASCAP)

Proving once again what a big part a rhythm section can play in the making of a hit record—here, the whole enchilada—OR shoots you another disco winner.

PAUL EVANS—Mercury 73650 (Phonogram)

MOVE IN WITH ME (prod. by Jimmy Wisner) (September/Port, ASCAP)

"Seven Little Girls" originator is temporarily concentrating on the affections of just one with whom he seeks co-habitation. Cute n' catchy.

MOHAMMED EL BAKKAR—Audio Fidelity 187

BELLY DANCERS OF PORT SAID (prod. not listed) (Matador, BMI)

TV coverage of the belly dance craze has been increasing lately, evidence there's a lot more happening than a mere shimmy or two. Here's a sound shake!

GUY THOMAS—RCA PB-10192

RAINBOW (prod. by Lou Guarino) (New York Times/Sona, BMI)

New singer-songwriter comes on like an intriguing cross between Lobo, James Taylor and Don McLean. At the end of the grooves, a positive hit promise.

How the people who review albums are reacting to 10cc

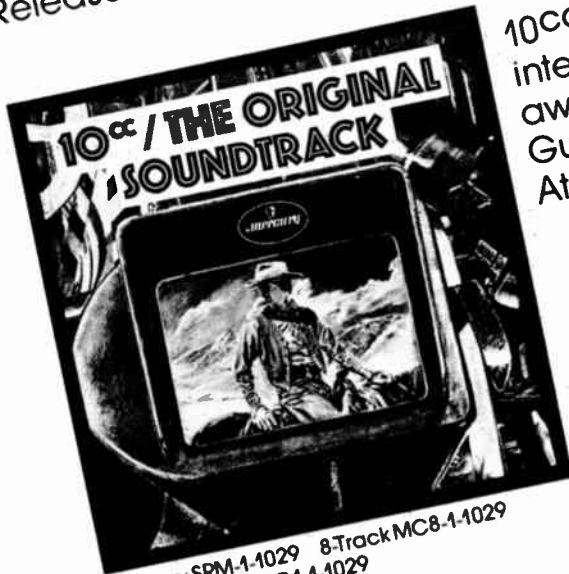
"... the freshest, most original band to materialize on the British scene in years."
Circus

"... might be the biggest thing to hit America from England since David Bowie."
L.A. Free Press

"... a multi-talented, self-contained pop-rocking group that's absolutely superb!"
Good Times
"... powerful melodies, perfect vocals, and lyrics that are masterpieces in their own right!"
Phonograph Record Magazine

How the people who buy albums are reacting to 10cc

Released in England just one week ago, it's already #6 on the Music Week chart.



Mercury SRM-1-1029 8-Track MC8-1-1029
Musicassette MCR4-1-1029

10cc. The most talked-about group to hit the international scene in years. And now, their long awaited new album, "The Original Soundtrack." Guaranteed to make waves on both sides of the Atlantic.



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

TWO SIDES OF THE MOON

KEITH MOON—Track/MCA MCA-2136 (6.98)

Abetted by a host of celebs (including Ringo, Fanny, Rick Nelson, Joe Walsh, John Sebastian, Flo & Eddie and more), Moon makes his solo bow baring assets other than drumming. Topping the sides are "Crazy Like A Fox," "The Kids Are Alright" and "Back Door Sally." Light side of the Moon!



THE GREAT FATSBY

LESLIE WEST—Phantom BPL1-0954 (RCA) (6.98)

Former Mountaineer makes his solo debut bowing with Bud Prager's newly formed label. Beefy vocals are supported by plump pickings, as indicated by the heavy-weight rendition of Paul Kelly's "Don't Burn Me," the chunky "High Roller" and his burly interpretation of "Honky Tonk Women." A heavy hunk o' funk.



DUIT ON MON DEI

NILSSON—RCA APL1-0817 (6.98)

An eclectic collection of Harry originals aided by the likes of Ringo, Dr. John and Van Dyke Parks. The love song side of Harry is best displayed on the calypso-ish "Turn Out the Light," rock & roll with a smile sparkles "What's Your Sign;" and the recently released single, "Kojak Columbo" will make 'em stay tuned for more.



A COWBOY AFRAID OF HORSES

LOBO—Big Tree BT 89505 (Atlantic) (6.98)

Sweet-voiced troubador melodically imbues the disc with his special, easy feeling, assuring sales and top chart slotting to coincide with the inevitable FM and pop play. Selections of special merit include "Would I Still Have You," the uptempo "My Momma Had Soul," "Everyday Is My Way" and "Morning Sun."



I NEED SOME MONEY

EDDIE HARRIS—Atlantic SD 1669 (6.98)

Harris has been a jazz innovator for years (this is his 40th album), and this disc exemplifies his steady progression of incorporating r&b and rock flavors to a jazz base. Not to go without FM notice, "I Don't Want Nobody," "That's It" and the vocalized title track achieve commercial and aesthetic union.



TWO

BOB JAMES—CTI CTI 6057 S1 (Motown) (6.98)

Full flavored, orchestral jazz is offered on James' latest, which is a light-hearted, refreshing romp. Surrounded by a list of jazz luminaries, the best of the batch are "I Feel A Song" (featuring Patti Austin on vocals), "You're As Right As Rain" and "Dream Journey."



CHANGO

ABC ABCD-872 (6.98)

Santana-like sextet, with lead singer George Tacktikos' vocals bearing remarkable resemblance to David Clayton Thomas', establishes its capability to cross over categorical limitations by offering progressive, pop, r&b and disco appeal. "Fire Over Water" and the lengthy title tune highlight.



FEELING THE MAGIC

JOHNNY BRISTOL—MGM M3G-4983 (6.98)

Garnering writer, producer and artist credits, Bristol solidifies his sensational soul stance with this outing. Delicately balancing the set with soft-paced swoonables and disco-directed ditties, the album is highlighted by "Go On and Dream," "Love Takes Tears" and the title track. It's got that special Bristol Stomp!



STARDUST

SOUNDTRACK—Arista AL 5000 (9.98)

From the film comes this soundtrack mixing original rock chestnuts with Essex and Stray Cats newer selections. The disc, however, is predominantly comprised of olden goldies, among them "She's Not There," "I Get Around," "One Fine Day," "The Letter," "You've Lost That Lovin' Feelin'" and lots more.



I'LL PLAY FOR YOU

SEALS & CROFTS—Warner Bros. BS 2848 (6.98)

High-pitched harmonizers are assured their traditional chart success with this effort. Clean 'n tight production from Louie Shelton enhances as does relaxed material from the collective pen of the duo. "Golden Rainbow," "Castles In the Sand," "Fire and Vengeance" and the title track spotlight the set.



GOOD TO BE ALIVE

JOHN BALDRY—Casablanca NBLP 7012 (6.98)

Emerging with a rock & rolling set sprinkled with sturdy Southern influences, Baldry's latest set is sure to become a fast FM staple. Al Kooper's "Brand New Day" is given gospel spice; "Let's Go" smacks with a '50s flair of the Jerry Lee Lewis genre; and the title track is a basement boogie biggie.



JOURNEY

Columbia PC 33388 (6.98)

Debut release from the five-man band makes for an impressive bow, with heavy metal sounds electrically swirling through the grooves in a Yes-ish manner. Progressive as well as pop play is in the offing, with "Of a Lifetime," "To Play Some Music" (the most commercial), and the instrumental "Topaz" testifying to their talent.



THE RESTFUL MIND

LARRY CORYELL—Vanguard VSD-79353 (6.98)

An innovative composer and agile guitarist, Coryell delivers a disc destined to make an impact with both jazz and FM audiences. Accompaniment is spare but apt, accentuating Coryell's distinct style, as indicated by "Ann Arbor," "Julie La Belle" and the peaceful title track.



BEAUTIFUL LOSER

BOB SEGER—Capitol ST-1137B (6.98)

Folk-oriented singer/songwriter shifts into a more rocking gear for this solo set. "Black Night" displays Seger's vocals at their raspy best; "Travelin' Man" is a laid-back, mellow mood maker; "Fine Memory" is a tenderly rendered love song; and "Nutbush City Limits" is a rockin' rouser.

Dial-Twiddlers stop dead when they hear it.

**“A HURRICANE IS
COMING TONITE”**

MB-10229



Produced by Ed O'Loughlin

Radio audiences hear Carol Douglas' "A Hurricane Is Coming Tonite" and they don't budge that dial. Just like "Doctor's Orders" before it. From the same album.

Carol Douglas brings the discotheque home. On Midland International records and tapes.



MIDLAND
INTERNATIONAL

Manufactured and Distributed by RCA Records.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

The Leiber and Stoller Success Story

By DAVID MCGEE

■ It is nigh on to impossible to describe in a few words the accomplishments of the writing-producing team of Jerry Lieber and Mike Stoller. As the major rock and roll songwriters of the 1950s, they helped define the styles and attitudes of a new generation. Lieber and Stoller wrote and produced virtually all of the Coasters' hits, they wrote several of Elvis Presley's finest songs; with the Drifters, they introduced strings to rock and roll and experiment with new rhythms. In the early 1960's, Lieber and Stoller founded Redbird Records and produced "Chapel of Love"; in 1969 Peggy Lee had a hit record with their song "Is That All There Is?"; in 1973 they produced "Stuck In the Middle With You" for Stealers Wheel. Time has neither dulled their sensibilities nor eroded their talents in the least. In the following Dialogue, Lieber and Stoller discuss their careers and the artists with whom they have been associated over the years.



Mike Stoller (left), Jerry Lieber

Record World: How did you meet Mike Stoller?

Jerry Lieber: I was writing with a drummer in high school in Los Angeles when I was about 16, and there came a point in the relationship when the drummer decided he didn't want to write songs. I mainly hooked up with him because he could imitate music. And he suggested that I call this young piano player he had heard about who played in various little gigs around town, and this was Mike Stoller. I called him up, went to his house, met him and we started writing songs.

RW: Your first songs were recorded on Aladdin and Modern. Did you produce any of those records?

Lieber: No, we didn't produce any of them. Those first records were produced mainly by the arranger-musician who put the sessions together.

In those days every independent company had a head man who could handle the music arrangements, write and head the overall job of production. At Modern it was Maxwell Davis, who is a great tenor sax player, arranger and writer. He put together gigs for Modern and Aladdin. He's responsible for a lot of good records. On Aladdin, Amos Milburn, Charles Brown and Peppermint Harris were the artists he was responsible for recording. The Mesner Brothers, who owned Aladdin, more or less were the executive producers on the dates, although they never had that title. They owned the record company and they were sitting in the booth and if they liked the tape they would call a take. But those dates were produced by and large by Maxwell Davis.

RW: Were the Robins renamed the Coasters when they came from Modern to your own label, Spark?

Lieber: They were the Robins all along on Spark. Then we made a deal with Atlantic to disband Spark Records and to make these same records we were making at Spark for Atlantic, which were to be distributed by Atlantic. Jerry Wexler has often been quoted as saying that was the first independent production deal ever made. At that time, in effect, what we got was a royalty. That was the first royalty paid for an outside production. And they set up a budget for production. There was no credit at that time, no label credit, but we did get royalties.

Mike Stoller: We asked the Robins to come with us to Atlantic, but their manager was starting his own record company so they went with him. But the two important lead singers—the bass singer and the lead tenor—came with us and then we got two other people.

RW: How did the deal with Atlantic come about in the first place? Did they approach you or vice versa?

Lieber: I ran into Ahmet Ertegun at the High Hat, which was a jazz club right across the street from the Coconut Grove. We had a drink and we were talking and it turned out that we admired each other's

records. I told him we had a terrible problem in terms of distribution and promotion and getting exposure; we were having territorial hits but we really couldn't crack it nationwide, and he said Atlantic could do it, they had a good organization. He said "Why don't you and Mike stick to writing and producing and let us release your records and we'll promote them ourselves." Mike and I had a conference about that and decided it was a great idea because we were sick of the internal business machinations—pressing, manufacturing, distribution, shipping, promotion and all that nonsense. So it was a great relief for us to concentrate on writing and production.

RW: In 1969, Bill Drake's radio stations ran a long feature called "The History of Rock and Roll" and in talking about the Coasters, the narrator said that "Lieber and Stoller were the major songwriters of the period and the Coasters were their lab." That statement implies that the Coasters were not artists as much as they were utilities—just tools—of yours.

Lieber: Well, I think that's too black and white. The Coasters were a troupe of actors: they were a troupe of innately funny vaudeville-type singing actors and we were the playwrights and the composers and the directors that gave them the material and fashioned the way it would be done. I couldn't say that they were tools. When you say tools, if an actor is a tool of a playwright and director then that is so, but to relate to them as tools and say that they were completely without any talent or that they didn't do anything . . .

RW: The criticism that has been leveled is that by putting them in a strict musical form you eliminated any possibility of stylistic innovation on the group's part. Clyde McPhatter and the Drifters interpreted material in their own manner, for instance.

Lieber: That's true, there was no room to ad-lib. You have to get into the material and actually it's hard to generalize about this. You have to talk about a specific piece. The material on which Clyde McPhatter may have ad-libbed was the kind of material that was loose enough for the singer to make some kind of comment personally. But the kind of material we were into was already satire—it was already a comment—and you cannot ad-lib when you are writing tight satire or parody. It's as if someone would ask why Charlie Chaplin doesn't scratch his head one more time and kick his foot. Because if he would do that he would break the tension of that moment, because at that moment it has been so rehearsed that the timing is everything. With a ballad singer, if he wants to scratch his head one more time he can. But when it comes to comedy, especially parody or satire, there is no room or time for that and you can't let somebody have his way about what he thinks he wants to do.

A record really begins with a song; no matter how good somebody's sound is or how great an arrangement is, if the song isn't there it's a lot of noise about nothin'.

RW: Who asked you to work with the Drifters?

Stoller: Ahmet Ertegun and Jerry Wexler. The Drifters who had started with Clyde McPhatter . . .

RW: You actually inherited the Five Crowns.

Stoller: Right. We may have done one session before the ultimate original Drifters—minus Clyde and minus other people—folded. And then there were no Drifters for a period of time, for six months or a year. I know Ahmet and Jerry decided that they had a powerful name and they called the manager who owned the name—that was George Treadwell—and told them to get the Drifters in, they have a contract and they're not showing up to record. And at that time, it being a totally new group, they turned it over to us to try out.

RW: Phil Spector now comes into the picture.

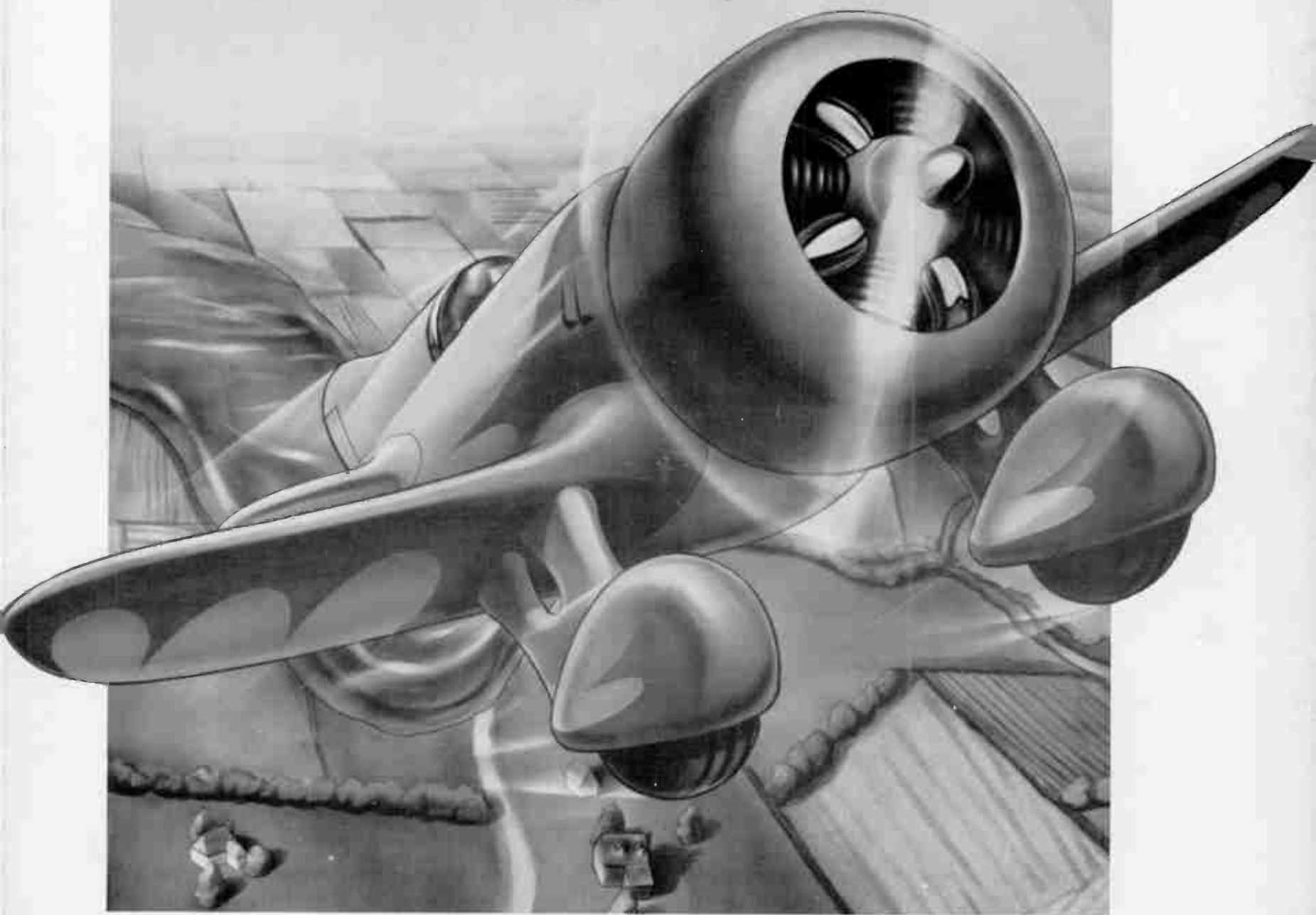
Lieber: Lester Sill, who started us in the business, discovered Phil. Lester Sill is now a VP at Columbia-Screen Gems, but at the time he was responsible for getting Mike and myself into the music business.

(Continued on page 34)

Fasten your seat belts,

Sky King

is taking off!



Sky King—the brand-new band that's breaking the sound barrier with the hottest new music around!

Led by Chris Brubeck, son of jazzman Dave, Sky King is already getting *big* airplay response on their new album, "Secret Sauce," from stations in New York, Washington D.C., Miami, San Francisco, Los Angeles, Milwaukee, and Detroit, with more being added every day.

And their new single "Makes Me Feel So Good" is just out and sure to repeat the story!

The single: "Makes Me Feel So Good." 3-10115

The album: "Secret Sauce." KC 33367 *

The band: Sky King—on a nonstop flight to the top! On Columbia Records

AM ACTION

(Compiled by the Record World research department)

■ **Ace (Anchor)**. Quickly establishing itself as one of this year's sleeper successes, this first single release continues to climb radio charts and add major stations each week. New biggies this week are WFIL, WQXI, WIXY and WQAM. Some nice moves include 23-18 KFRC, HB-28 WRKO, 27-21 WDGY, HB-39 KILT, 24-23 KJR, 25-20 KDWB, 36-23 WCOL and 9-7 KIMN.

■ **Elton John (MCA)**. A week or two away from the #1 slot in the country, the action on this automatic continues to sky rocket! Everybody is on it; highlights of air attentions are as follows: 29-16 WABC, 13-9 WRKO, 11-3 KFRC, 8-2 13Q, 10-3 Y100, 16-7 WFIL, 18-10 WQXI, 28-17 WLS, 15-7 KILT, 9-2 KSLQ, 10-4 CKLW, 8-5 WDGY, 12-11 KHJ, 20-18 WHBQ, 5-2 KDWB, 19-14 KLIF, 9-1 WCOL, 19-9 WIXY, 7-5 WQAM and 18-10 KIMN.



John Denver

■ **Barry Manilow (Arista)**. Assuring us that his first #1 record was no fluke, the positive action on his follow-up continues growing. The disc really takes off this week with the addition of several giants, including WRKO, WFIL, KDWB and KJR. Also on WHBQ, WDGY, WCOL, KIMN and many more!

■ **Kraftwerk (Vertigo)**. Right out of left field — it looks like a home run! Going with the record this week are WHBQ, WRKO, KILT and KDWB. Movement on last weeks' initial major adds are: Extra-22 KJR, HB-37 WCOL and #27 WDGY. Secondary activity maintains breakout proportions.

■ **John Denver (RCA)**. In the second week of serious action we see immediate support from many heavies.

(Continued on page 34)

ASF Designates Official Stations

■ **LOS ANGELES**—Approximately 100 AM and FM radio stations have become official American Song Festival stations in their markets, airing a series of spots and promotions announcing the opening of the 1975 competition. Songwriter/performer Paul Williams is the year's official ASF spokesman and he has prepared a series of spots that say that "the

American Song Festival and this station are looking for new songwriters." Other artists who have recorded spots backed either by their own latest release or winning songs from the 1974 competition include Johnny Paycheck, the Hagers, Jose Feliciano, Al Wilson and the Oak Ridge Boys.

The stations are given ad mats promoting their participation, encouraging listeners to tune into the station for full details. They are also provided entry forms and posters to be distributed in their markets to aid in stimulating retail time sales tie-ins. The stations are compensated for their participation on the basis of the number of entries coming from their area. The American Song Festival also provides a \$5000 scholarship in the name of the station that provides a winner, such scholarship awarded to an educational institution of their choice.



Jay Cook:

WFIL and the Changing Role of Radio

By HOWARD LEVITT

■ Jay Cook, program director at Philadelphia powerhouse WFIL-AM, is regarded as one of the most knowledgeable and highly respected individuals in top 40 radio today. In exclusive interview, Cook, with some eight years at 'FIL already under his belt, comments on the unique aspects of the Philadelphia market and the changes he feels radio must enact to maintain its viability nationwide. This is the first of two parts.



Jay Cook

Record World: You've been in top 40 radio for some time. Do you have a particular overview of the medium as it exists today?

Cook: Top 40 is going to have to change due to the fact that in most markets, especially markets of any real size, you get two, three, four, even five rockers essentially playing the same music and presenting what they have to offer in much the same way. A successful formula seems to make an impression somewhere and everybody attempts to copy it around the country. We feel that 'FIL has always been a little bit unique and never necessarily gone along with the fad that came along. But I think right now especially, the time has come for one station to assume a dominant role in a given market and offer a little bit more than just whatever formula seems to be in vogue at the moment. And I think possibly record companies ought to be aware of this situation and maybe give us a little bit more dance appeal music in terms of people who don't ordinarily buy records. You have a massive audience out there that is not an active record buyer, and I think that's because we're not giving them what they want to buy.

RW: As PD at WFIL, what specifically are your duties?

Cook: I think the easiest way to define it is to say that anything you hear on the air generally falls under my area of influence. That includes the news department, for which I am not directly responsible, and includes commercials, which I am not necessarily responsible for the sound of, but have the option to discuss if, in fact, the situation warrants.

RW: Then in your position as program director, you have a great deal to do with the total sound of the station, more perhaps than the stereotype of a PD's duties portrays?

Cook: I think so, yes. Historically at 'FIL, the program director has been a strong program director and really has very little, if any, interference from management as to concepts, the theory of music, disc jockeys, production, etc.

RW: How does being in competition with one of the nation's top MOR stations—WIP—influence your programming?

Cook: I don't really know that it influences our programming as much as I see the two of us on a head-to-head collision course somewhere down the line. I think that it's unfortunate for 'FIL that we have such a fine MOR operation in the city, and I envy those guys that don't have stations of the operational quality of WIP in their market. The program director there and I have discussed this before, and if eventually we're going to run into each other, we're going to be seeking the same audiences. It should be very interesting. I think it's up to us to mature with them and it's up to WIP, as a contemporary MOR, to try to sort of hip up their image.

I would have to consider them our most obvious competition. You're always covering your blanks I guess, and so many of the other stations have a narrow demographic target hitting you here and hitting you there. But really, when I think of competition I think of 'IP.

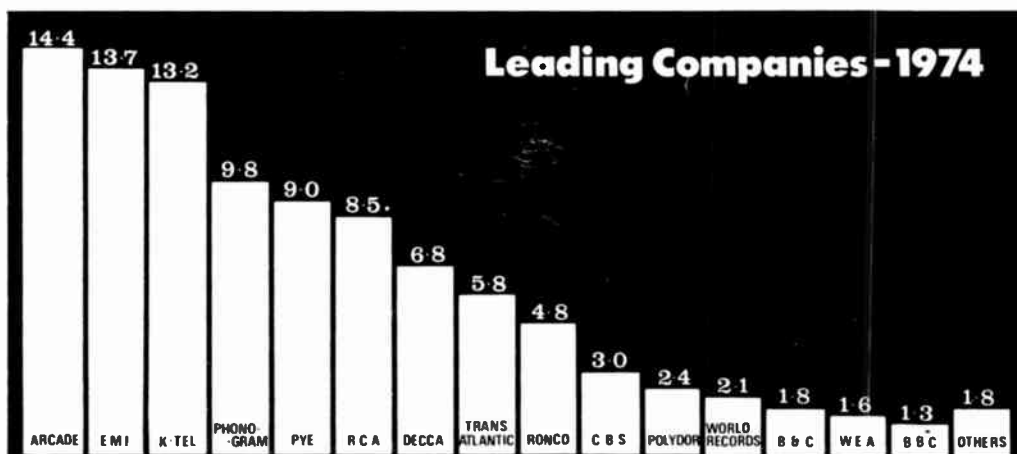
RW: In what way do you consider the Philadelphia market unique?

Cook: It's unique in that it is in a transitional period. Philadelphia has been a traditional market in terms of its habits and its being influenced by fads and trends. They're a little slower to hack it here because it's just a traditional-type market. I think that's beginning to change; the city is sort of enjoying a renaissance, the awareness of people is increasing. I think they desire to become a little bit more than the Philadelphia of W.C. Fields. The bicentennial has a lot to do with that. And I go to other cities that are young and vibrating and I see decay creeping in there. So Philly is on the move.



Europe's Number 1 T.V. Promotion Record Company

Mid Price Albums



The 1974 Market Survey conducted by Music Week, Europe's most prestigious music publication confirmed Arcade Records' leadership in the European T.V. Record Promotion field. Arcade emerged as the No. 1 mid price record company in Britain, the No. 1 mid price label in Britain and Arcade's album... Elvis' 40 Greatest Hits was the No. 1 mid price album in Britain for 1974. This album is in fact the largest grossing album in the history of the United Kingdom Record Industry.



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DISCO FILE TOP 20

MARCH 29, 1975

1. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
2. **HIJACK**
HERBIE MANN—Atlantic
HIJACK
BARRABAS—Atco (lp cut)
3. **SHAME, SHAME, SHAME**
SHIRLEY (AND COMPANY)—Vibration
4. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
5. **I'LL BE HOLDING ON**
AL DOWNING—Chess
6. **ONCE YOU GET STARTED**
RUFUS—ABC
7. **REACH OUT, I'LL BE THERE**
GLORIA GAYNOR—MGM (lp cut)
8. **LADY MARMALADE**
LABELLE—Epic
9. **FIRE**
OHIO PLAYERS—Mercury
10. **PICK UP THE PIECES**
AWB—Atlantic
11. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
12. **EXPRESS**
B.T. EXPRESS—Scepter
13. **SAVE ME/SAVE ME AGAIN**
SILVER CONVENTION—Midland Intl.
14. **DO YOU LIKE IT**
B.T. EXPRESS—Scepter (lp cut)
15. **CASTLES**
FUTURES—Buddah (lp cut)
16. **I CAN UNDERSTAND IT**
KOKOMO—Columbia (lp cut)
17. **EASE ON DOWN THE ROAD**
CONSUMER REPORT—Wing And A Prayer
18. **GUT LEVEL**
BLACKBYRDS—Fantasy (lp cut)
19. **I JUST CAN'T SAY GOODBYE**
PHILLY DEVOTIONS—Columbia
20. **LOVE DON'T YOU GO THROUGH NO CHANGES ON ME**
SISTER SLEDGE—Atco

Col Names Reymann To Denver Post

■ NEW YORK — Randy Brown, branch manager, CBS Records' Denver branch, has announced the appointment of Larry Reymann to the position of local promotion manager, Columbia Records, Denver.

In his new capacity, Reymann will be responsible for all the promotional activities for the Columbia label in the Denver/Salt Lake City marketing area. He will also coordinate Columbia artists' appearances and tours within this region. He will report directly to Brown.

Before this new appointment, Reymann had been the single record coordinator for Columbia Records in the Dallas/Houston markets.

"WENDY IS GONE"

Ronnie McNeir

Prodigal 614



DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Beginning this week, Disco File is adding a Top 20 list of the most popular discotheque records, appearing alongside this column, and compiled from DJ Top 10 records for this and the past four weeks. **Harold Melvin & the Bluenotes'** powerful "Bad Luck" came in at number one by such a wide margin that it should remain there quite comfortably for some time. Second place was a tie between the **Herbie Mann** and **Barrabas** versions of "Hijack," now running neck-and-neck after Mann's initial lead. Oldest cut on the list: "Gut Level," from the **Blackbyrds'** debut album released about a year ago but still going strong, primarily on requests (Ray Goynes at La Martinique put it on his Top 10 this week and at the Sound Machine, Joe Palminteri says it remains one of his "biggest records," played two or three times a night). Newest cuts on the list: **Kokomo's** "I Can Understand It" and "Ease On Down the Road" by **Consumer Report**, both getting strong initial reaction and moving up fast. Watch for: **Frankie Valli's** long, low-through "Swearin' to God," which continues to astound. Palminteri reports it's his most requested record, and Steve D'Acquisto at Broadway in Brooklyn says more people have asked him about Valli's album track than about any other record since the club opened four months ago.

Also picking up: "Love Has So Many Meanings" by **Lily Fields** (Sunburst), which appeared on Doug Riddick's Opus I list last week and again this week on Palminteri's Top 10. Though it's one of those songs that doesn't quite live up to its instrumental intro, it's pleasant enough in an **Ecstasy, Passion & Pain** mold and features an instrumental B side. **Richie Conte**, one of the DJs at Hadaar on Staten Island, chose three cuts from as yet unreleased albums for his Top 10—two from the forthcoming **Van McCoy** "Disco Baby" album (Avco), "Turn This Mother Out," which is going to be upsetting a lot of dance floors this Spring, and "The Hustle." The other cut is from an album titled "Disco Soul" by **The Brothers** (RCA) which, like Van McCoy's record, contains largely instrumental selections from the current disco hit catalogue ("Fire," "Get Dancin'," "Never Can Say Goodbye," "Doctor's Orders," "You're the First, the Last, My Everything") plus a few originals. Conte's choice is one of the latter, "Everybody Loves A Winner;" I

(Continued on page 45)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

HADAAR/STATEN ISLAND, NEW YORK

DJ: **Richie Conte**
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EVERYBODY LOVES A WINNER—The Brothers—RCA (lp cut)
FREE AND EASY—Satyr—RCA
HELPLESSLY—Moment of Truth—Roulette
HIJACK—Barrabas—Atco (lp cut)
I CAN UNDERSTAND IT—Kokomo—Columbia (lp cut)
SAVE ME—Silver Convention—Midland Intl.
TAKE IT FROM ME—Dionne Warwick—Warner Bros. (lp cut)
TURN THIS MOTHER OUT/THE HUSTLE—Van McCoy—Avco (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

SOUND MACHINE/NEW YORK

DJ: **Joe Palminteri**
ALL RIGHT NOW—Lea Roberts—UA
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
CASTLES—Futures—Buddah (lp cut)
CRYSTAL WORLD—Crystal Grass—Polydor
EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
HIJACK—Barrabas—Atco (lp cut)
I CAN UNDERSTAND IT—Kokomo—Columbia (lp cut)
LOVE HAS SO MANY MEANINGS—Lily Fields—Sunburst
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

BROADWAY/BROOKLYN, NEW YORK

DJ: **Steve D'Acquisto**
AND YOU CALL THAT LOVE—Vernon Burch—UA (lp cut)
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Report—Wing and A Prayer
HELPLESSLY—Moment of Truth—Roulette
HIJACK—Herbie Mann—Atlantic
LOVE CORPORATION—Hues Corporation—RCA
SAVE ME AGAIN—Silver Convention—Midland Intl.
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
WHAT CAN I DO FOR YOU?—Labelle—Epic (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

LA MARTINIQUE/NEW YORK

DJ: **Raymond Goynes**
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
DO YOU LIKE IT—B.T. Express—Scepter (lp cut)
EXPRESS—B.T. Express—Scepter
FIRE—Ohio Players—Mercury
GUT LEVEL—Blackbyrds—Fantasy (lp cut)
HIJACK—Barrabas—Atco (lp cut)
LADY MARMALADE—Labelle—Epic
ONCE YOU GET STARTED—Rufus—ABC
PHILADELPHIA—B.B. King—ABC
PICK UP THE PIECES—AWB—Atlantic

CONCERT REVIEW

Legrand and Friends Display Musical Charm

■ NEW YORK — Offering a variety of styles on self-authored selections, a host of skillful musicians and a bit of spice via vocalist Laury Shelley, Michel Legrand (RCA), abetted by his charming French "joie de vivre," won the hearts of the Carnegie Hall crowd at an evening's performance (7) billed as "Michel Legrand and Friends."

Legrand, best known for his film scoring capabilities, was surrounded by a troupe of versatile musicians: Phil Woods on sax (who performed in breathtaking fashion on "You Must Believe In Spring," leaving the audience with chills running up and down their spines), Grady Tate on drums, Bob Daugherty on bass cello, Joe Beck on guitar, Marvin Stamm on flugelhorn (ably displaying his expertise on "Pieces of Dreams"), and rounded out by the Virtuoso String Quartet. The concert was performed in two parts, with Laury Shelly joining Legrand for several numbers during both portions, the most exciting of which was a medley from "The Umbrellas of Cherbourg" (with a duet from Ms. Shelley and Legrand on "I Will Wait For You" topping it all).

Led by Legrand, the entourage performed jazz-oriented compositions flaunting a special style that extends beyond MOR classifications. Embellishments of classical, funk and progressive influences indicate his ability to reach a broad spectrum of music lovers. All selections flowed smoothly, rising and waning with agility and dexterity. Alternating between playing and vocally accompanying himself, "Musette" and "Brian's Song" highlighted his piano pieces while "The Summer of '42" and "What Are You Doing the Rest of Your Life" showed Legrand's vocals in fine form. Grady Tate's rich vocals were featured on the classic "The Windmills of Your Mind."

Roberta Skopp

Sparks Sets Tour

■ LOS ANGELES—Sparks will begin its first series of North American concert dates Sunday, April 6 at Massey Hall in Toronto, Canada. The Island Records recording group's latest album is "Propaganda," currently 40 on the RW Album Chart.

Sparks leaders Ron and Russell Mael are presently in Paris completing collaboration with Oscar-winner Jacques Tati on the screenplay of a motion picture, "Confusion," in which they'll star.

Dennis Linde: The LP as Collage

■ LOS ANGELES—Dennis Linde's first two Elektra albums by now have come and gone and, as is the case with a number of really good, innovative albums, the majority of the record audience has thus far taken little notice. One reason may be that Linde's name has never blinked spasmodically from a concert hall marquee. The pop reviewers have never praised or panned his stage show; it's possible that they never will. First — foremost, in fact — almost exclusively, Dennis Linde is a writer and recording artist, and the medium in which he works is considered by him to bear only incidental relevance to live performance.

Studio Work

Though Linde is a keyboard player and a talented guitarist, it's the use of the studio as an instrument that gives his work its character. Working initially on an 8-track in his living room, he pieces his songs together to form what could be likened to a musical collage and, especially on his last, excellent album, "Trapped In The Suburbs," the sequence of cuts is designed to resemble the pastiche of FM programming.

'Segues'

"That album took about a year, on and off," Linde told *RW* soon after its release last Fall. "There were a lot of things that I wrote for it that never wound up on the album because it just didn't fit the sequence of songs. The segue from one song to the next is really important to the sound of my albums; it's like with a disc jockey, I like to lead you from one thing to the next by introducing another key, a new mood and a different rhythm. I guess you could call it American radio music."

Writing

Linde, who is a prolific and versatile songwriter (he wrote the Elvis Presley hit "Burning Love" a few years ago), first came to Nashville from home town St. Louis after being contracted to Bob Beckham's Combine Music. Through Combine, he met and worked with a group of Nashville musicians that included Mickey Newbury, Billy Swan, Kris Kristofferson and David Briggs. It was Linde, in fact, who produced Newbury's first lp and accompanied Kristofferson on 12 string guitar when the latter made his debut at Los Angeles' Troubadour. Although his writing was, at the outset, country-oriented, his present work encompasses a variety of genres that includes pop, rock and r&b.

"I do get categorized as a country musician because I'm

from Nashville," Linde said. "Actually, being originally from St. Louis, I had always played in rock bands that leaned towards rhythm and blues." Linde's songs are exceedingly well constructed and lend themselves well to singles play with lyrics that range from the unaffectedly clever to the unabashedly emotional.

Tour Pressure

Linde is well aware of the difficulty in breaking a record by a non-performing act. "Nobody's said anything to me about it," he said, "but I do feel some psychological pressure to go out on the road. I know it's hard to work a record if the artist isn't touring, but I try to compensate for that as much as I can by putting in more time and energy into the recording of the album."

Linde is currently back in Nashville, working on his third Elektra album.

Eliot Sekuler

Columbia Adds Lucien



Columbia Records recently announced the signing of Jon Lucien to an exclusive recording contract with the label. Lucien, whose music blends jazz, rock and r&b styles, is currently working on his debut Columbia lp. Shown above at the official signing ceremony are, from left: Robert Golden, Lucien's manager; Mickey Eichner, vice president, east coast a&r, Columbia Records; Jon Lucien; Bruce Lundvall, Columbia Records VP and general manager; Linda Sloman, production manager for Laro-Jolu Productions; and Larry Rosen, Lucien's producer.

Spinners Set Tour

■ NEW YORK — Personal manager Buddy Allen has announced an extensive concert tour headlining the Spinners throughout the U.S. and Europe. Working with the Spinners on various dates will be Nancy Wilson, B. B. King and Freddie Prinze.

SECRA Meets In Atlanta

■ ATLANTA — The first annual convention of The Southeast College Radio Association (SECRA) met in Atlanta on March 7-9. The convention was organized by Patti Oates and Don Sylvester.

The weekend began Friday night with late registration at Georgia State University, Atlanta, and with a film, "History of Atlantic Records." Saturday consisted of the following panels: "The Role of the Station Manager;" "Programming for the College Station," featuring Lee Abrams, director of FM syndication for Kent Burkhart and Assoc.; "Promotion Strategy," with guests Perry Cooper (Arista); Rob Wunderlich (A&M), Bruce Williams (UA), and Gary Davis (Warner Bros.); "News and Public Affairs," with Dr. Sammy Danna—Loyola University of Chicago; "The Artist and the Industry," with panel members Melissa Manchester (Arista), Mike Greene (GRC), and Neil Peart, member of Rush (Mercury); "How to Find Out Who's Listening," moderated by Bill Sheridan, American Research Bureau, Atlanta; and the final panel, "SECRA: Its Hopes and Goals." In addition to the special guests, all panels included college station personnel.

The group was transported to General Recording Corporation's studio, The Sound Pit, where refreshments were served, along with a performance by Mike Greene.

new york central

By IRA MAYER

■ If you had any trouble reaching these here offices around noontime this week, chances are the people you wanted to speak to were at one of the following lunches: **Argent**, at the Plaza, Private Stock Records (feting their first number one single and its maker **Frankie Valli**) at **Cavalleros**, or **Baker-Gurvitz Army** also at **Cavalleros**. According to *RW*'s **Robert Adels**, the Argent affair was a good representation of the group's latest album, "Circus." Cocktails were served to the accompaniment of a juggling act, while a clown (side 1, cut 3) made balloon animals for the ladies during lunch. Our own **Roberta Skopp** managed to present Private Stock president **Larry Uttal** with a framed copy of The Singles Chart topped with "My Eyes Adored You" at an appropriate moment. **Ginger Baker** and **Adrian Gurvitz** seemed determined to get their music on the road. For those interested in the culinary portion of the program, it was, on the whole, a big week for chicken.

UPSTATE FOLK: The Cornell Concert Commission has set the lineup for its 1975 folk festival, to be held April 18-19 at Cornell University, Ithaca, New York. The Friday evening concert will feature **Jim Rooney** with **Partners In Crime**, **Johnny Shines**, **Tracy Nelson** and **Mother Earth**, **Bryan Bowers** and **Arlo Guthrie**. Saturday night will see **David Amram**, **Furry Lewis**, **Jay and Lynn Ungar**, **Tom Paxton**, **Vassar Clements** and **Loudon Wainwright III** on stage. Workshops and square dancing will fill out the daytime activities Saturday.

NOTED: **Donna Higier-Siegel** working as a publicist at Chess-Janus . . . The new **Steely Dan** album previewed on **Dave Herman's WNEW-FM** show . . . Why the sudden emergence of **Harry Truman** as a rocker? First **Chicago** with a single in his name, now **Danny O'Keefe** with the album "So Long Harry Truman." What ever happened to **Thomas Jefferson** or **Andrew Johnson**?

HOME BLUE?: The Philips and MCA videodisc demonstration at the Pierre this week is yet another sign of how important attention to video images is. Any record people not concerned with how they are going to adapt their acts to this new medium are going to find themselves out in the cold once such systems reach the consumer level, admittedly a few years off. There is some skepticism as to whether the Philips/MCA system will actually retail at under \$500 as the two companies now claim, which could be the only major drawback to mass appeal. And one question no one is willing to answer (or face) is whether the videodisc will replace what is now known as the lp. The use of a laser in optical reading of the videodiscs appears to be extremely efficient, and since the new type disc can supply either just a video or an audio track (or tracks) as well as the combination, it's difficult to understand why the one unit would not become a "record playing" set as well. Of course, unless the industry adopts a universal standard for disc production (and reading facility), consumer confusion and wariness will unduly delay possible acceptance.

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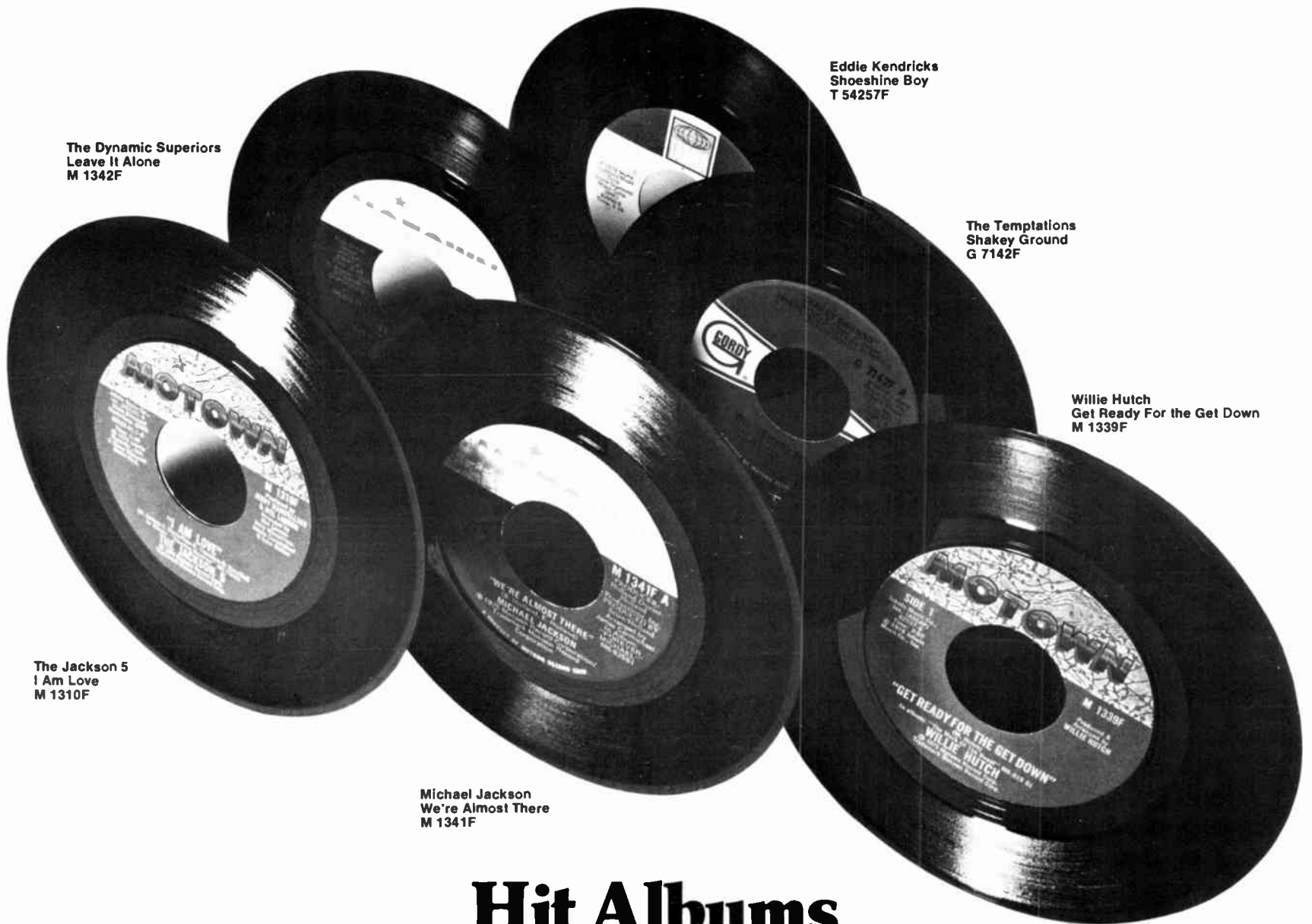
101 THE SINGLES CHART 150

MAR. 29	MAR. 22	
101	104	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND—Pye 71012 (ATV) (Drummer Boy, BMI)
102	105	THE LAST FAREWELL ROGER WHITTAKER—RCA PB 50030 (Arcola, BMI)
103	112	YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS—Haven 7010 (Capitol) (ABC Dunhill/One Of A Kind, BMI)
104	129	BLOODY WELL RIGHT SUPERTRAMP—A&M 1660 (Almo/Delicate, ASCAP)
105	117	I'M NOT LISA JESSI COLTER—Capitol 4009 (Baron, BMI)
106	103	LOVES ME LIKE A BROTHER GUESS WHO—RCA PB 10216 (Cumming, Troiano & Assoc./Cirrus/Septima, BMI)
107	107	DANCIN' (ON A SATURDAY NIGHT) BOND—Columbia 3-10100 (ATV, BMI)
108	—	YOU MAKE IT SO HARD BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)
109	109	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
110	114	THE ESSENCE OF JOAN ANDY KIM—Capitol 4032 (Joachim, BMI)
111	108	CAN YOU GIVE IT ALL TO ME MYLES & LENNY—Columbia 3-10099 (Blackwood of Canada/Marimick, BMI)
112	116	RAINY DAY PEOPLE GORDON LIGHTFOOT—Reprise 1328 (WB) (Moose, CAPAC)
113	—	MISTY RAY STEVENS—Barnaby B 614 (Chess/Janus) (Vernon, ASCAP)
114	—	SAVE ME SILVER CONVENTION—Midland Intl. MB 10212 (RCA) (Midsong, ASCAP)
115	—	MAGIC PILOT—EMI 3992 (Capitol) (Al Gallico, BMI)
116	122	I'LL PLAY FOR YOU SEALS & CROFTS—Warner Bros. 8075 (Dawnbreaker, BMI)
117	118	RUNAWAY RHODES KIDS—GRC 2053 (Vicki, BMI)
118	120	STEP BY STEP KIKI DEE BAND—Rocket 40355 (MCA) (Yellow Dog, ASCAP)
119	119	SKATING AWAY ON THE THIN ICE OF A NEW DAY JETHRO TULL—Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)
120	121	A LOVE LIKE YOURS NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)
121	123	MY FIRST DAY WITHOUT HER DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)
122	125	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB) (Silent Giant/Aopa, ASCAP)
123	124	POWERFUL PEOPLE GINO VANNELLI—A&M 1652 (Almo/Gemo, ASCAP)
124	126	S.O.S. AEROSMITH—Columbia 3-10105 (Daksel/Frank Connelly, BMI)
125	—	TAKE YOUR MAMA FOR A RIDE LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)
126	111	SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)
127	128	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple) (Storyworld, ASCAP; Belleville, BMI)
128	130	HE DON'T WANT YOUR MONEY (DOCTOR ABREACTION) AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)
122	125	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB) (No Exit, BMI)
130	133	THE HOUSE ON TELEGRAPH HILL BO DONALDSON & THE HEYWOODS—ABC 12072 (ABC Dunhill/One of a Kind, BMI)
131	—	SORRY DOESN'T ALWAYS MAKE IT RIGHT DIANA ROSS—Motown M1335F (Jobete, ASCAP; Stone Diamond, BMI)
132	135	LAYLA (PART 1) RONNIE CHARLES WITH LSO—20th Century TC 2161 (Casserole, BMI)
133	139	2 + 2 JAGGERZ—Wooden Nickel WB 10194 (RCA) (Screen Gems-Col/Sweet Glory/Songpainter, BMI)
134	136	SANDY HOLLIES—Epic 8-50086 (Laurel Canyon, ASCAP)
135	137	THE BOOGIEST BAND IN TOWN SLIK—Polydor 15096 (Martin Coulter/Famous, ASCAP)
136	—	SAIL ON SAILOR BEACH BOYS—Brother/Reprise 1325 (WB) (Brother, BMI)
137	131	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
138	132	GOING AWAY SECOND SOCIETY—Casablanca NB 819 (One And Only/Music of the Times, ASCAP)
139	141	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 2010 (ABC Dunhill, BMI)
140	134	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815 (Fox Fanfare/Very Own, BMI)
141	138	SMOKEY FACTORY BLUES STEPPENWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)
142	140	NO LOVE IN THE ROOM FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)
143	142	STORMBRINGER DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)
144	143	I COULD FEEL THE MORNING CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)
145	—	PINBALL BRIAN PROTHEROE—Chrysalis 2104 (WB) (Chrysalis, ASCAP)
146	115	MIDNIGHT SHOW RON DANTE—Bell 610 (Arista) (Don Kirshner, BMI)
147	—	99 MILES FROM L.A. ALBERT HAMMOND—Mums ZS8 6037 (Landers-Roberts/April/Casa David, ASCAP)
148	144	HE'S NOT THERE BAND OF ANGELS—Mums ZS8-6035 (Col) (Al Gallico, BMI)
149	145	REFUGEES RACHEL FARO—RCA PB 10202 (Mila, BMI)
150	146	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia 3-10072 (Marson, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI)	60	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	3
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	54	MY LITTLE LADY Mike Vernon (Crystal Jukebox, BMI)	79
BEER BARRREL POLKA Bob Morgan (Shapiro, Bernstein, ASCAP)	82	NEVER LET HER GO David Gates (Kipahutu, ASCAP)	99
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	53	NIGHTINGALE Lou Adler (Colgems, ASCAP)	68
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)	22	NO NO SONG Richard Perry (Lady Jane, BMI)	4
BLACK WATER Ted Templeman (Landsdowne/WB, ASCAP)	16	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP)	14
BUMP ME BABY PT. 1 Sonny Casella (Springfield, ASCAP)	92	ONE BEAUTIFUL DAY Bobby Martin (Big Seven/Steals Bros., BMI)	73
BUTTER BOY Vini Poncia (Tinkle Tunes/Braintree, BMI)	33	ONLY ONE WOMAN Gus Dudgeon (Casserole, BMI)	95
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	40	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	72
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	15	PART OF THE PLAN Joe Walsh (Hickory Grove, ASCAP)	42
DANCE THE KUNG FU Biddu (Corren/Wolfsongs, MCPS)	71	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	7
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	87	PICK UP THE PIECES Arif Mardin (AWB, BMI)	25
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP)	13	POETRY MAN D. Airali, P. Remone (Tarka, ASCAP)	6
DON'T LET GO John Boylan (Screen Gems-Col., BMI)	43	REACH OUT, I'LL BE THERE Tony Bongiovi, Meco Monardo & Jay Ellis (Stone Agate, BMI)	100
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP)	89	ROLL ON DOWN THE HIGHWAY Randy Bachman (Eventide, CAPAC; Ranbach/Top Soil, BMI)	61
EMMA Mickie Most (Buddah, ASCAP)	11	RUNAWAY Neil Portnow & John Miller (Vicki, BMI)	74
EMOTION Joe Wissert (WB, ASCAP)	46	SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jackstone, ASCAP)	23
EVERYBODY WANTS TO FIND A BLUEBIRD Michael Stewart (Irving/Piano Picker, BMI)	81	SATIN SOUL Barry White/Soul Unltd. (Sa-Vette/January, BMI)	26
EXPRESS Jeff Lane (Triple O/Jeff-Mar, BMI)	8	SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	85
FIRE Ohio Players (Ohio Players/Unichappell, BMI)	41	SHAME, SHAME, SHAME Sylvia (Brendi, BMI)	19
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI)	93	SHAVING CREAM prod. not listed (Madison, BMI)	64
GROWIN' Jim Messina (Savona/Sugartree, BMI; Gnosso, ASCAP)	80	SHINING STAR Maurice White w. Charles Stepney (Saggitfire, ASCAP)	32
HANG ON SLOOPY Rick Derringer (Wren/Robert Mellin, BMI)	97	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	52
HARRY TRUMAN James William Guericco (Laminations/Big Elk, ASCAP)	20	SHOWDOWN Rick Hall (Anne Rachel/Yellow Dog, ASCAP)	62
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	5	SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	91
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	24	SOME KIND OF WONDERFUL Jimmy Lenner (Dandelion/Crash, BMI)	59
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	12	STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI)	44
HIJACK Herbie Mann (Dunbar, BMI)	84	SUN GODDESS Maurice White (Saggitfire, BMI)	98
HOW LONG John Anthony (American Broadcasting, ASCAP)	39	SUPERNATURAL THING PT. 1 Tony Sylvester, Bert DeCoteaux (Montage, BMI)	10
HUSH/I'M ALIVE Ben Palmers (Lowrey/Big Seven, BMI)	66	SWING YOUR DADDY Kenny Nolan (Kenny Nolan/Hear's Delight, BMI)	69
I AM LOVE J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)	21	TANGLED UP IN BLUE prod. not listed (Ram's Horn, ASCAP)	63
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	38	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Conner (Cherry Lane, ASCAP)	58
I GET LIFTED H. W. Casey, R. Finch (Sherlyn, BMI)	96	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI)	29
I HAVE A DREAM Mike Curb & Don Costa (First Central/The Kids, BMI)	94	THE PILL Owen Bradley (Coal Miner's/Guaranty, BMI)	75
I WANNA LEARN A LOVE SONG Paul Leka (Story Songs, ASCAP)	45	THE SOUTH'S GONNA DO IT Paul Hornsby (Kama Sutra/Rada Dara, BMI)	35
I'M HER FOOL Chip Young & Billy Swan (Combine, BMI)	76	TO THE DOOR OF THE SUN Peter Angelis (April, ASCAP)	57
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikazi, BMI)	37	TOBY Eugene Record (Oceans Blue/Van McCoy/Tamerlane, BMI)	83
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	31	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) Tamiko Jones (Bushka, ASCAP)	78
KILLER QUEEN Roy Thomas & Queen (Feldman/Trident, ASCAP)	36	UP IN A PUFF OF SMOKE P. Swern & G. Shury (Almo, ASCAP)	47
L-O-V-E (LOVE) Willie Mitchell (Jec/Al Green, BMI)	28	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	34
LADY John Ryan (Wooden Nickel, ASCAP)	17	WE'RE ALMOST THERE Brian Holland (Gold Forever/Stone Diamond, BMI)	50
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	1	WHAT AM I GONNA DO WITH YOU Barry White (Sa-Vette/January, BMI)	30
LEONA Tom Dowd (No Exit, BMI)	70	WHO'S SORRY NOW Sonny James (Mills, ASCAP)	51
LONELY PEOPLE George Martin (WB, ASCAP)	49	WILDFIRE Bob Johnston (Mystery, BMI)	88
LONG TALL GLASSES Adam Faith & David Courtney (Chrysalis, ASCAP)	18	YOU ARE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	9
LOVE CORPORATION David Kershenbaum (Jimi Lane/Ensign, BMI)	55	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	48
LOVE FINDS ITS OWN WAY Kerner & Wise w. Knight, Guest & Patton (Keca, ASCAP)	67	YOU'RE A PART OF ME Harry Hinde (Chappell/Brown Shoes, ASCAP)	90
LOVE WON'T LET ME WAIT Bobbi Eli (Mighty Three/Friday's Child/WMOT, BMI)	86	YOUNG AMERICANS Tony Visconti (MainMan, ASCAP)	77
LOVIN' YOU Scorbu Prod. (DickieBird, BMI)	2		
MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	56		
MOVIN' ON Bad Company	65		
MY BOY (Colgems, ASCAP)	27		

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The Dynamic Superiors
Leave It Alone
M 1342F

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Shoeshine Boy
T 54257F

The Temptations
Shakey Ground
G 7142F

Willie Hutch
Get Ready For the Get Down
M 1339F

The Jackson 5
I Am Love
M 1310F

Michael Jackson
We're Almost There
M 1341F

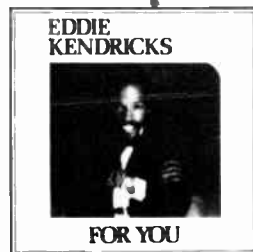
Hit Albums



The Temptations
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G6-969S1



The Jackson 5
Dancing Machine
M6-780S1



Eddie Kendricks
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T6-335S1



Michael Jackson
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RCA Records and Tapes



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

MAR. 29	MAR. 22		WKS. ON CHART		
	3	LADY MARMALADE LABELLE Epic 8-50048	11		
	4	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	9		
3	1	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	20		
	6	NO NO SONG RINGO STARR/Apple 1880	8		
5	2	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	10		
	7	POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	10		
11	11	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40364	4		
8	8	EXPRESS B.T. EXPRESS/Roadshow 7001 (Scepter)	10		
9	9	YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	14		
	12	SUPERNATURAL THING PT. 1 BEN E. KING/Atlantic 3241	9		
	13	EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	10		
	14	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	8		
13	10	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	15		
14	16	ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN/ ABC 12066	8		
	19	CHEVY VAN SAMMY JOHNS/GRC 2046	9		
16	5	BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	15		
17	15	LADY STYX/Wooden Nickel WB 10102 (RCA)	17		
	23	LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	6		
19	18	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)	11		
20	22	HARRY TRUMAN CHICAGO/Columbia 3-10092	7		
21	17	I AM LOVE JACKSON FIVE/Motown M1310F	11		
22	20	BEST OF MY LOVE EAGLES/Asylum 45218	18		
23	24	SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	9		
	33	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	4		
25	21	PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	18		
26	27	SATIN SOUL LOVE UNLIMITED ORCHESTRA/20th Century 2162	7		
27	25	MY BOY ELVIS PRESLEY/RCA PB 10191	9		
	35	L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	6		
	34	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	7		
	43	WHAT AM I GONNA DO WITH YOU BARRY WHITE/ 20th Century 2177	4		
	41	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	7		
	51	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	5		
	38	BUTTER BOY FANNY/Casablanca 814	10		
	49	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	6		
35	26	THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	18		
	48	KILLER QUEEN QUEEN/Elektra 45226	7		
	45	IT'S A MIRACLE BARRY MANILOW/Arista 0108	5		
	60	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	3		
	52	HOW LONG ACE/Anchor ANC 2100 (ABC)	5		
40	28	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	16		
41	32	FIRE OHIO PLAYERS/Mercury 73643	16		
42	29	PART OF THE PLAN DAN FOGELBERG/Epic 8-50055	11		
43	44	DON'T LET GO COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	6		
	61	STAND BY ME JOHN LENNON/Apple 1881	3		
45	46	I WANNA LEARN A LOVE SONG HARRY CHAPIN/ Elektra 45236	7		
46	37	EMOTION HELEN REDDY/Capitol 4021	8		
47	40	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	12		
48	30	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	18		
	49	31 LONELY PEOPLE AMERICA/Warner Bros. 8048	14		
	50	50 WE'RE ALMOST THERE MICHAEL JACKSON/Motown M1341F	6		
		71 WHO'S SORRY NOW MARIE OSMOND/MGM 14786	3		
	52	55 SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F	6		
	53	58 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	7		
		83 AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	2		
	55	56 LOVE CORPORATION HUES CORPORATION/RCA PB 10200	7		
	56	42 MANDY BARRY MANILOW/Bell 45-613 (Arista)	19		
	57	36 TO THE DOOR OF THE SUN AL MARTINO/Capitol 3987	10		
		78 THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	2		
	59	53 SOME KIND OF WONDERFUL GRAND FUNK/Capitol 4002	16		
		74 AMIE PURE PRAIRIE LEAGUE/RCA PB 10181	4		
	61	39 ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury 73656	10		
	62	65 SHOWDOWN ODA COATES/United Artists XW 601-X	4		
	63	66 TANGLED UP IN BLUE BOB DYLAN/Columbia 3-10106	4		
		73 SHAVING CREAM BENNY BELL/Vanguard 35183	4		
	65	47 MOVIN' ON BAD COMPANY/Swan Song 70101 (Atlantic)	10		
	66	54 HUSH/I'M ALIVE BLUE SWEDE/EMI 4029 (Capitol)	6		
	67	64 LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS/ Buddah 453	7		
	68	62 NIGHTINGALE CAROLE KING/Ode 66106 (A&M)	13		
	69	70 SWING YOUR DADDY JIM GILSTRAP/Roxbury 2006 (Chelsea)	5		
	70	72 LEONA WET WILLIE/Capricorn CPS 0224 (WB)	6		
	71	59 DANCE THE KUNG FU CARL DOUGLAS/20th Century 2168	6		
		— ONLY YESTERDAY CARPENTERS A&M 1677	1		
	82	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN/ Roulette 7163	2		
	88	RUNAWAY CHARLIE KULIS/Playboy 6023	5		
	84	THE PILL LORETTA LYNN/MCA 40358	4		
	76	79 I'M HER FOOL BILLY SWAN/Monument ZS8-8641 (Col)	3		
	86	YOUNG AMERICANS DAVID BOWIE/RCA PB 10152	2		
	78	81 TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES/Arista 0110	4		
	79	80 MY LITTLE LADY BLOODSTONE/London 5N 1061	6		
		— GROWIN' LOGGINS & MESSINA/Columbia 3-10118	1		
	81	75 EVERYBODY WANTS TO FIND A BLUEBIRD RANDY EDELMAN/20th Century 2134	7		
	82	89 BEER BARREL POLKA BOBBY VINTON/ABC 1205	3		
	83	90 TOBY CHI-LITES/Brunswick 5515	2		
		— HIJACK HERBIE MANN/Atlantic 3246	1		
		— SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	1		
	99	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	2		
	87	57 DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	18		
	88	94 WILDFIRE MICHAEL MURPHEY/Epic 8-50054	2		
		— DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	1		
	90	93 YOU'RE A PART OF ME SUSAN JACKS/Mercury 73649	4		
	91	87 SNEAKY SNAKE TOM T. HALL/Mercury 73641	5		
	92	95 BUMP ME BABY, PT. 1 DOOLEY SILVERSPoon/Cotton 636 (Arista)	4		
	93	— GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	1		
	94	85 I HAVE A DREAM DONNY OSMOND/MGM 14781	5		
	95	98 ONLY ONE WOMAN NIGEL OLSSON/Rocket 40337 (MCA)	2		
	96	68 I GET LIFTED GEORGE McCRAE/TK 1007	12		
	97	— HANG ON SLOOPY RICK DERRINGER/Blue Sky ZS8-2755 (Col)	1		
	98	— SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE/ Columbia 3-10103	1		
	99	67 NEVER LET HER GO DAVID GATES/Elektra 45223	12		
	100	— REACH OUT, I'LL BE THERE GLORIA GAYNOR/MGM 14790	1		



THE ORIGINAL SOUNDTRACK

10cc
Mercury

- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- GOOD TO BE ALIVE—John Baldry—Casablanca
- SWITCH—Golden Earring—Track
- TOMMY—Various Artists—Polydor (Soundtrack)
- LOU REED LIVE—RCA

- BE TRUE TO YOU—Eric Andersen—Arista
- ELLIOT LURIE—Epic
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GOOD TO BE ALIVE—John Baldry—Casablanca
- JOURNEY—Col
- OVERNIGHT SUCCESS—Neil Sedaka—Polydor (Import)
- SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
- SOUTHBOUND—Hoyt Axton—A&M
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track

- FRAMPTON—Peter Frampton—A&M
- GOOD TO BE ALIVE—John Baldry—Casablanca
- KOKOMO—Col
- MIND TRANSPLANT—Alphonse Mouzon—UA
- OLD SCHOOL YARD (single)—Linda Lewis—Arista
- SOUTHBOUND—Hoyt Axton—A&M
- TOM CAT—Tom Scott & the L.A. Express—Ode
- TOMMY—Various Artists—Polydor (Soundtrack)
- WENDY WALDMAN—WB
- WHO DO YOU OUT DO—Lon Van Eaton—A&M

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FRAMPTON—Peter Frampton—A&M
- GOOD TO BE ALIVE—John Baldry—Casablanca
- GREAT FATSBY—Leslie West—Phantom
- SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
- STEPPING INTO TOMORROW—Donald Byrd—Blue Note
- STREET RATS—Humble Pie—A&M
- SUICIDE SAL—Maggie Bell—Swan Song
- TOMMY—Various Artists—Polydor (Soundtrack)

- AMBROSIA—20th Century
- BE TRUE TO YOU—Eric Andersen—Arista
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GOOD TO BE ALIVE—John Baldry—Casablanca
- HEARTS—America—WB
- I'LL PLAY FOR YOU—Seals & Crofts—WB
- LOU REED LIVE—RCA
- ON THE LEVEL—Status Quo—A&M
- SOUTHERN NIGHTS—Allan Toussaint—WB
- THE ORIGINAL SOUNDTRACK—10cc—Mercury

- BE TRUE TO YOU—Eric Andersen—Arista
- CAFE DE PARIS—Les Variations—Buddah
- KEITH & DONNA—Round
- MAKIN' TRACKS—Grinderswitch—Capricorn
- NATTY DREAD—Bob Marley & the Wailers—Island
- OLD SCHOOL YARD (single)—Linda Lewis—Arista
- ON THE LEVEL—Status Quo—Capitol
- RIGHT LOVE—Chambers Bros.—Avco
- SWITCH—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK—10cc—Mercury

- AMBROSIA—20th Century
- CAFE DE PARIS—Les Variations—Buddah
- CIRCUS—Argent—Epic
- FLY BY NIGHT—Rush—Mercury
- GOOD TO BE ALIVE—John Baldry—Casablanca
- ILLUSIONS—Isotope—Gull
- RIGHT MOVE—Chambers Bros.—Avco
- SONG FOR AMERICA—Kansas—Kirshner
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TOMMY—Various Artists—Polydor (Soundtrack)

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- DO IT ON MONDAY—Nilsson—RCA
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FRAMPTON—Peter Frampton—A&M
- LOU REED LIVE—RCA
- ON THE LEVEL—Status Quo—Capitol
- SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK—10cc—Mercury

- AMBROSIA—20th Century
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- DO IT ON MONDAY—Nilsson—RCA
- FRAMPTON—Peter Frampton—A&M
- KOKOMO—Col
- LOU REED LIVE—RCA
- ON THE LEVEL—Status Quo—Capitol
- SUICIDE SAL—Maggie Bell—Swan Song
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TOMMY—Various Artists—Polydor (Soundtrack)

- AMBROSIA—20th Century
- BEAUTIFUL LOSERS—Bob Seger—Capitol

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- GOOD TO BE ALIVE—John Baldry—Casablanca
- LOU REED LIVE—RCA
- SOUTHERN NIGHTS—Allan Toussaint—WB
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- WENDY WALDMAN—WB

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
- EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
- GOOD TO BE ALIVE—John Baldry—Casablanca
- ORCHESTRA LUNA—Epic
- SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track
- TOMMY—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS—David Bowie—RCA

- AMBROSIA—20th Century
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FRAMPTON—Peter Frampton—A&M
- GOOD TO BE ALIVE—John Baldry—Casablanca
- I'LL PLAY FOR YOU—Seals & Crofts—WB
- JOURNEY—Col
- MAKIN' TRACKS—Grinderswitch—Capricorn
- SWITCH—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TOMMY—Various Artists—Polydor (Soundtrack)



AMBROSIA
20th Century

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CIRCUS—Argent—Epic
- I'LL PLAY FOR YOU—Seals & Crofts—WB
- LET THERE BE MUSIC—Orleans—Asylum
- LOU REED LIVE—RCA
- SONGBIRD—Jesse Colin Young—WB
- SWITCH—Golden Earring—Track
- TWO SIDES OF THE MOON—Keith Moon—Track
- WENDY WALDMAN—WB
- ZAZU—Wooden Nickel

- BE TRUE TO YOU—Eric Andersen—Arista
- LOU REED LIVE—RCA

- ON THE LEVEL—Status Quo—Capitol
- SWITCH—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

- AMBROSIA—20th Century
- BE TRUE TO YOU—Eric Andersen—Arista
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- GOOD TO BE ALIVE—John Baldry—Casablanca
- SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
- SONGBIRD—Jesse Colin Young—WB
- SOUTHBOUND—Hoyt Axton—A&M
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- WENDY WALDMAN—WB
- YOUNG AMERICANS—David Bowie—RCA

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
- CRASH LANDING—Jimi Hendrix—Reprise
- FIVE-A-SIDE—Ace—Anchor
- SONGBIRD—Jesse Colin Young—WB
- TOMMY—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS—David Bowie—RCA

- TWO SIDES OF THE MOON—Keith Moon—Track
- YOUNG AMERICANS—David Bowie—RCA

- BEAUTIFUL LOSER—Bob Seger—Capitol
- DO IT ON MONDAY—Nilsson—RCA
- LOU REED LIVE—RCA
- SOUTHERN NIGHTS—Allan Toussaint—WB
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track
- TOMMY—Various Artists—Polydor (Soundtrack)

- AMBROSIA—20th Century
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FRAMPTON—Peter Frampton—A&M
- GOOD TO BE ALIVE—John Baldry—Casablanca
- JOURNEY—Col
- LOU REED LIVE—RCA
- SOUTHBOUND—Hoyt Axton—A&M
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TOMMY—Various Artists—Polydor (Soundtrack)

- CANNED FUNK—Joe Farrell—CTI
- CRASH LANDING—Jimi Hendrix—Reprise
- FAR BEYOND THESE CASTLES—Chris DeBurgh—A&M
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GREAT FATSBY—Leslie West—Phantom
- HAIR OF THE DOGS—Nazareth—A&M
- NILS LOFGREN—A&M
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TRUTH IS BUT A WOMAN (single)—Seals & Crofts—WB
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col

The King Biscuit Flower Hour celebrates the beginning of its third year with a 3 hour "Best of the Biscuit" special featuring:

(in alphabetical order)

Blood, Sweat and Tears
Emerson, Lake and Palmer
Humble Pie
Mott the Hoople

Procol Harum
Santana
Seals and Crofts
Rod Stewart and The Faces
James Taylor

The J. Geils Band
The Rolling Stones
The Who
The Edgar Winter Group
Yes

March 30th starts our 3rd year of presenting to you the world's greatest rock performers recorded live in concert. This special 3 hour "Best of the Biscuit" pays tribute to and features some of the artists that have provided the highlights of the King Biscuit Flower Hour over the past two years. And is our way of saying thanks to you all.

The show is hosted by Bill Minkin. For exact time and date in your local area, please check your local station or contact any 3M or Pioneer High Fidelity outlet.

For further information contact Bob Meyrowitz or Alan Steinberg at D.I.R. Broadcasting Corp., 527 Madison Ave., New York 10022. 212-371-6850



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HIGH FIDELITY RECORDING TAPE

Congratulations

to our award-winning artists, working under the rainbow with us at MCA Records.

American Graffiti

Owen Bradley

Jerry Clower

Kiki Dee

Marvin Hamlisch

Elton John

Loretta Lynn

Olivia Newton-John

Jeanne Pruett

John Reid

Neil Sedaka

Cal Smith

Phoebe Snow

The Sting

Sunshine

Conway Twitty

Thank You

for rewarding our artists for their achievements in 1974. In the year ahead we

hope you will find more glittering product at the end of the MCA rainbow.

Academy of Country Music

American Music Awards

Billboard

Broadcasting Magazine

Cashbox

Country Music Association

NARAS

NARM

People's Choice

Record World

Rolling Stone

J. M. Maitland

J. K. Maitland

MCA RECORDS



MCA RECORDS

AM Action (Continued from page 22)



Carpenters

Picking up on the disc this week are KILT, KDWB, WHBQ, WDGY and WCOL. Also, #28 KJR, #38 KIMN.

Blackbyrds (Fantasy). Big crossover action reported on this r&b smash last week with the addition of KFRC, followed this week in a major way on KHJ and WFIL. Numbers on other pop stations are: 25-15 WCOL, HB-37 KIMN and 18-16 WIBG. These Byrds are flying straight to the top!

CROSSEOVERS

Freddy Fender (ABC). Picking up its first week of major pop air attention, this huge country record has been selling in big volume already through many pop accounts in various markets. Stations picking the record this week are CKLW (19), KILT, Y100 and WCOL. Looks like this one has a shot to go all the way.

Herbie Mann (Atlantic). Tremendous local sales in New York City off WWRL and disco action give way to the addition of WABC this week, popping this record in style! Stand by for a major explosion!

NEW ACTION

Carpenters (A&M). A great first week for their latest release, entitled "Only Yesterday." Immediate response from WIXY, KJR, KIMN, WNOE, KKDJ, WIBG, KTLK, KXOK, KING, KSJO, KLEO and WSGN, plus many more!

Lobo (Big Tree). One of the prettiest songs to come along in quite a while, this ballad, already on WIBG for two weeks and doing well, now gets a shot on WOKY and WCFL.

GRC Taps Johnson

■ ATLANTA—Marlin McNichols, national r&b marketing director, General Recording Corporation, has announced the appointment of Varnell Johnson as east coast regional marketing coordinator.

Duties

Johnson will be responsible for the development of relations with all radio stations on the east coast for exposure of GRC's four labels: Aware, Hotlanta, Elephant and GRC. In addition, he will initiate and direct all merchandising in the area.

Formerly with Philly Groove Records in national r&b promotion, Johnson will report directly to McNichols.

■ The MGM single release "Leave My World" is published by Bushka Music, not Buddah as was reported in last week's RW.



CLUB REVIEW

Mandrill Moves Whiskey Crowd

■ LOS ANGELES — Mandrill (United Artists), a seven man group who've often invited comparisons with War, proved during their recent stint at the Whisky that such comparisons may well be a thing of the past.

Opening with an impressive solo organ piece by Claude "Coffee" Cave, the group (still in the process of breaking in three new members) slid through a set of sophisticated street funk that showed each individual member to be more than competent on a variety of instruments. Though often dominated by Cave's accomplished keyboard work, the band's versatility on various horns and percussion instruments allowed them to effectively change musical faces, moving from softer material to an up-tempo finish that was tailor-made for dancefloor action.

Impeding the momentum of the show was a series of between-song raps, and a tendency on the part of the band to stretch out a good idea beyond its limits. When Mandrill focuses their musical ideas and consolidates their obvious strengths, they could well become the standard against which other bands in their genre will be measured.

Ben Edmonds

Dialogue (Continued from page 20)

He was head of sales and promotion for Modern Records and I used to work in a little record shop after school. Lester made periodic visits to this record shop and that's where I met him and I told him that I was writing songs and I wanted to be a songwriter. So I'd sing him my songs and he would encourage me, and at some point he thought the songs were good enough and he started taking Mike and I around to the independent companies. And that's how we got to Modern Records.

Many years later, about 10 years later, after a lot of changes—moving from California to New York, etc.—Lester discovered Phil Spector. And Lester called us in New York and said that Phil was rather bored with the scene on the coast; there wasn't too much happening at the time. And Phil wanted to work with us, wanted to find out how we did things, wanted to hang out with us and so forth. And we said "Fine, send him along." Phil came to New York, he spent about 18 months with us, we wrote a couple of songs and we did sessions and finally I got Phil a producing job at Bigtop through Freddie Bienstock, who is our partner right now in the publishing business. At the time, Freddie was important in running Bigtop Records, and they had Ray Peterson. We told them we had this very young talented producer and asked if they would give him a crack at doing a date. They gave him Ray Peterson and Phil Spector cut "Corinna, Corinna," which was his first big production hit. He had one hit prior to that as a songwriter and from then on he started to develop his reputation, etc. I guess you know the rest of the story.

RW: You released some records on your Redbird label in the early 1960s that sound very Spector-influenced.

Stoller: I must tell you that the writers that were signed to us at that time, whom we were grooming as producers, were Jeff Barry and Ellie Greenwich who later, in a deal that we made with Phil, were allowed to co-write with Phil for his record company. The first song that we did was a song that had been recorded by Phil. Not that we had ever heard the record, but he hadn't released it. And Jeff and Ellie wanted to get a record out. They had that song "Chapel of Love," and we had a group called the Meltones from New Orleans, whom I renamed the Dixie Cups. So there would be a similarity because most of the things at the height of Phil's Philles Records were written by Jeff and Ellie and co-written with Phil, and most of the songs that were on Redbird Records, via the Dixie Cups and the Jelly Beans and some others acts, were Jeff and Ellie's songs.

RW: How did you become involved with Elvis?

Stoller: He did a song of ours—"Hound Dog"—which he had apparently heard from some lounge act in Vegas, which was a version of the song that we had done with Willie Mae Thornton, which is a woman's song. And this group was doing a version that they figured a man could sing. Elvis did that version and it was a very big success, after which we were called upon by the people handling his publishing firms and told that Elvis liked our songs.

Leiber: They gave us assignments.

RW: Had you heard of Elvis before "Hound Dog" was released?

Stoller: I had heard a record of his before I went to Europe. It was about March of 1956 and the record was "Heartbreak Hotel." It absolutely floored me.

Leiber: I remember hearing a record at Atlantic and we were having a discussion about Elvis Presley. I heard the record and I said, "A fantastic singer," and they said, "Yeah, keep it cool because there's a very good chance he's going to be on Atlantic." They must have been talking to Sam Phillips about getting Presley on Atlantic; the next thing we heard was that Presley went to RCA and we were very disappointed because we thought there was a possibility that he would go to Atlantic and we would have been directly involved in producing him.

RW: Since Elvis doesn't give interviews, we depend upon other people to tell us what he's like. So—what was Elvis like when you met him? What were your first impressions of Elvis?

Leiber: He just knew an awful lot about Delta blues and work songs and field songs and gospel songs. I mean he just knew an awful lot. And we were surprised that he knew that much because we didn't know too many people who did.

RW: Did Elvis require any coaching in the studio in order to get the right feeling for a song?

Leiber: No. If Otis Blackwell sang a song and Elvis liked the way he sang it, he'd sing it in a similar groove. But it was Presley, it was unmistakably Presley. You couldn't coach Presley. There was no point in telling him how to sing; it would be like telling Jimmy Witherspoon how to sing the blues. Presley knew what he was doing and he was a faultless performer. He was one of the few performers we

(Continued on page 52)



PHYSICAL GRAFFITI

LED ZEPPELIN

Swan Song

- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- YOUNG AMERICANS—David Bowie—RCA
- AN EVENING WITH JOHN DENVER—RCA
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CRASH LANDING—Jimi Hendrix—Reprise

- AN EVENING WITH JOHN DENVER—RCA
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GREATEST HITS—Al Green—Hi
- MICKEY MOUSE CLUB—Disneyland
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- SONGBIRD—Jesse Colin Young—WB
- TOMMY—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
- YESTERDAYS—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

- CLOSEUP—Frankie Valli—Private Stock
- FLY BY NIGHT—Rush—Mercury
- GREATEST HITS—Al Green—Hi
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- ROCK 'N' ROLL SURVIVORS—Fanny—Casablanca
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
- YESTERDAYS—Yes—Atlantic

- AN EVENING WITH JOHN DENVER—RCA
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- BUSTIN' OUT—Pure Prairie League—RCA
- CRASH LANDING—Jimi Hendrix—Reprise
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- SONGBIRD—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- YOUNG AMERICANS—David Bowie—RCA

- AN EVENING WITH JOHN DENVER—RCA
- BLOOD ON THE TRACKS—Bob Dylan—Col
- CLOSEUP—Frankie Valli—Private Stock
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FLYING START—Blackbyrds—Fantasy
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- LET THERE BE MUSIC—Orleans—Asylum
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB
- YOUNG AMERICANS—David Bowie—RCA

- AN EVENING WITH JOHN DENVER—RCA
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FOR EARTH BELOW—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
- PERFECT ANGEL—Minnie Riperton—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- STYX II—Wooden Nickel

- AN EVENING WITH JOHN DENVER—RCA
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- NEW & IMPROVED—Spinners—Atlantic
- PERFECT ANGEL—Minnie Riperton—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple

- AUTOBAHN—Kraftwerk—Vertigo
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FIVE-A-SIDE—Ace—Anchor
- FRAMPTON—Peter Frampton—A&M
- JUST A BOY—Leo Sayer—WB
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
- YOUNG AMERICANS—David Bowie—RCA

- AN EVENING WITH JOHN DENVER—RCA
- CRASH LANDING—Jimi Hendrix—Reprise
- FUNNY LADY—Arista (Soundtrack)
- GREATEST HITS—Al Green—Hi
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- TO BE TRUE—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- YESTERDAYS—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

- AN EVENING WITH JOHN DENVER—RCA
- CAUGHT IN THE ACT—Commodores—Motown
- FLYING START—Blackbyrds—Fantasy
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- PHOEBE SNOW—Shelter

- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TOM CAT—Tom Scott & the L.A. Express—Ode
- YOUNG AMERICANS—David Bowie—RCA

- BUTT OF COURSE—Jimmy Castor Bunch—Atlantic
- CAUGHT IN THE ACT—Commodores—Motown
- CRASH LANDING—Jimi Hendrix—Reprise
- GOT MY HEAD ON STRAIGHT—Billy Paul—Phila. Intl.
- KEEP ON BUMPIN'—Kay Gees—Gang
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TO BE TRUE—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- YESTERDAYS—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

- BELLE OF THE BALL—Richard Torrance & Eureka—Shelter
- CAUGHT IN THE ACT—Commodores—Motown
- CICERO PARK—Hot Chocolate—Big Tree
- CRASH LANDING—Jimi Hendrix—Reprise
- MODERN TIMES—Al Stewart—Janus
- NO MYSTERY—Return To Forever featuring Chick Corea—Polydor
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TRIBAL BUMPIN'—Tribe—ABC
- YOUNG AMERICANS—David Bowie—RCA

- BETWEEN THE LINES—Janis Ian—Col
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FRAMPTON—Peter Frampton—A&M
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- SONG FOR AMERICA—Kansas—Kirschner
- SONGBIRD—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TOMMY—Polydor (Soundtrack)
- PIECES OF THE SKY—Emmylou Harris—Reprise
- YOUNG AMERICANS—David Bowie—RCA

- AUTOBAHN—Kraftwerk—Vertigo
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- CRASH LANDING—Jimi Hendrix—Reprise
- FOR EARTH BELOW—Robin Trower—Chrysalis
- FUNNY LADY—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- YESTERDAYS—Yes—Atlantic
- YOUNG AMERICANS—David Bowie—RCA

- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CRASH LANDING—Jimi Hendrix—Reprise
- FRAMPTON—Peter Frampton—A&M
- NO MYSTERY—Return To Forever featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- SONGBIRD—Jesse Colin Young—WB
- SUICIDE SAL—Maggie Bell—Swan Song
- SWITCH—Golden Earring—Track
- TWO SIDES OF THE MOON—Keith Moon—Track
- YOUNG AMERICANS—David Bowie—RCA

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

- AN EVENING WITH JOHN DENVER—RCA
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER—Michael Murphy—Epic
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GREATEST HITS—Al Green—Hi
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- SUN GODDESS—Ramsey Lewis—Col

- CRASH LANDING—Jimi Hendrix—Reprise
- GHOSTS—Strawbs—A&M
- MISTER MAGIC—Grcver Washington Jr.—Kudu
- NILS LOFGREN—A&M
- PERFECT ANGEL—Minnie Riperton—Epic
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- SUN GODDESS—Ramsey Lewis—Col
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
- YOUNG AMERICANS—David Bowie—RCA

- AN EVENING WITH JOHN DENVER—RCA
- AUTOBAHN—Kraftwerk—Vertigo
- COLD ON THE SHOULDER—Gordon Lightfoot—Reprise
- FOR EARTH BELOW—Robin Trower—Chrysalis
- GREATEST HITS—Kool & the Gang—Delite
- MODERN TIMES—Al Stewart—Janus
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- ROCK 'N' ROLL—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col

- AN EVENING WITH JOHN DENVER—RCA
- BEAUTIFUL LOSER—Bob Seger—Capitol
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- FUNNY LADY—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
- SONGBIRD—Jesse Colin Young—WB
- SUGAR MAN—Stanley Turrentine—CTI
- TOMMY—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

- AUTOBAHN—Kraftwerk—Vertigo
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- CRASH LANDING—Jimi Hendrix—Reprise
- FRAMPTON—Peter Frampton—A&M
- JOURNEY—Col
- SONG FOR AMERICA—Kansas—Kirschner
- SONGBIRD—Jesse Colin Young—WB
- TOMMY—Various Artists—Polydor (Soundtrack)
- VISIONS OF THE EMERALD BEYOND—Mahavishnu Orchestra—Col
- YESTERDAYS—Yes—Atlantic

- ANOTHER NIGHT—Hollies—Epic
- BLUE JAYS—Justin Hayward & John Lodge—Threshold
- DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
- FUNNY LADY—Arista (Soundtrack)
- JOURNEY—Col
- PAMPERED MENIAL—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
- TOM CAT—Tom Scott & the L.A. Express—Ode
- UNREQUITED—Loudon Wainwright III—Col
- YOUNG AMERICANS—David Bowie—RCA

TITLE, ARTIST, Label, Number (Distributing Label)

MAR. 29 MAR. 22

1 1 **PHYSICAL GRAFFITI**
 LED ZEPPELIN
 Swan Song SS 2200
 (Atlantic)



WKS. ON CHART

3 1

2 2 **HAVE YOU NEVER BEEN MELLOW** OLIVIA NEWTON-JOHN/
 MCA 2133 6 F

3 8 **AN EVENING WITH JOHN DENVER**/RCA CPL2-0764 4 J

4 3 **BLOOD ON THE TRACKS** BOB DYLAN/Columbia PC 33235 8 F

5 4 **AVERAGE WHITE BAND**/Atlantic SD 7308 22 F

6 6 **WHAT WERE ONCE VICES ARE NOW HABITS** DOOBIE
 BROTHERS/Warner Bros. W 2750 46 F

7 5 **GREATEST HITS** ELTON JOHN/MCA 2128 19 F

14 **ROCK 'N' ROLL** JOHN LENNON/Apple SK 3419 5 E

12 **FOR EARTH BELOW** ROBIN TROWER/Chrysalis 1073 (WB) 5 F

10 9 **NIGHTBIRDS** LABELLE/Epic KE 33075 12 E

11 10 **PHOEBE SNOW**/Shelter 2109 (MCA) 22 F

12 13 **A SONG FOR YOU** TEMPTATIONS/Gordy G6-969S1
 (Motown) 8 F

16 **PERFECT ANGEL** MINNIE RIPERTON/Epic KE 32561 26 E

14 7 **FIRE OHIO PLAYERS**/Mercury SRM-1-1013 18 F

19 **COLD ON THE SHOULDER** GORDON LIGHTFOOT/Reprise
 MS 2206 (WB) 5 F

16 15 **HEART LIKE A WHEEL** LINDA RONSTADT/Capitol ST 11368 17 F

17 11 **EMPTY SKY** ELTON JOHN/MCA 2130 9 F

18 18 **NOT FRAGILE** BACHMAN-TURNER OVERDRIVE/Mercury
 SRM-1-1004 31 F

19 20 **STYX II**/Wooden Nickel WNS-1012 (RCA) 10 F

30 **AUTOBAHN** KRAFTWERK/Vertigo VEL 2003 (Phonogram) 6 F

21 23 **SUN GODDESS** RAMSEY LEWIS/Columbia KC 33194 10 E

22 21 **ON THE BORDER** EAGLES/Asylum 7E-1004 42 F

40 **THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE/
 Columbia PC 33280 3 F

24 17 **RUFUSIZED RUFUS** Featuring CHAKA KAHN/ABC ABCD 837 13 F

25 27 **ELDORADO** ELECTRIC LIGHT ORCHESTRA/UA LA399-G 24 F

26 22 **BARRY MANILOW II**/Bell 1314 (Arista) 17 F

27 24 **ALL THE LOVE IN THE WORLD** MAC DAVIS/Columbia PC
 32927 8 F

28 26 **WAR CHILD** JETHRO TULL/Chrysalis CMR 1067 (WB) 22 F

29 31 **IF YOU LOVE ME (LET ME KNOW)** OLIVIA NEWTON-JOHN/
 MCA 411 41 F

30 25 **DO IT 'TIL YOU'RE SATISFIED** B.T. EXPRESS/Scepter 5117 16 F

31 29 **JOHN DENVER'S GREATEST HITS**/RCA CPL1-0374 68 F

32 32 **FLYING START** BLACKBYRDS/Fantasy F 9481 13 F

33 28 **URBAN RENEWAL** TOWER OF POWER/Warner Bros. BS
 2834 10 F

34 33 **NEVER CAN SAY GOODBYE** GLORIA GAYNOR/MGM
 M3G-4982 8 F

35 34 **SO WHAT** JOE WALSH/ABC Dunhill DSD 50171 12 F

36 35 **PHOTOGRAPHS AND MEMORIES** JIM CROCE/ABC ABCD
 835 26 F

37 36 **FULLFILLINGNESS' FIRST FINALE** STEVIE WONDER/Tamla
 T6-332S1 (Motown) 34 F

38 37 **IT'LL SHINE WHEN IT SHINES** OZARK MOUNTAIN
 DAREDEVILS/A&M SP 3654 12 F

39 38 **FIRE ON THE MOUNTAIN** CHARLIE DANIELS BAND/
 Kama Sutra KSBS 2603 11 F

40 43 **PROPAGANDA** SPARKS/Island ILPS 9312 7 F

41 44 **FIRST MINUTE OF A NEW DAY** GIL SCOTT-HERON & BRIAN
 JACKSON/Arista 4030 8 F

52 **REALLY ROSIE** TV SOUNDTRACK Featuring CAROLE KING/
 Ode 77027 (A&M) 4 F

43 45 **PRONOUNCED LEH-NERD SKIN-NERD** LYNRYD SKYNYRD/
 MCA Sounds of the South 363 37 F

68 **CRASH LANDING** JIMI HENDRIX/Reprise MS 2004 (WB) 2 F

45 50 **HOLIDAY AMERICA**/Warner Brothers W 2808 38 F

46 46 **BAD CO.** BAD COMPANY/Swan Song SS 8410 (Atlantic) 31 F

47 48 **SHEER HEART ATTACK** QUEEN/Elektra 7E-1026 11 F

48 39 **SOUVENIRS** DAN FOGELBERG/Epic KE 33137 17 E

78 **YOUNG AMERICANS** DAVID BOWIE/RCA APL1-0998 2 F

50 42 **PROMISED LAND** ELVIS PRESLEY/RCA APL1-0606 7 F

51 49 **BACK HOME AGAIN** JOHN DENVER/RCA CPL1-0548 39 F

52 58 **PLUG ME INTO SOMETHING** HENRY GROSS/A&M SP 4502 5 F

53 47 **NEW AND IMPROVED** SPINNERS/Atlantic SD 18118 15 F

54 53 **COUNTRY LIFE** ROXY MUSIC/Atco SD 36-106 11 F

65 **GHOSTS** STRAWBS/A&M SP 4506 4 F

56 41 **THE PROPHET** RICHARD HARRIS/Atlantic SD 18120 12 F

83 **WELCOME TO MY NIGHTMARE** ALICE COOPER/Atlantic
 SD 18130 2 F

58 55 **WHITE GOLD** LOVE UNLIMITED ORCHESTRA/20th Century
 T-459 18 F

82 **GREATEST HITS** AL GREEN/Hi SHL 32089 (London) 2 F

60 54 **SERENADE** NEIL DIAMOND/Columbia PC 32919 22 F

61 63 **SILK TORPEDO** PRETTY THINGS/Swan Song SS 8411 (Atlantic) 5 F

72 **ON YOUR FEET OR ON YOUR KNEES** BLUE OYSTER CULT/
 Columbia PC 33371 3 G

63 60 **GOODNIGHT VIENNA** RINGO STARR/Apple SW 3417 18 F

76 **NO MYSTERY** RETURN TO FOREVER Featuring
 CHICK COREA/Polydor PD 6512 2 F

65 67 **THE BEST OF THE STYLISTICS**/Avco AV-69005 4 F

73 **I CAN STAND A LITTLE RAIN** JOE COCKER/A&M SP 3633 3 F

91 **YESTERDAYS** YES/Atlantic SD 18103 2 F

75 **BELLE OF THE BALL** RICHARD TORRANCE AND EUREKA/
 Shelter SP 2134 (MCA) 4 F

— **BLUEJAYS**

JUSTIN HAYWOOD & JOHN LODGE
 Threshold THS 14 (London) 1 F



79 **PIECES OF THE SKY** EMMYLOU HARRIS/Reprise MS 2213
 (WB) 3 F

71 77 **MELISSA** MELISSA MANCHESTER/Arista 4031 4 F

81 **TO BE TRUE** HAROLD MELVIN & THE BLUENOTES Featuring
 THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col) 3 E

73 51 **MILES OF AISLES** JONI MITCHELL/Asylum AB 202 16 I

74 59 **SATIN DOLL** BOBBI HUMPHREY/Blue Note LA334-G (UA) 15 F

75 56 **GOODBYE YELLOW BRICK ROAD** ELTON JOHN/
 MCA 2-10003 76 I

85 **MISTER MAGIC** GROVER WASHINGTON JR./Kudu KU-20S1
 (Motown) 2 F

77 57 **DARK HORSE** GEORGE HARRISON/Apple SMAS 3218 14 F

78 62 **ALL THE GIRLS IN THE WORLD—BEWARE!!!** GRAND FUNK/
 Capitol SO 11356 14 F

79 84 **COMMANDER CODY & HIS LOST PLANET AIRMEN**/
 Warner Bros. BS 2847 3 F

88 **BLUE SKY, NIGHT THUNDER** MICHAEL MURPHEY/Epic KE
 33290 2 F

81 87 **JUST A BOY** LEO SAYER/Warner Bros. BS 2836 3 F

89 **DOWN TO EARTH** NEKTAR/Passport PPSD 98005 (ABC) 3 F

83 61 **FLAVOURS** GUESS WHO/RCA CPL1-0636 8 F

84 86 **THE SILVER FOX** CHARLIE RICH/Epic PE 33250 15 F

— **TOMMY** SOUNDTRACK/Polydor PD 9502 1 H

— **FEEL LIKE MAKIN' LOVE** ROBERTA FLACK/Atlantic SD 18131 1 F

— **FUNNY LADY** SOUNDTRACK/Arista AL 9004 1 G

98 **MODERN TIMES** AL STEWART/Janus JXS 7112 2 F

134 **SONGBIRD** JESSE COLIN YOUNG/Warner Bros. BS 2845 1 F

105 **VISIONS OF THE EMERALD BEYOND** MAHAVISHNU
 ORCHESTRA/Columbia PC 33411 1 F

91 94 **BEHIND CLOSED DOORS** CHARLIE RICH/Epic KE 32247 72 F

101 **GREATEST HITS** KOOL & THE GANG/Delite DEP 2015 (PIP) 1 F

93 97 **LINDA ON MY MIND** CONWAY TWITTY/MCA 469 2 F

94 70 **VERITIES & BALDERDASH** HARRY CHAPIN/Elektra 7E-1012 27 F

95 69 **EXPLORES YOUR MIND** AL GREEN/Hi SHL 32087 (London) 18 F

136 **CLOSEUP** FRANKIE VALLI/Private Stock PS 2000 1 F

97 64 **RELAYER** YES/Atlantic SD 18122 14 F

98 102 **BUSTIN' OUT** PURE PRAIRIE LEAGUE/RCA LSP-4769 1 F

99 66 **JOY TO THE WORLD—THEIR GREATEST HITS**
 THREE DOG NIGHT/ABC Dunhill DSD 50178 14 F

100 103 **BUTT OF COURSE** JIMMY CASTOR BUNCH/Atlantic SD

Where the Records Thrives (see!)



A Subsidiary of 20th Century-Fox Film Corporation
A shall Unlimited Inc. and production

produced and arranged by
Barry White
TC-2177

"What Am I Gonna Do With You"

featuring



Just Another
Way To Say
I Love You
Barry White

Just Another
Way To Say
I Love You

101 THE ALBUM CHART 150

MARCH 29, 1975

MAR. 29	MAR. 22	
101	113	FIVE-A-SIDE ACE/Anchor ANCL-2001 (ABC)
102	92	TOLEDO WINDOW BOX GEORGE CARLIN/Little David LD 3003 (WB)
103	115	THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/ABC ABCD 867
104	129	CAUGHT IN THE ACT COMMODORES/Motown M6-82051
105	100	STANLEY CLARKE/Nemperor NE 431 (Atlantic)
106	106	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415
107	80	A1A JIMMY BUFFETT/ABC Dunhill DSD 50183
108	71	THIS IS THE MOODY BLUES/Threshold 2THS 12/13 (London)
109	122	SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500
110	74	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017
111	135	CICERO PARK HOT CHOCOLATE/Big Tree BT 89503 (Atlantic)
112	96	STOP AND SMELL THE ROSES MAC DAVIS/Columbia PC 32582
113	116	BABE RUTH/Harvest ST 11367 (Capitol)
114	99	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/MGM M36-4968
115	95	WAITRESS IN A DONUT SHOP MARIA MULDAUR/Reprise MS 2194
116	90	CARIBOU ELTON JOHN/MCA 2116
117	130	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
118	128	LET THERE BE MUSIC ORLEANS/Asylum 7E-1029
119	131	BACK IN THE COUNTRY LORETTA LYNN/MCA 471
120	—	AQUALUNG JETHRO TULL/Chrysalis CH-1044 (WB)
121	—	FRAMPTON PETER FRAMPTON/A&M SP 4512
122	132	OLD & IN THE WAY/Round RX 103
123	107	SEDAKA'S BACK NEIL SEDAKA/Rocker 463 (MCA)
124	133	DIXIE ROCK WET WILLIE/Capricorn CPS 149 (WB)
125	94	FREE AND EASY HELEN REDDY/Capitol ST 11348
126	110	PRIME TIME TONY ORLANDO & DAWN/Bell 1317 (Arista)
127	112	GET YOUR WINGS AEROSMITH/Columbia PC 32847
128	114	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
124	108	CHICAGO VII/Columbia M2-32810
130	118	MOTHER LODE LOGGINS & MESSINA/Columbia PC 33175
131	120	I CAN HELP BILLY SWAN/Monument KZ 33279 (Col)
132	148	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77029 (A&M)
133	119	WRAP AROUND JOY CAROLE KING/Ode SP 7724 (A&M)
134	139	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141
135	109	CAN'T GET ENOUGH BARRY WHITE/20th Century T-444
136	121	DAWN'S NEW RAGTIME FOLLIES/Bell 1130 (Arista)
137	143	THE HARDER THEY COME SOUNDTRACK/Island MLPS-9202
138	141	COLLATERAL PASSPORT/Atco SD 36-107
139	123	LIGHT OF WORLDS KOOL & THE GANG/Deluxe DEP 2014 (PIP)
140	125	REALITY JAMES BROWN/Polydor PD 6039
141	145	THE CAROL DOUGLAS ALBUM/Midland International BKL1-0931 (RCA)
142	146	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
143	138	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
144	104	THREE DEGREES/Phila. Intl. KZ 32406 (Col)
145	—	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN-LA 368G (UA)
146	111	WALLS AND BRIDGES JOHN LENNON/Apple SW 3416
147	—	TANYA TUCKER'S GREATEST HITS/Columbia KC 33355
148	—	FLY BY NIGHT RUSH/Mercury SRM1-1023
149	117	PLAY DON'T WORRY MICK RONSON/RCA APL1-0681
150	—	A PAIR OF 5's ROY CLARK & BUCK TRENT/ABC/DoT ABDB-2015

151-200 ALBUM CHART

151	WHO'S SORRY NOW MARIE OSMOND/MGM M3G-4979
152	HUNKY DORY DAVID BOWIE/RCA LSP 4623
153	ANOTHER NIGHT HOLLIES/Epic PE 33387
154	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
155	SCORCHING BEAUTY IRON BUTTERFLY/MCA 465
156	STARDUST ORIGINAL SOUNDTRACK Starring DAVID ESSEX/Arista AL 5000
157	NIGHTLIFE THIN LIZZY/Vertigo VEL 2002 (Phonogram)
158	SERGIO MENDES/Elektra 7E 1027
159	OHIO PLAYERS' GREATEST HITS/Westbound WB 1005 (Chess)
160	FEEL GEORGE DUKE/BASF 25355
161	BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
162	RAGS TO RUFUS RUFUS/ABC ABCX 809
163	RIDDLE OF THE SPHINX BLOODSTONE/London PS 654
164	ZULEMA RCA APL1-0819
165	NEW YEAR, NEW BAND, NEW COMPANY JOHN MAYALL/ABC Blue Th mb BTSD-6019
166	NILS LOFGREN/A&M SP 4509
167	TO THE DOOR OF THE SUN AL MARTINO/Capitol ST 11366
168	I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA342-G
169	SOON OVER BABULMA CAN/United Artists UA-LA343-G
170	MICKEY MOUSE/Disneyland 1362
171	MAD DOG JOHN ENTWISTLE'S OX/Track MCA 2129
172	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)
173	THE DYNAMIC SUPERIORS/Motown M6-32251
174	IN CONCERT VOL. II VARIOUS ARTISTS/CTI 6049 (Motown)
175	BOB DYLAN'S GREATEST HITS VOL. 2/Columbia KC 31120
176	BREAKIN' BREAD FRED WESLEY & THE NEW JB'S/People PE 6604 (Polydor)
177	JOURNEY/Columbia PC 33388
178	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770
179	IT'S TIME BONNIE BRAMLETT/Capricorn CP 0148 (WB)
180	BRAVE BELT BACHMAN-TURNER/BACHMAN/Reprise MS 2210 (WB)
181	BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378
182	THE WHOLE THING STARTED WITH ROCK AND ROLL AND NOW IT'S OUT OF CONTROL RAY MANZAREK/Mercury SRM-1-1014
183	THE SMOKER YOU DRINK THE PLAYER YOU GET JOE WALSH/ABC Dunhill DSX 40140
184	TRIBAL BUMPIN' TRIBE/ABC ABCD 859
185	THE ORCHESTRAL TUBULAR BELLS MIKE OLDFIELD & DAVID BEDFORD/Virgin VR 13-115 (Atlantic)
186	SINNER AND SAINT RORY GALLAGHER/Polydor PD 65010
187	RORY BLOCK/RCA APL1-0733
188	PAMPERED MENIAL PAVLOV'S DOG/ABC ABCD 866
189	KOKOMO/Columbia PC 33442
190	WALTZ TIME MAGIC ORGAN/Ranwood 8137
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192	ROCK & ROLL SURVIVORS FANNY/Casablanca 7007
193	DUTCH MASTERS FOCUS/Sire SASD 7505 (ABC)
194	SUICIDE SAL MAGGIE BELL/Swan Song SS B412 (Atlantic)
195	DON'T CRY NOW LINDA RONSTADT/Asylum 5E 5064
196	TWO SIDES OF THE MOON KEITH MOON/MCA 2136
197	SWITCH GOLDEN EARRING/Track/MCA 3139
198	FLOATING WIND JADE WARRIOR/Island ILPS 9290
199	LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON/Capitol ST-11360
200	ROLLER COASTER WEEKEND JOE VITALE/Atlantic SD 18114

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Fioto Plans De-Lite Expansion

■ NEW YORK — Emphasizing the importance of the independent label as an important creative force in the record business, Fred Fioto, president of De-Lite Records, has announced a major "all-levels" expansion. After a year in which De-Lite's star act, Kool & the Gang, garnered three gold records, Fioto has doubled the size of his artist roster and is making a concerted thrust into new areas.

New Names

Heading the list are such new names as the KayGees, Benny Troy, Master Plan, Tomorrow's Edition, the Rhythm Makers and De-Lite-Ful. The company's roster also includes such recently signed acts as Mebeus and Electrified Action. Country artist Mickey Barnett on the Down Yonder label is currently preparing to cut his debut album in Nashville.

"We've reached the point where we must expand in order to breathe," said Fioto. "We're not complacent about success. Our strength has been in r&b, and we've had many records cross over to pop. We're staying with what we know best, but we are not afraid to take a chance if the right artist or record becomes available."

Human Element

"When companies sell millions of records every year, it tends to get routine and everything becomes a statistic. Smaller companies have to try harder and put out exceptional product to claim a share of the market. At De-Lite, we're dealing with people—talented artists and a concerned staff—so the human element doesn't get lost.

Piracy Injunction

■ ALBUQUERQUE, N. M.—Sixty-seven record companies were awarded a permanent injunction by the U. S. District Court here barring Herbert ("Speedy") Newman and six companies he controls from infringing on their copyrights by the unauthorized reproduction, distribution, rental or lease of their copyrighted sound recordings.

Judge Howard Bratten

The order, signed by U. S. District Court Judge Howard Bratten, applies to Newman and to the following companies: Copy Rite Recording, Inc.; H & N Contracting, Inc.; H & N Tape Co., Inc.; Crown-Stars, Inc.; Stars, Inc., and H.I.M., Inc., and any firm or person acting in concert with them in the prohibited practices.

The defendants were ordered to pay a judgment, including court costs, to the plaintiffs. In addition, the defendants' counter-claim against CBS, Inc. was dismissed with prejudice.

"One individual doesn't make a company, and any compliments De-Lite has received lately must be shared by several people. Our national promotion director Stan Price has done miracles, putting together a complete and sound working program for promoting our records. Mr. Vee, in charge of a&r, is constantly in the studio working with new talent. He's spent the last two years making a major contribution to our growth. Without the help we've received from Ira Moss and Bugs Bower of P.I.P. Records, and from my associate Ted Eddy, there wouldn't be much of a success story for De-Lite to be proud of," said Fioto.

Seabrook & Mosley Join Black Falcon

■ FREEPORT, N.Y.—Anthony Ferrante, president of Black Falcon Record Corp., has announced the appointments of Marc Seabrook and Shirley Mosley to the positions of vice president, artist relations and repertoire, and national director of promotion, respectively. Both will report to Bill Seabrook, executive vice president and chief of operations.

Ferrante also announced the March release of the female group Magic Touch's second disc for the Black Falcon label, "A Woman Will Do Wrong."

Ellis Taps Wayne

■ LOS ANGELES — Robert Ellis, working under the company name Robert Ellis and Associates, has appointed Bruce Wayne vice president of operations.

Wayne, who has been with the company three and one-half years, will be in charge and coordinate all road operations with A&M recording artist Bill Preston and ABC recording group Rufus.

20th Signs Weir



Chalice Productions, Inc. has finalized an exclusive recording pact for Rusty Weir with 20th Century Records, calling for a rush release of the artist's initial single, "My Old Lady." The tune will be included on Weir's forthcoming 20th album, "Don't It Make You Wanna Dance," set for release in early April.

Chelsea Session



Shown at a recording session during Chelsea recording artist Lulu's recent visit to the U.S. are, from left: (standing) writer Kenny Nolan, Lulu and singer Kathy Kasper. (Seated) Wes Farrell, who produced the session and engineer Gary Kelgren. The photo was taken during the recording of "Take Your Mama For A Ride."

CONCERT REVIEW

Entwistle's Ox Satisfies the Fans

■ NEW YORK — John Entwistle's Ox (Track) came to the Academy of Music Saturday night (8) and played to a hall almost evenly divided between avid Entwistle fans and hard-core Who fans. The former were doubtless satisfied with the proceedings; the latter were merely pacified since this was by all means *not* a Who concert (the similarities were in miniature).

Wall of Sound

The most obvious comparison to a Who concert would be in regards to the sound of Ox. Entwistle has never tried to hide his affection for 1950s rock and roll and his albums are heavy on the sound and feel of that era; at the Academy however, Ox opted for a Who-ish wall of sound—your basic ultra-amplified chords with a minimum of instrumental solos. As he does with The Who, Entwistle remained stolid and solid throughout the concert and left

the theatrics to guitarist Robert Johnson, whose baggy-pantsed Pete Townshendisms became a trifle wearing after awhile.

"Baggy pants" seems a fortuitous phrase, since Entwistle is our foremost exponent of baggy pants rock and roll, e.g. "My Size" with lyrics to the effect: "You make me feel so small/I'm gonna bring you down to my size/smash your head against the wall." That's not *rondeau redoublé*; that's baggy pants.

Sampling

Entwistle manifests this bizarre tendency to greatest effect on his fine "Mad Dog" album, from which he played virtually nothing at the Academy (save "Cell Number Seven"). He did offer a sampling of tunes from all of this albums though, serving up along the way a couple of old Entwistle-penned Who numbers ("Boris The Spider," "Whiskey Man"), a couple of oldies ("Not Fade Away," and what he termed "The Everly Brothers' version of 'Keep A-Knockin''") and the Who's stage-basher, "Heaven and Hell."

It was a good show for Entwistle aficionados (granted, it could have been better if he had recreated some of the great songs on "Mad Dog") and the Who fans were on their feet applauding with everyone else at concert's end.

Appice's Astroport

Opening the evening's entertainment was Appice's Astroport, which is a smooth and competent quartet headed by ex-Vanilla Fudge drummer Carmine Appice. The highlight of their set came when Appice was left alone on-stage to pound out the loudest drum solo in the history of rock music.

David McGee

Angel's Siege of Corinth

By SPEIGHT JENKINS

■ NEW YORK — Angel did it. Other companies have tried, but Angel brought out the premiere recording of Rossini's *Siege of Corinth* almost a month in advance of the Metropolitan Opera premiere with the scheduled cast and conductor intact. Production schedules and ships have delayed similar recordings of other operas until the eve of the performance, but *Siege* is now in the shops, and everyone should do a banner business before the April 7 Met premiere and April 19 broadcast. The recording has added national appeal because the opera will go on tour—with the original cast—to each of the Met's seven tour cities (Boston, Cleveland, Atlanta, Memphis, Dallas, Minneapolis, Detroit and Washington).

More important, the recording is first class. This listener, not having heard *Siege of Corinth*, had anticipated the work as only a vehicle for Beverly Sills. On listening to Angel's recording, one can-

not deny that Miss Sills is front and center most of the time, with some of the most spectacularly difficult singing on records. But the opera itself has quality.

Written first as *Maometto II* for Naples in 1820, it was revised by Rossini for Paris as *Le Siege de Corinthe* in 1826. In 1827 and then in 1829 it was given in Italy with a few more additions, chief among which was the translation into Italian and the substitution of mezzo-soprano for tenor as the young hero Neocle. The Italians at that time liked to hear two women's voices, whereas the French objected to travesty parts.

The music is vintage Rossini: the slow, fast formula of arias can be heard, but in this work the composer manages often to suit music to the words. The Act I trio "Destin terrible," a sense of doom quite appropriate to the words and the scene between Pamira and Maometto in Act II

(Continued on page 51)

MASTERWORKS TWX... FROM COLUMBIA

SHIPPING SOON: PERAHIA'S FIRST CONCERTO RECORDING . . . MENDELSSOHN ONE AND TWO WITH MARRINER/ST. MARTINS IN THE FIELDS . . . GLENN GOULD'S ENERGIZED BEETHOVEN BAGATELLES . . . MOZART E FLAT DIVERTIMENTO PLAYED CON AMORE BY STERN, ZUKERMAN, ROSE . . . FOLLOWED IN A FEW WEEKS BY FLUTE TRIOS AND QUARTETS OF THE BACH FAMILY BY RAMPAL ("THE FLUTE KING") AND THE ZUKERMANS . . . THEN JOURNEY INTO THE CATAclySMIC SOUNDS OF THE MASSIVE ORCHESTRAL AND CHORAL FORCES OF SCHOENBERG'S GURRELIEDER IN A GRAND PRIX DU DISQUE PERFORMANCE FOR THE 20TH CENTURY BY PIERRE BOULEZ.



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CLASSICAL RETAIL REPORT

MARCH 29, 1975

CLASSIC OF THE WEEK



ORFF
CARMINA BURANA
BLEGEN, RIEGEL, THOMAS
Columbia

BEST SELLERS OF THE WEEK

ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
STRAVINSKY: RITE OF SPRING—Solti—London

RECORD HUNTER/N.Y.

AFTER THE BALL—Morris, Bolcom—Nonesuch
BERLIOZ: LA DAMNATION DE FAUST—Ozawa—DG
MOSTLY MOZART—De Larrocha—London
MOZART: ARIAS—Moser—EMI (Import)
MUSSORGSKY: BORIS GODUNOV—Lear, Christoff, Cluytens—Angel
LUCIANO PAVAROTTI IN CONCERT—London
ARTHUR RUBINSTEIN PLAYS TEN PIANO CONCERTOS—RCA
SCRIABIN: PIANO WORKS—Ponti—Vox
SCHUBERT: WANDERER FANTASY—Pollini—DG
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG

RECORD & TAPE COLLECTORS/ BALTIMORE

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BRAHMS: PIANO CONCERTO NO. 1—Brendel, Davis—Philips
JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel
KURKA: GOOD SOLDIER SCHWEIK—Landau—Candide
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
RAVEL: BOLERO—Ozawa—DG
RODRIGO: CONCERTO DE ARANJUEZ—Williams—Columbia
SCHOENBERG: PELLEAS UND MELISANDE—Karajan—DG
SCHUBERT: TRIOS—Rubenstein, Szeryng, Fournier—RCA

ROSE DISCOUNT/CHICAGO

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
CHOPIN: PIANO MUSIC—Horowitz—Columbia
GERSHWIN: COMPLETE ORCHESTRAL WORKS—Slatkin, Siegel—Vox
JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
PAGANINI: VIOLIN CONCERTO NO. 6—Accardo—DG
STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA
STRAVINSKY: RITE OF SPRING—Solti—London
TOMITA: SNOWFLAKES ARE DANCING—RCA

DISCOUNT RECORDS/ MADISON, WISC.

AFTER THE BALL—Morris, Bolcom—Nonesuch
BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London
TOMITA: SNOWFLAKES ARE DANCING—RCA

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BACH: ORCHESTRATIONS—Stokowski—Seraphim
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
CHOPIN: SCHERZOS, FANTASIA—Ohlsson—Angel
DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOLS. I, II—Martinon—Angel
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
MUSIC OF PRAETORIUS—Munrow—Angel
RESPIGI: ANCIENT ARIAS AND DANCES—Dorati—Mercury
THE INTIMATE GUITAR OF ANDRES SEGOVIA—RCA

FIFTH AVE. RECORDS/SEATTLE

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: ROMEO ET JULIETTE—Davis—Philips
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI IN CONCERT—London
STRAUSS: ALSO SPRACH ZARATHUSTRA—Karajan—DG
STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA
STRAVINSKY: RITE OF SPRING—Solti—London
WAGNER: DER RING DES NIBELUNGEN—Dernes, Thomas, Stewart, Karajan—DG

Irwin Steinberg (Continued from page 3)

Steinberg also questioned whether there had ever been, in fact, a "non-tight" radio playlist of any consequence. "The lists may have been longer," he said, "but the distribution of airplay was dominated by about the same number of records that are played on top 40 stations today; the balance of play was merely a gesture. I don't think that the severity of change from a non-tight playlist to a tight one is as great as it was pictured at the convention."

Another major issue at the NARM convention, the narrow demographics of the record-buying public and the danger that those demographics pose to the future of the industry, came under Steinberg's scrutiny. "Despite the talks that were held at the convention," he said, "I feel that there isn't a record company that was present there that's going to aim at the over-30 market. They know that they're mining gold in the 14-30 age group and you only have to look at who they're signing and where they're advertising to realize what the focus of their attention continues to be. What we do have going for us is the fact that there are many people, now 35 and 40 years old, whose primary focus in entertainment during the 50s and 60s was on phonograph records. Many of them are still going into record stores, and beyond that age group, I think that the way to reach the balance of the market is to motivate them to buy in their home, through mail order."

Steinberg described the success of a 4-record set featuring the Platters that was merchandised via television and sold in excess of 250,000 units. "That record found an audience that wasn't dependent on the commercial retail outlet," Steinberg said. "There are still avenues that remain to be developed and the industry doesn't have to rely on any particular form of outlet."

On the subject of returns, Steinberg divulged that he saw no reason to tamper with the sys-

tem presently employed throughout the record industry in this country. Records, according to Steinberg, are perishable commodities and the exposure of a new artist is dependent on the retailer or rack jobber buying what is essentially an unknown quantity. He cited the paperback book industry as a parallel enterprise in that the acceptability of a book in the mass market is difficult to determine. Paperbacks, according to Steinberg, are sold with a returns arrangement similar to that employed in the record industry. Terming the returns proposal introduced at the convention (whereby unsold merchandise would remain in the store to which they had originally been shipped with the account receiving a credit minus the wholesale cut-out price) "preposterous" and "unworkable," Steinberg further asserted that "I wouldn't want to do without our present returns system."

Phonogram has remained an independently distributed company despite the ownership by parent firm Polygram of the Phonodisc branches. While conceding that there is pressure on Phonogram to give up its indie affiliations, Steinberg said that the company would eschew the branch system as long as possible, partially for reasons of "company style." He considers the current state of independent distribution to be healthy, despite the slump in the economy and the loss of many indie clients to branch systems. "The independents that haven't paid in the past are still not paying and the ones who always paid still do,"

he stated. "The most phenomenal development occurring in the past few years in that area has been the regionalization of independent distribution. Malverne Distributors, as an example, was formerly servicing New York. They're now servicing New York, Boston and Hartford and have become akin to a depot, in the same sense as Capitol's and WEA's branches. What's happened, then, is that the best of the eastern distributors have vended their influence, their techniques, their skills and their money over a wider area, and I think that's very healthy."

Steinberg also chose to comment on the subject of the NARM convention itself. The character of the organization, he said, has changed immensely in the past decade due to the emergence of several dominant service organizations that have expanded their activities to encompass a diversity of interests and are now competing on several levels. "The diversity of interests present at the convention makes it difficult to create a viable forum," he said. "On the other hand, it gives us all a chance to see what that diversity is."

Steinberg stated his belief that future conventions should be shortened from the present five days to possibly three, commencing on Friday and running through the weekend. "There's a possibility that if we were to have had a record with some momentum during the week of the convention," he opined, "the record could have been lost while we were here; that's a high price to pay for a convention."

Panels and speeches, according to Steinberg, should be thoroughly screened well in advance of their presentation and more speakers from outside the industry should be brought in to provide fresh viewpoints and to avoid redundancy. Citing as a high point of the convention the participation of Harvard Business School's Howard Levitt, Steinberg said "We need people who can give us a different perspective on the business. We naturally tend to showcase our own people at these conventions, but I think we've reached the point where we're putting ourselves to sleep."

Videodisc Demo By Philips/MCA

(Continued from page 3)

bute videodisc programming in support of the unified system. The company also will manufacture the mastering and replication equipment, and operate custom disc mastering-replication facilities at various locations. The film library of Universal Pictures, an MCA subsidiary, was said to be immediately available for transfer to videodiscs. Additional programming will be designed for educational, commercial and institutional uses.

The videodisc player plays 30 uninterrupted minutes of high-quality pictures and sound from the pre-recorded videodisc. The technology permits 60 minutes of playing time, or up to 15 hours of just audio.

The system is distinguished from others by its optical read-out. That is, there is no needle or stylus. When placed on the turntable, the disc is scanned by a focused light beam from inside the player unit. Through use of the optical scanning process, the system can offer the user such features as visual random access, speed-up, slow-down, freeze frame, reverse and picture-by-picture presentation.

In response to queries already received from the trade, Cavanagh indicated that Philips and MCA have already developed licensing procedures, and that a liberal licensing policy is being pursued. Present plans, he said, call for establishment of a Philips and MCA licensing office in New York City.

In addition to Cavanagh, Findlater and Zeiss, others taking part in the week-long program were: Kent Broadbent, vice president-research and development of MCA Disco-Vision, Inc., and Nathanael J. Adamson, vice president and director of products of the Magnavox Consumer Electronics Company, a subsidiary of the Magnavox Company.

K&K Label (Continued from page 3)

The Kasenetz & Katz operation will house a new staff of writers, producers and artists for their Magna Glide operation. All product will emanate from K&K Studio City in Great Neck, N.Y., which is a 24-track facility. Kasenetz & Katz have signed 10 new artists, writers and producers. Magna Glide is an exclusive pact with London, who

will distribute the product in the U.S., Canada and England.

Kasenetz & Katz, who built a production empire in the late '60s, were represented by hits including "Simon Says" by the 1910 Fruitgum Co., "Chewy Chewy" by the Ohio Express and "Little Bit of Soul" by the Music Explosion.

Lovechild To Begin Full Production Schedule

■ NEW YORK — Steve Blaine, former chairman of the board of Jubilee Records, and his wife Susie have announced that Lovechild Productions will be involved in full production in the near future. In existence for four months, Lovechild has signed several contemporary performer/writers.

Blaine can be reached at Town House #2, Great Neck, New York; phone: (516) 466-2461.



Kasenetz & Katz with London's D.H. Toller-Bond and Walt Maguire.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Granddaddy" — New Birth (Buddah). With this first effort for their new label, New Birth brings about a beautiful marriage between the group and the company. An uptempo side, great for disco play.

DEDE'S DITTIES TO WATCH:—"Got To Get You Back in My Life" — New York City (Chelsea-SLO); "Mister Magic" — Grover Washington Jr. (Kudu-UPT); "I Don't Want To Be a Lone Ranger" — Johnny "Guitar" Watson (Fantasy-UPT).

DISCO POTENTIALS: "Satin Soul" — Gene Page (Atlantic); "Cross The Track (We Better Go Back)" — Maceo & the Macks (People).

Chris Clay has announced the appointment of two young ladies to aid in the promotion of Chelsea product. Jackie Ward is leaving ABC Records to handle promotion in New Orleans and the southern region; Jackie Harrison, who once held the post of midwest promotion for Crossover Records, is now executive secretary to the r&b department.

"We're Not Getting Any Younger" is the title of Kaleidoscope's new single, not "I Wanna Live For You," as mentioned previously. Either way, both sides hit home on the uptempo scale.

There is a new label which has emerged in Washington called Cherry Blossom Records. The first record for the label is "Living In Hard Times" by the Acoustics.

J. Thomas Smith has given his notice to WIRL-AM (Peoria, Ill.), effective April 15. He is currently looking to relocate and has a third phone. If you are looking for an announcer you may phone Smith at (309) 694-6262.

Still maintaining his time slot but giving up the music is Harry Jeffrey of KSOL-AM (San Francisco). Replacing him is A. C. Stevenson.

There is a strong rumor that Al Walples will be the new music director at KGFJ-AM (Los Angeles). We had no further information to confirm this appointment.

President of TK Productions, Henry Stone, has announced that TK will distribute the newly-formed Kayvette label headed by Brad Shapiro. Shapiro, a producer currently working with Millie Jackson and who previously worked with Wilson Pickett, Joe Simon and Jackie Moore, will continue his independent producing. He will produce Ms. Moore, who recently signed with the new label and will be the first artist on Kayvette. Her new single will be

released during the Spring season with an lp to follow.



Shown here is Larry McKinley, who recently signed a contract with WNNR-AM (New Orleans) as program director and morning jock. McKinley stated: "The station will become totally involved in community affairs and music will feature cuts as well as 45's. In picture from left are Charles Cotton, attorney; McKinley, and Willie A. Jefferson, manager.

The Cinderella Story

It started at the tender young age of 10: her mother, who was active in the talent field, pursued and encouraged her ambitions. She performed for the Apollo Theatre's amateur night shows and won. Her name then was Carol Strickland.



Ebony Magazine wrote the life story of 13 year old Carol Strickland, which opened the doors for many performances. At that time, she appeared in an off-Broadway play entitled "Moon On Rainbow . . ."

1963 brought about a change when she was hired to be the lead singer for the Chantels. After leaving the group, Carol Douglas, as she is now known, started her own group, the Catylers. After a stint with this group, she decided that it was not for her. In her earlier years, Ms. Douglas participated in the Revelon Review and signed with the William Morris Agency.

"Mary Young inspired me to get back in the field," said Ms. Douglas, who records for RCA-distributed Midland International Records. "Doctor's Orders" was the beginning of it all." The song originated in England and had many persons try out the vocals, but as we all know, Carol Douglas had the knack to get it across.

Carol Douglas, who started at 10, has graduated to become a prosperous young talent at 23. Her album is filled with prospective singles and is sure to garner plenty of chart action.

Carol Douglas, who started at 10, has graduated to become a prosperous young talent at 23. Her album is filled with prospective singles and is sure to garner plenty of chart action.

R&B PICKS OF THE WEEK

SINGLE LOVE UNLIMITED, "SHARE A LITTLE LOVE IN YOUR HEART" (Sa-Vette & January Music, BMI). Slowed paced with the unique harmony of Love Unlimited, orchestration plays a major role in this tune, produced and written by Barry White. Extracted from the group's "In Heat" album, melody and harmony plus performance make for much reaction. 20th Century TC-2183.

SLEEPER RONNIE McNEIR, "WENDY IS GONE" (Mac West & Mitzi Music, BMI). Smoothly handled by a new artist with the knack for getting a tune across, this melody zings its way into sensitive lyrics and should garner much chart action. A new label perfect to get a new singer off the ground. Swing and sway to this self-written and produced ditty, designed for young and old alike. Prodigal P614.

ALBUM JOHNNY BRISTOL, "FEELING THE MAGIC." Surrounding this multi-talented giant is an aura of mystical majesty. Experience is implanted in the memories of many who have witnessed the everyday happenings this lyricist puts on wax. Bristol's exceptional quality is enjoyed by way of "I'm Just A Loser" and "Lusty Lady," and "All Goodbyes Aren't Gone" has a message that is delivered with a tender touch. MGM M3G-4983.



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INSIDES

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BRUNSWICK

DAKAR



THE R&B SINGLES CHART

MAR. 29	MAR. 22	
1	2	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
2	4	LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
3	5	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
4	1	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum)
5	7	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
6	3	SUPERNATURAL THING, PT. 1 BEN E. KING—Atlantic 3241
7	6	I AM LOVE JACKSON FIVE—Motown M1310F
8	10	SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
9	8	SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
10	12	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453

11	19	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
12	15	ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN—ABC 12066
13	14	MY LITTLE LADY BLOODSTONE—London 5N-1061
14	21	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
15	16	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
16	17	CRY TO ME LOLEATTA HOLLOWAY—GRC 047
17	23	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
18	9	LADY MARMALADE LABELLE—Epic 8-50048
19	11	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
20	22	LOVE CORPORATION HUES CORP.—RCA PB 10200
21	34	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177
22	25	BUMP ME BABY, PT. I DOOLEY SILVERSPoon—Cotton 636 (Arista)
23	26	REALITY JAMES BROWN—Polydor 14268
24	29	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
25	31	SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)
26	13	HAPPY PEOPLE TEMPTATIONS—Gordy G7138F (Motown)
27	18	I GET LIFTED GEORGE McCRAE—TK 1007
28	20	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
29	43	SUN GODDESS RAMSEY LEWIS AND EARTH, WIND & FIRE—Columbia 3-10103
30	36	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
31	37	SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
32	35	CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW 587X
33	39	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB)
34	40	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
35	45	BAD LUCK (PART I) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS 3562 (Col)
36	38	WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
37	41	DEEPER AND DEEPER BOBBY WILSON—Buddah 449
38	49	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668
39	46	COME ON DOWN (GET YOUR HEAD OFF THE CLOUDS) GREG PERRY—Casablanca 817
40	47	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F
41	24	STAR ON A TV SHOW/HEY GIRL STYLISTICS—Avco 4649

42	27	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249
43	28	I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
44	52	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
45	30	RHYME TYME PEOPLE KOOL & THE GANG—Delite 1563 (PIP)
46	58	TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067
47	32	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
48	33	TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
49	56	LOVE HAS FOUND ITS WAY TO ME BLUE MAGIC—Atco 7014
50	42	GIVE ME YOUR BEST SHOT BABY (PART I) EBB TIDE—Sound Gems 100
51	60	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
52	44	DON'T CHA LOVE IT MIRACLES—Tamla T4256F (Motown)
53	66	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
54	62	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT—RCA PB 10024
55	63	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666
56	48	DANCE THE KUNG FU CARL DOUGLAS—20th Century TC 2168
57	64	I DIDN'T KNOW THREE DEGREES—Phila. Intl. ZS8-3561 (Col)
58	50	LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON—Capitol 3998
59	67	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
60	69	IT ONLY HURTS A LITTLE WHILE NOTATIONS—Gemigo 103
61	68	DON'T LOSE YOUR COOL L.T.D.—A&M 1665
62	—	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
63	51	I'LL BE HOLDING ON AL DOWNING—Chess 2158
64	—	WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)
65	59	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple)
66	65	STOMP AND BUCK DANCE CRUSADERS—ABC Blue Thumb 261
67	—	I'VE ALWAYS HAD YOU BENNY TROY—Delite 1566 (PIP)
68	75	LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cat 1995 (TK)
69	—	CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X
70	71	THE BOTTLE BATAAN—Epic 8-50089
71	73	THERE'S ANOTHER IN MY LIFE PHILIP MITCHELL—Event 223 (Polydor)
72	72	TOM CAT TOM SCOTT & THE L.A. EXPRESS—Ode 66105 (A&M)
73	—	SHACKIN' UP BARBARA MASON—Buddah 459
74	74	MIGRATION CREATIVE SOURCE—Sussex 632
75	—	DO THE DOUBLE BUMP RUFUS THOMAS—Stax STN 0236

CLUB REVIEW

Funky Sounds From the Bottom Line

NEW YORK—Sounds ranging from Southern gospel to street corner crooning to contemporary disco soul filled the Bottom Line (13) during the appearances of the enduring Chambers Brothers (Avco) and the newly-formed British group Kokomo (Col).

Opening their set at breakneck pace with "Wild About The Lady," the Chambers Brothers displayed an enthusiasm which had been lacking in their performances as of late. Again they are giving of themselves every minute onstage, never teasing the audience with flashes of spirit but getting down to business right away. The second song of their set, "Pretty Girl," is the type of song that usually gets an audience on its feet at show's end and it was an indication of things to come; there would be few reprieves from this pace—the Brothers' mission, Jim, was to blow the roof off the Bottom Line.

The Brothers explored the full range of their musical tastes. "Smack Dab in the Middle," with its uptempo '50 harmonies, was "Rock and roll to satisfy my soul;" "Martha Jean," an unmitigated rocker powered by strong vocals and superb keyboard work, owed much to Little Richard. The gospel encore, "We'll Sing Together," was perhaps the sincerest of their efforts; the message is in the title and one hopes they add the word "Forever" to it. Welcome them—Chambers Brothers redux.

Kokomo is a ten member (only eight were present at the Bottom Line) group headed up by Neil Hubbard and former Grease Band-er Alan Spenner. Those two names have been heard far too little in recent times and it's good to see them in action again.

Kokomo's most obvious parallel is the Average White Band. Like AWB, Kokomo produces funky, danceable music very expertly played by the band's accomplished musicians. These instrumental goings-on are in support of the group's three lead singers, who just don't look like they have much soul; however, when they start singing they're something else (especially Dianne, whose breathy, fragile vocal on Stevie Wonder's "Lovers" couldn't have been better).

Standout numbers included "Good To Be Alive," "Anytime" (a smooth Hubbard love song), Spenner's "I'm Sorry Babe," and "Let The Good Times Roll Before You Get Too Old."

David McGee



THE R&B LP CHART

MARCH 29, 1975

- NIGHTBIRDS LABELLE—Epic KE 33075
- AVERAGE WHITE BAND Atlantic SD 7308
- SUN GODDESS RAMSEY LEWIS—Columbia KC 33194
- DO IT 'TIL YOU'RE SATISFIED B.T. EXPRESS—Scepter SPS 5117
- PERFECT ANGEL MINNIE RIPERTON—Epic KE 32561
- FIRE OHIO PLAYERS—Mercury SRM-1-1013
- THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia PC 33280
- A SONG FOR YOU TEMPTATIONS—Gordy G6-96951 (Motown)
- FLYING START BLACKBYRDS—Fantasy F 9472
- NEVER CAN SAY GOODBYE GLORIA GAYNOR—MGM 4982
- URBAN RENEWAL TOWER OF POWER—Warner Bros. BS 2834
- TO BE TRUE HAROLD MELVIN AND THE BLUE NOTES Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
- GREATEST HITS KOOL & THE GANG—Delite DEP 2015 (PIP)
- BUTT OF COURSE JIMMY CASTOR BUNCH—Atlantic SD 18124
- MISTER MAGIC GROVER WASHINGTON JR.—Kudu KU-2051 (Motown)
- THE BEST OF THE STYLISTICS Avco AV 69005
- THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS—ABC ABCD 867
- FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
- CAUGHT IN THE ACT COMMODORES—Motown M6-82051
- RIDDLE OF THE SPHINX BLOODSTONE—London PS 654
- FULFILLINGNESS' FIRST FINALE STEVIE WONDER—Tamla T6-33251 (Motown)
- GREATEST HITS AL GREEN—Hi SHL 32089 (London)
- ZULEMA RCA APL1-0819
- THE DYNAMIC SUPERIORS Motown M6-B2251
- HOT CITY GENE PAGE—Atlantic SD 18111
- FOREVER MICHAEL MICHAEL JACKSON—Motown M6-B2551
- NEW AND IMPROVED SPINNERS—Atlantic SD 18118
- FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic SD B131
- LIGHT OF WORLDS KOOL & THE GANG—Delite DEP 20144 (PIP)
- STANLEY CLARKE Nemperor NE 431 (Atlantic)
- RUFUSIZED RUFUS Featuring CHAKA KHAN—ABC ABCD 837
- EXPLORES YOUR MIND AL GREEN—Hi SHL 32047 (London)
- MY WAY MAJOR HARRIS—Atlantic SD 11819
- CRASH LANDING JIMI HENDRIX—Reprise MS 2004 (WB)
- CAN'T GET ENOUGH BARRY WHITE—20th Century T-444
- THEN CAME YOU DIONNE WARWICKE—Warner Bros. BS 2846
- LOVE'S THE THING BARBARA MASON—Buddah BDS 5628
- NO MYSTERY RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
- CASTLES IN THE SKY FUTURES—Buddah BDS-5630
- STEPPING INTO TOMORROW DONALD BYRD—Blue Note BN-LA 368 G (UA)

MARCH 29, 1975

1. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
2. **FLYING START**
BLACKBYRDS—Fantasy F 9472
3. **FEEL**
GEORGE DUKE—BASF MC 25355
4. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
5. **MISTER MAGIC**
GROVER WASHINGTON, JR.—
Kudu KU 2051 (Motown)
6. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4030
7. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros.
BS 2834
8. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
9. **HOT CITY**
GENE PAGE—Atlantic SD 18111
10. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
11. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA
3344-G (UA)
12. **BODY HEAT**
QUINCY JONES—A&M SP 3617
13. **IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049 (Motown)
14. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHNU ORCHESTRA—
Columbia PC 33411
15. **SPECIAL EDITION**
PAUL HORN—Island ISLD 6
16. **JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
17. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059
(Fantasy)
18. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note (UA) BN-LA
368G
19. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2
(ABC)
20. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1068
21. **TIM WEISBERG 4**
A&M SP 3658
22. **ASTRAL SIGN**
GENE HARRIS—Blue Note BN-LA 313-G
(UA)
23. **DEATH AND THE FLOWER**
KEITH JARRETT—Impulse ASD 9301
(ABC)
24. **THE RESTFUL MIND**
LARRY CORYELL—Vanguard VSD 79352
25. **SPANISH BLUE**
RON CARTER—CTI 6051 (Motown)
26. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052
(Motown)
27. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
28. **CAPTAIN MARVEL**
STAN GETZ—Columbia KC 32706
29. **FACING YOU**
KEITH JARRETT—ECM 1017 (Polydor)
30. **GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
31. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
32. **SYMBIOSIS**
BILL EVANS—BASF MC 22094
33. **SINCARELLA**
GARY BARTZ—Prestige P 10083
34. **ONE**
BOB JAMES—CTI 6043 (Motown)
35. **CROSS COLLATERAL**
PASSPORT—Atco 36-107
36. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
37. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277
(ABC)
38. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
39. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
40. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742

RECORD WORLD MARCH 29, 1975

RCA Distributes Pablo Records

(Continued from page 10)

his most prominent accomplishments are his Jazz at The Philharmonic series and his recordings of those concerts, the creation of the Clef, Norgran and Verve labels, his personal guidance of the careers of Ella Fitzgerald and Oscar Peterson and the production of the motion picture "Jammin' The Blues."

In support of the Pablo line, Jack Maher, director, merchandising, Custom Labels, has instituted a promotional program that will cover the nation's jazz periodicals, the trade press, localized ads on a national basis, and a series of radio time buys on those stations specializing in jazz programming.



Shown with Pablo Records' Norman Granz are (from left) Mort Weiner, sales & promotion manager, Custom Labels; Jack Maher, director, merchandising, Custom Labels and Mike Abramson, manager, national album promotion, RCA Records.

Disco File (Continued from page 24)

much prefer "In the Pocket" or "Are You Ready for This," the track recently released as a single (long version: 4:16). "Disco Soul" should be out and available this week.

Harold Wheeler's "Black Cream" (RCA) is yet another instrumental album, this one with discotheque leanings rather than a total disco concept, but enough danceable cuts to make it attractive. Wheeler, who arranged Gloria Gaynor's "Never Can Say Goodbye" and co-produced Consumer Report's "Ease On Down the Road," produced and arranged here, coming up with a surprising version of "Mack the Knife," a nice "Then Came You" and a sexy composition of his own, the title cut, "Black Cream."

Rap on, Mr. DJ: Bobby Guttadaro of Le Jardin called to recommend "Think Twice" from the new Donald Byrd album, "Stepping Into Tomorrow" (Blue Note), a six-minute-plus vocal-and-instrumental cut he feels is another "Lansana's Priestess." "Stepping Into Tomorrow," the title cut, feels somewhat like "Walking in Rhythm" and the entire album is recommended for your extra quiet night at home and in some condition. Other Bobby DJ tips: "Trampled Underfoot," a pounding, loud cut from Led Zeppelin's "Physical Graffiti" album (Swan Song), Bobby Womack's predictable but hard-to-resist "Check It Out" (UA) and Lulu's "Take Your Mama for a Ride" (Chelsea).

Disco File Recommends: The title cut from Greg Perry's debut album, "One for the Road" (Casablanca) and that album's instrumental cut, "Love Is Magic;" Eddie Harris' "Get On Down," which has Bohannon overtones, from his new "I Need Some Money" album (Atlantic), and the following singles: "Spirit of the Boogie" by Kool & the Gang with "Summer Madness" on the other side (Delite); KC & the Sunshine Band's terrific "Get Down Tonight" (TK); Buddy Miles' "Pull Yourself Together," from his last album and produced by Johnny Bristol (Columbia); "Touch Me," a wonderfully torchy, very sexy Brian Holland production for Eloise Laws (Invictus) and Destiny's joyous "So Much Love," produced by Van McCoy (RCA).

Not for everyone, but worth a try: "God Made Me Funky" by the Headhunters, Herbie Hancock's group featuring some background vocals from the Pointer Sisters (Arista); "Out of My Mind" by Rhodes, Chalmers & Rhodes (Warner Bros.) and Christopher Bond's "A Good Love" (DiscReet), both interesting productions; "Voodoo Doll," a rocker by Wild Cherry (A&M); "Mighty Love Man (Part 1)," female vocals from Black Stash (Contempo) and Sandra Phillips' funny, low-down nasty "Miss Fatback," a fat woman's liberation song (Brown Dog). And Stang has released a rather redundant "More Shame," by Seldon Powell and Company, adding a sax to the instrumental version of "Shame, Shame, Shame" and trotting it out in hopes of a little extra action behind the first record's enormous success.

EDDIE HARRIS. "I NEED SOME MONEY."

EDDIE HARRIS
I NEED SOME MONEY



SD 1669

AN ALBUM WITH A MESSAGE EVERYONE CAN UNDER- STAND.

Great albums are nothing new to Eddie Harris. But this one could be his best yet. With it's very funky music and just the right words, "I Need Some Money" is talking to a lot of people.

On Atlantic Records & Tapes



Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR—Con fecha 25 de Enero en el "Le Toucan" de Quito se realizó con notable éxito la "Quinta Convención Nacional De Publicidad Y Ventas," organizada por FADISA que presentó sus adelantos técnicos y un desfile de los artistas que en el presente año tratarán de ganarse al público discómano nacional. En la demostración privada que Marco Recalde y Vicente Paez, máximos ejecutivos de la firma dispensaron en nuestra visita de Enero admiramos un repertorio de extraordinaria calidad, muestra palpable de la superación del arte musical ecuatoriano y los progresos que ha alcanzado la más joven de las Industrias Disqueras del País . . . Sona es el sello que impulsa a los artistas nacionales nóveles hacia un seguro éxito. Su catálogo cuenta con nombres que ya pesan en el mercado, y sus presentaciones al público son permanentemente reclamadas.

Claudia de Colombia del repertorio CBS lanzó con acierto su último LP conteniendo el nit, "Tiempo Para Amar," sus canciones y su película "Nuestra Historia Dea Mor" son cartas de triunfo para un público que admira su arte respalda su meteórica carrera . . . Fadisa adquirió las licencias Zafiro y Ariola, sellos que reúnen lo más representativo de la onda joven de la Península Ibérica. Con tal motivo viajó a Barcelona Vicente Paez . . . Eduardo Flores, artista guayaquileño que en los años 70 al 72 hiciera jiras triunfales por Colombia, Venezuela, y Panamá grabó con la Constelacion Estelar un sencillo con los temas "Canto Al Amor" y "Lo Contento Que Me Siento" que se escuchan con

fuerza en estos días. Eduardo es autor de las canciones y en un escenario multifacético . . . Portando "La Gaviota De Blata" uno de los mayores trofeos que otorga el Festival de Vina del Mar—Chile, retornó satisfecho y feliz Hector Jaramillo que encabezó la delegación ecuatoriana al Certamen Latinoamericano que contó con la participación de Argentina, Bolivia, y por supuesto el anfitrión. Acompañaron a Hector Jaramillo el magnífico músico—arreglista Naldo Compos, Jorge Cordova, Elvira Rodriguez y Targelia Garcia, prominentes figuras del ballet folclórico Nacional . . . A su retorno triunfal de Estados Unidos Blacio Jr. Y Su Constelacion. Se preparan a lanzar su segundo larga duración para el sello Angelito. Sabemos que trae números de gran impacto con los que impondrán definitivamente su alegre estilo.

De las figuras musicales impulsadas por La Constelacion se destaca por su estilo sencillo, domestico y nostálgico Romano. Sus lanzamientos dos discos simples y un Mini Album, han respondido al esfuerzo de sus productores. Romano innegablemente tiene condiciones. Un recital con sus canciones y su voz es una sensación. Sería muy interesante promoverlo para el exterior. Estuvo de visita al País el Licenciado Jose Bustillos de México, Director de Operaciones Latinoamericanas de CBS, ¡bienvenido!

Mirya Constante que ultimamente está triunfando con dos éxitos internacionales "Cuentale" y "Yo Lo Comprendo" ha tenido además brillantes presentaciones en la TV. Ha sido reclamada por su público Latino de EE.UU.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En momentos en que la industria latina de disco en Estados Unidos vive su momento más dramático ante la crisis económica que atraviesa el mundo. En momentos en que las autoridades de inmigración se lanzan como fieras a perseguir y aprehender los no residentes legales de este país, tratándolos como vulgares delincuentes comunes, disminuyendo así lógicamente las ventas provocadas por estos dentro de la industria latina, al comprar discos de sus patrias, sean cuales fueren,

mientras viven los grandes convenientes e inconvenientes de vivir apartado de las leyes inmigratorias en este gran y frío país. En momentos en que los oficiales del Tesoro están más listos a perseguir cuantas cuentas atrasadas puedan existir dentro de la industria, sin importarles provocar más o menos desempleo. En este gran momento de tensión, los piratas, falsificadores, hijos de la gran madre, están haciendo su zafra. Sus jugosas utilidades aumentan al aumentar su fraudulento negocio. Y ni las autoridades ni ningún organismo les persigue infatigablemente ni tenazmente. Todo es pura burocracia. Todo se va en ir y venir. Todo se resuelve en comidillas. Todo queda en "es un latin affair." ¡Basta ya! . . . La industria latina del disco está abandonada en este asunto a su triste suerte. O se deciden las autoridades en este país a cumplir con su obligación, en vez de estar persiguiendo a tanta gente humilde o llegaremos a la triste conclusión de que Estados Unidos vale más la pena ser falsificador, pirata, delincuente o hijo de la gran perra, antes que ser un humilde comerciante del disco latino o un pobre inmigrante que busca el sustento en un gran país que un día le lució hospitalario, hermoso y justo.



Comilo Sesto

Acaba de quedar establecida en México la "Union de Periodistas Especializados en Televisión, Radio y Discos." La mesa ejecutiva ha quedado integrada de la siguiente manera: Presidente: Raul Vieyra de Excelsior, Vicepresidente: José Antonio Cano de Cine Mundial, Secretario de Organización y Acuerdos: Ramón Inclán de Novedades, Tesorero: Manuel Pallares de El Sol de México, Secretario de Coordinación y Asunto Internacionales: Vilo Arias Silva de Record World, Secretario de Relaciones Públicas: Juan Jaime Larios del Universal, Secretario de Actas: Alejandro Alvarado del Universal, Secretario de Eventos Especiales: Fernando Villanueva de Ultimas Noticias, Secretario de Prensa y Difusión: Wilbert Torres de La Prensa y Secretario de Relaciones Culturales: Raúl Cervantes Ayala de Excelsior. Nuestra más amplia felicitación a la prensa especializada de México por esta iniciativa tan



Celia Cruz

importante.

Después de triunfar en el pasado mes con un Concierto de Música Cubana ofrecido en el Carnegie Recital Hall, el talentoso músico Marzo Rizo, actuará acompañando en dos recitales en Marzo 22 y 23, a la inmensa peruana Yma Sumac, que serán ofrecidos en el Town Hall de Nueva York . . . Triunfa de modo rotundo en todas partes el español Camilo Sesto con "¿Quieres ser mi Amante? . . . Celia Cruz y Johnny Pacheco están terminando de grabar su nuevo long playing, el cual se espera alcance tan cifras de ventas como el anterior . . . El Gordo Delgado es noticia en Miami a través de la presentación de su Festival de Música Mexicana esta semana en el Miami Beach Convention Hall. Un gran acierto del gran

(Continued on page 48)



Betty Missiego



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EL TODOPODEROSO



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LATIN AMERICAN HIT PARADE

Albums

Los Angeles

By SERGIO ALONSO

1. CASAS DE CARTON
COMANCHE—Mate
2. ENGAÑO
JOSUE—ARV
3. LOS TEEN TOPS
ENRIQUE GUZMAN—Orfeon
4. ROSA ROJA
ROSARIO DE ALBA—Sonido Int.
5. QUIERES SER MI AMANTE?
CAMILO SESTO—Pronto
6. MORTIFICA
LOS SOBRINOS DEL JUEZ—
Audio Latino
7. LOS ZAPATOS DE MANACHO
GRAN COMBO—EGC
8. MARIANO
LOS YIMBOLA—Migdalia
9. ADIOS AMIGOS
CONJUNTO SANTA BARBARA—Latin Int.
10. AZUQUITA EN HOLLYWOOD
AZUQUITA—E&G

Chicago

By BLAS RODRIGUEZ

1. EN ACCION
NELSON NED
2. EL IDOLO DE MEXICO
VICENTE FERNANDEZ
3. CON TODO MI AMOR
FLOR SILVESGRE
4. HAZLE CASO A TUS PAPAS
ESTEBAN
5. LIVE IN QUAD
ORQUESTA HARLOW
6. LA ESPOSA OLVIDADA
ROSENDA BERNAL
7. EL DISCO DE ORO
LOS BABY'S
8. MA PARE DE QUERERTE
GRAN TRIO
9. ESPEJISMO
JUANELLO
10. AMBICION
LOS HUMILDES

Record World en California

By SERGIO ALONSO

■ Bootleggers, falsificadores o piratas, como quiera llamárseles, campean por su respeto en la industria de los discos latinos y "tapes" y es lamentable y penoso ver la falta de protección en que se encuentran los hispanos productores de discos y "tapes." Este "market" surgió inicialmente dentro del gran mercado norteamericano; tuvo la acometida legal de los organismos del gobiernoo FBI y del Tesoro de los Estados Unidos así como las grandes editoras representadas en su gran mayoría por la BMI, la Sesac, Harry Fox y Ascap, etc., por mencionar algunas de ellas y el mal tuvo remedio y hoy en día, es muy difícil, por no decir imposible, ver un "tape" falsificado o copiado en discotecas o "racks" norteamericanos, ya que prácticamente barrieron con ellos y no hay discoteca o tienda americana que tenga en sus almacenas en existencia o anaqueles el producto "bootlegged." Es de aplaudir esta actuación de estos organismos, pero ¿qué pasa con las compañías hispanas? Han quedado en el olvido o es ellas no son contribuyentes a las editotras y al gobierno al igual que las empresas norteamericanas. La Ley, en lo que respecta a tributar es pareja, lo mismo para el que hace un "tape" en Español como en Inglés. ¿Porqué entonces estos organismos no se han preocupado lo suficiente para mitigar el grave problema de los falsificadores en el mercado hispano que empezó localmente en los Estados de Nueva York y New Jersey y ahora está extendido gravemente en todo el territorio del oeste de los Estados Unidos, llevando a la crisis económica a la industria hispana del disco y "tape" de los

Estados Unidos.

Por favor, una mano, pues de otra forma este negocio latino va a desaparecer o quedará en las manos de los falsificadores. Es bochornoso ver como se exhiben los "tapes" falsificados en los centros comerciales, en las zonas del "downtown, etc. sin que se les persiga a estos señores que en definitiva están etsafando a las editoras, al gobierno y a los miles de familias que se ganan el sustento de esta industria nuestra, que aunque es latina, también es cierto que es norteamericana.

E&G Productions con un nuevo "elepé" para los coleccionistas dedicado a la Republica de Colombia, interpretado por Roman Ropain y sus Cumbiamberos. Muy fuertes las ventas de Camilo Sesto con su "elepé." titulado "¿Quieres ser mi Amante?" para el sello Caytronics . . . Contento el promotor de baile de Los Angeles, Tony Fernández por la llegada del Gran Combo. Espera un gran llene, pues ha sido un "hit" en esta ciudad el número "Los Zapatos de Manacho" . . . Tenemos en Los Angeles una estación de radio "salsoul." La 107FM. Están esperando promoción de los productores de salsa. La dirección es 37 W. Hunttinton Drive, Arcadia, California. Las siglas son KMAX . . . Según nos comunica Orlando "Mazacote" está en conversación para presentar en esta ciudad a Luís García, creador de "Cerca de Tí" y otros éxitos para la etiqueta Audio Latino . . . De regreso en Los Angeles Azuquita, después de una exitosa jira por Panamá a donde fué invitado por el gobierno para actuar en los carnavales de aquel país.

Singles

Puerto Rico

By WKVM

1. ¿QUIERES SER MI AMANTE?
CAMILO SESTO
2. EL TODOPODEROSO
HECTOR LAVOE
3. EL PANTEON DE AMOR
ZODIAC
4. ALEXANDRA
PIJUAN
5. SALE EL SOL
ISMAEL RIVERA
6. TRAICION
APOLLO SOUND
7. DOS COSAS
LOS TERRICOLAS
8. VAGABUNDO
CORPORACION LATINA
9. MI SANGRE LATINA
NELSON NED
10. DOCTOR'S ORDERS
CAROL DOUGLAS

Chicago

By BLAS RODRIGUEZ

1. LA NOCHE QUE MURIO CHICAGO
BANDA MACHO
2. HAZLE CASO A TUS PAPAS
ESTEBAN
3. CRUZ DE OLVIDO
JUAN ZAIZAR
4. COMO SUFRO
LOS BABY'S
5. EL REY
JOSE A. JIMENEZ
6. ME PARE DE QUERERTE
GRAN TRIO
7. ESPEJISMO
JUANELLO
8. HAPPY BIRTHDAY
NELSON NED
9. AMBICION
LOS HUMILDES
10. POR EL AMOR DE UNA MUJER
DANNY RIVERA

Bakersfield, Cal.

By KWAC

1. ¿QUIERES SER MI AMANTE?
CAMILO SESTO—Pronto
2. LO SOY
LOS MAYANS—Musimex
3. MI MELODIA DE AMOR
MARIO EDUARDO—Musart
4. CAPRICHOSA
REVELACION 2000—Gas
5. LA BATALLA DEL 5 DE MAYO
LA TROPA LOCA—Orfeon
6. OLVIDALO
ALBERTO VAZQUEZ—Gas
7. DIME (FEELINGS)
MORRIS ALBERT—Audio Latino
8. SOY LO PROHIBIDO
GERMAIN—International
9. ACALORADO
LOS DIABLOS DE ESPANA—Latin Int.
10. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Orfeon

New York

By EMILIO GARCIA

1. CONTIGO Y AQUI
CAMILO SESTO—Pronto
2. LAS GAITAS DE LAS LOCAS
SIMON DIAZ—All Art
3. QUIERES SER MI AMANTE
CAMILO SESTO—Pronto
4. POR RETENERTE
ODILIO GONZALEZ—Dial
5. A QUE NO TE ATREVES
LILY & EL GRAN TRIO
6. A FLOR DE PIEL
JULIO IGLESIAS—Alhambra
7. DOS COSAS
LOS TERRICOLAS—Discolando
8. ASI, ASI
WILFRIDO VARGAS—Karen
9. SANGRE LATINA
NELSON NED—UA Latino
10. POR EL AMOR DE UNA MUJER
JULIO IGLESIAS—Alhambra
DANNY RIVERA—Velvet



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YO TE RECUERDO

ROBERTO CARLOS—Coytronics CYS 1433

En el tope de su popularidad, Roberto Carlos da aquí nuevos éxitos. "Actitudes" (Getulio Cortés-McCluskey), "Despedida" (R. Carlos-E. Carlos), "Yo te Recuerdo" (A. Manzanero) y "Propuesta" (R. Carlos-E. Carlos).

■ At the top of his international popularity, Roberto Carlos offers a new smashing package. "El Tiempo Borrará" (G. Cortés-Paulo C. Barros), "Despedida" (R. Carlos-E. Carlos), "Yo solo quiero" (R. Carlos-E. Carlos) and "El Show ya terminó" (E. Carlos-R. Carlos).



AT YANKEE STADIUM

FANIA ALL STARS LIVE, VOL. 1—Fania XSLP 00476

La noche inolvidable del Concierto en el Yankee Stadium conservada por siempre en esta vibrante grabación. Buen trabajo de sonido! "Qué Rico Suenan mi Tambor" (I. Miranda), "Mi Gente" (J. Pacheco), "Soy Guajira" (I. Miranda) y "Pueblo Latino" (C. Alonso).

■ That unforgettable night at the Yankee Stadium is here! Great sound! "Diosa del Ritmo" (J. Pacheco), "Pueblo Latino" (Curet Alonso) and "Qué Rico suenan mi Tambor" (I. Miranda). Vocals by Ismael Miranda, Santos Colon, Celia Cruz, Pete "Conde" Rodriguez and Hector Lavoe.



¡LA INFINITA!

BETTY MISSIEGO—Audio Latina ALS 4080

La infinita intérprete peruana en un repertorio internacional y criollo. Bellos arreglos e instrumentación. "Qué es este Amor?" (T. Fundora), "Juana Aguas Claras" (Paso Rodriguez), "Vida Mia" (A. Alcalde) y "Mi buen José" (A. Alcalde).

■ Magnificent Betty Missiego from Peru in an international and "criollo" package that will mean strong sales. "Pobre Voz" (Ch. Granda), "Tu Vida es un Escenario" (T. Fundora), "Deja la Rosa en el Botón" and "Mi Buen José" (A. Alcalde).



ME ESTOY VOLVIENDO TUYA

SOPHY—Velvet LPV 1491

La ya muy popular intérprete boricua en un repertorio muy comercial. Arreglos de Porfi Jiménez y Tito Iglesias. "Me Estoy Volviendo Tuya" (H. Nelson-O. Anderle), "Amor Prohibido" (R. Rossi), "La Tarde está Llorando y es por Ti" (Galeino Correa-A. Marcos), "Soy lo prohibido" (Cantoral-Ramos) y "Algo me dice que no" (C. Valdes Miranda).

■ The popular Puerto Rican performer in a very commercial package. Arrangements by Porfi Jimenez and Tito Iglesias. "Aunque tú no me quieras" (Curet Alonso), "Admite" (Lolita de la Colina), "Por eso es que Mejor me Voy" (Wilkins) and "La Ultima Palabra" (Eleazar L. Contreras).

Fania All-Stars Do 2nd 'Rock Concert'

■ NEW YORK—Prompted by the reaction to the Fania All-Stars premiere national television appearance on "Don Kirshner's Rock Concert" earlier this month, Jerry Masucci, president of Fania Records, in association with Don Kirshner, has announced that a second segment featuring the Latin/salsa artists has been added to the 120-station syndicated show's schedule.

Like the premiere presentation

the new segment is taken from the upcoming feature-length film "Salsa," filmed at Yankee Stadium in front of a wildly cheering audience of some 40,000 fans, and features performers such as Ray Barretto, Willie Colon, Larry Harlow, Johnny Pacheco, Roberto Roena and Bobby Valentin. The All-Stars perform Cheo Feliciano's original hit "El Raton," and are joined during the performance by guest star Jorge Santana.

empresario mexicano . . . La gran interprete peruana radicada en España Betty Missiego se encuentra en viaje promocional por Estados Unidos ante la salida de su nuevo larga duración, lanzado al mercado esta semana . . . Y ahora . . . ¡Hasta la próxima!

The Latin record industry is facing a problem at the moment, due to the fact that the immigration authorities are prosecuting all illegal immigrants residing in the States, either Mexicans, Colombians or Argentineans, which is causing a decrease in selling power because most of these immigrants are regular buyers of the music of their countries of origin. Immigration officers are energetic in their efforts, pursuing and apprehending poor, honest but illegal residents in the States.

In spite of the heavy cost of promotion and production, the whole industry is suffering more than ever from the great impact produced by bootlegged product. You can call them pirates, bottleggers or whatever you wish to, but they are making big profits. They are living like kings, doing whatever they please without even being investigated. And then, after seeing people that are honest persecuted and dishonest people making profits, we have to come to the terrible conclusion that perhaps it is better at this time in the States to be a bottlegger than a legal and honest record industry member. Somebody has to put a stop to these practices or forget all about the old idea that honesty and decency always pay. It is not happening that way today. What will happen tomorrow? Authorities should know the answer or find one!

"Union of Radio, Television and Records Newsmen" was established last week in Mexico. Their executive staff is as follows: president—Raul Vieyra from Excelsior; vice president—José Antonio Cano from Cine Mundial; vice president, secretary of organization and agreements—Ramón Inclán from Novedades; treasurer—Manuel Pallares from El Sol de México; secretary of coordination and international affairs—Vilo Arias Silva from Record World; public relations secretary—Juan Jaime Larios from Universal; secretary—Alejandro Alvarado from Universal; special events secretary—Raul Cervantes Ayala from Excelsior. Our hearty congratulations to the new Mexican trade magazine newsmen's association!

Talented musician Marco Rizo is backing Yma Sumac in a concert at Town Hall, New York on March 22-23. Marco also offered a recital of Cuban music at Carnegie Hall early this month which became a successful event in Manhattan . . . Camilo Sesto from Spain is making it big almost everywhere with his performance of "¿Quieres ser mi Amante?" Camilo is released in the States by Pronto, a subsidiary label of Caytronics, from an original of Ariola, Spain . . . Arnulfo Delgado is offering in Miami his "Great Mexican Music Festival" at the Miami Beach Convention Hall this week. Delgado brought constellations of stars from Mexico and the concert promises to be a smashing and huge success, since it is the first time in years something like this has been offered in the area . . . Betty Missiego from Peru and a resident and success in Spain is touring the States in order to promote her new album released this week by Audio Latino . . . And that's it for the time being!

The Coast (Continued from page 8)

Manchester opening at the Troubadour. The Manhattan Transfer debut at the Roxy, which attracted the likes of Ahmet and Mike Ertegun, David Bowie, Candice Bergen, Loretta Young, Sonny Bono, Carly Simon, Lou Adler, Aaron Russo, Denny Cordell, Bud Yorkin and Steve Ross. And even a bash at Kim Fowley's latest palace (for the "peripheral dogs"), at which the Cowsills put in a surprise appearance and played Bobby Womack songs until the police showed up . . . Congrats to Phonograph Record Magazine for picking up KMET for local distribution . . . Be on the lookout for the opening of Davlen Studios in Universal City, and, in the same vicinity, Sunswept Sound . . . Kinky Friedman now receiving fan mail from Hank Snow . . . Steve Goodman signed to Elektra/Asylum . . . Greenslade have replaced bassist Tony Reeves with Martin Briley . . . New York group Murphy's Law apparently busting out big in certain midwest markets . . . Alice Cooper drummer Neal Smith, set to release a solo single, has taken out a little extra insurance on its being a hit. He believes, you see, that mentioning Detroit in your song is the stairway to paydirt, citing his own band's "Be My Lover" and countless other rock classics as evidence. Maybe if he titled the record "Detroit" it'd ship platinum . . . In the wake of his fill-in stint for Jimmy Rabbit on KMET, we wonder if anybody has taken the time to explain to Harry Nilsson that there is a difference between Jimmy Cliff and Toots & The Maytals. (Still in all, not a bad job, Harry.)

Viewlex (Continued from page 3)

will headquarter out of the Buddah base at 810 Seventh Avenue in New York. Galef also stated that Viewlex may undergo a name change, since it previously represented other interests no longer associated with the firm.

"Certainly the nation's economy and the body blow it dealt to the record industry contributed to our third quarter sales decline to \$5,600,000 from \$9,721,000, restated, a year earlier; and nine month dip to \$23,253,000 from \$29,754,000, restated, for the comparable period 1974," Galef conceded.

"Granted, the economic conditions did contribute to our loss of four major recording customers, three of which fell victim to hard times and one of which was bought by a competitor. Equally significant, however, was management's decision to 'dump our losers' in the non-music field."

Galef explained Viewlex' fully stated three month loss of \$4,072,000 and nine month deficit of \$8,545,000 (vs. \$506,000 and \$362,000, respectively, for the corresponding 1974 period) "likewise reflecting even more thoroughly, positive planning for the future, rather than solely past performance."

"The net results include a reserve of \$511,000 to cover estimated losses on the imminent disposal of two small subsidiary operations, together with losses of \$103,000 they sustained during the third quarter," he said.

"In addition, the quarter's losses from continuing operations of \$3,458,000 also included increases in bad debt expenses of \$1,300,000 for three large customers where ultimate recoverability of outstanding debt appears remote, and an additional \$750,000 in charges, a majority of which relate to specified provision for lease obligations where leased premises are not presently occupied and for inventory obsolescence.

"Not included in these results," Galef continued, "is the write-off of \$591,000 for research and development costs applicable to prior years, charged directly to the company's accumulated earnings deficit. In an attempt to develop the most conservative balance sheet the company made the decision to charge for the costs one year in advance of the effective date of the new accounting requirements relating to R&D. The balance of the R&D costs were charged against operating income in the quarter," he concluded.

Galef said Buddah Records, the company's largest wholly-owned subsidiary, is continuing to operate profitably and to grow, under

the direction of one of its founders, Art Kass. During the quarter it signed a number of new artists who will be releasing product under the Buddah label shortly. Included are New Birth, Jimmy Walker, Ben Vereen, Melba Moore, Black Ivory and Bobby Wilson. In addition, another long-time Buddah artist, Gladys Knight and the Pips, has won any number of awards, among them being 1974 American Music Awards in four categories; Grammy nominations in two categories; Year-End Record World Awards; 1974 NARM and NATRA Awards; three gold singles and three gold albums. Their contract with Buddah extends for another two years.

Galef said "Viewlex will most likely shortly announce its participation in the production of some feature motion pictures as well as recording and distribution rights of their soundtrack albums."

"The divestiture of unprofitable subsidiaries begun last November with the sale of our Audio Visual Division, will near completion with the imminent sale of Bell Sound Studios and our Viewlex Packaging West operations," he reported.

"Our management team has been substantially strengthened," Galef stated, "not only by Art Kass taking over as the sole operating head of Buddah, but by Viewlex' appointment of Richard J. Mackey as vice president of finance; the promotion of Richard H. Burkett to head our custom services division; development of strong new managers at most of our plant facilities; and the addition of Bob Rossow as our custom service division's new sales manager."

He said the company is aggressively expanding its custom services operations. Included are current additions to its Sonic Recording Products plant in Holbrook, Long Island, to better accommodate more 7" records and planned future improvements at its Allentown Record Pressing plant, Allentown, Pennsylvania, and Monarch Record's plant in Los Angeles.

"We have also signed a new tape distribution agreement with GRT Corporation which will benefit both Buddah and our A & B tape duplicating facility," Galef revealed.

Galef concluded by reporting that the company's previously announced restructuring of its debt should be completed "within three to four weeks; and that with this major hurdle behind us, management is confident in the future of the record industry, as well as Viewlex's increasingly major role in it—through profitable growth and judicious acquisitions."

Lurie Goes Solo As His Own Man

■ NEW YORK — As lead singer and writer on Looking Glass' gold record "Brandy," Elliot Lurie is hardly an unknown talent. But his new namesake album, his first as a solo artist, is a new beginning as far as he's concerned.

Now in a position to pen all his own material and to pick from other writers what best suits him, Lurie is at last in control of his musical destiny. Helping guide things along is producer David Kershenbaum, best known to date for B. W. Stevenson's hit "My Maria," and the object of even more notoreity to come through his ties with the man whose new single is the subtly enticing "Disco (Where You Wanna Go)."



Elliot Lurie with Epic publicity rep Susan Blond.

"You'd expect a song with a title like that to be danceable," Lurie explained to *Record World*, "but it isn't a disco record per se. The storyline here is not typical of a record you'd only want for the beat."

The tune about a lonely secretary letting her hair down fits perfectly with Lurie's smoky voice, one that can come at you in concealed whispers and still get its message across loud and clear.

Backing him on his album and single are the Crusaders, providing the perfect complement to his facile funk. Planning a forthcoming tour supported by studio men who'd really be into getting out on the road for awhile, Lurie is a man who should know what that's all about. His first gig was a pit spot in the '67 houseband which backed the Murray the K extravaganza that introduced The Who and Cream, along with the Blues Project, to a new audience in ultra-short medley spurts.

Happily, live rock has grown a bit since then, and the crowd Elliot will be performing for will now get the full benefit of the talent he has to offer.

Robert Adels

The Rainbow Collection Names Harvey Hoffner

■ NEW YORK — The Rainbow Collection has named Harvey Hoffner to the post of national director of promotion. The announcement was made by Herbert S. Gart, president of the Rainbow Collection.

Touring Aids Murphey In Securing Success

■ NASHVILLE — Michael Murphey's recent appearance at Nashville's Vanderbilt University was only one stop in a tour to promote his new album, "Blue Sky-Night Thunder" (Epic) but it was an intergal part of making that album a successful seller.

Murphey admits he would rather "stay at home" than go out on the road. His previous albums were released and he did not tour behind them, with the result being much critical acclaim, a cult following—but no major sales figures. However, with the new album, Murphey embarked on a tour that saw a good leap in sales figures, increased acceptance on radio and garnered a much wider audience.

For a long time Michael Murphey lived in Austin, Texas and was categorized as "progressive country." Recently, he moved to Colorado because, as he states, "the skyline at Austin was rapidly changing with more tall buildings, and ecologically it was being destroyed." Ecology is heavy on the mind of the young artist and the move to Colorado ensured him of fresh air to breathe and plenty of wide open, uncultured spaces to roam. It also gave him the chance to use the Caribou Ranch to record the "Blue Sky-Night Thunder" album.

The relaxed atmosphere recording (he had previously recorded in Nashville and disliked the "three songs in a session" approach) enabled him to come up with an album musically tight yet still relaxing. Murphey is proud of his current album, feeling satisfied with the tracks. He is also very happy that it is being commercially as well as artistically successful, realizing the rewards and importance of promotion with a great product.

Don Cusic

Woody Herman Benefit Concert

■ MILWAUKEE—On Wednesday, April 9, Woody Herman and his Young Thundering Herd will appear for a benefit concert and jazz seminar at the Milwaukee Auditorium. The prime purpose of the concert is to raise funds in the name of Sister Fabian Reilly, a Dominican nun who was Herman's teacher in his hometown of Milwaukee and who encouraged him to continue with his studies so that he would later be able to concentrate on music.

Proceeds from the concerts and seminars will be used to provide continuing jazz education stipends to Milwaukee area youngsters. It is hoped that this year's performance will become an annual event.

CANADA

By LARRY LeBLANC



■ TORONTO—Ray Pettinger is no longer affiliated with Goldfish Records. Pettinger and Terry Jacks have decided to part company, with Pettinger setting up a new label named Casino Records. Artists that will record for the new company include Susan Jacks and Mood Jga Jga. Pettinger can be reached at 4215 Rockridge Rd., West Vancouver, B.C.; phone: (604) 922-1182. A&M Records will handle Canadian distribution.

There's a great deal of industry excitement here over **Small Wonder**, which is an off-shoot of **Scrubbae Caine**. Record firms to see the group perform in the last few weeks include A&M, MCA, Capitol, ABC and WEA. Arista's **Clive Davis** came in from N.Y. to view the band at the Gasworks, and Mercury's **Charlie Fach** is scheduled in this week . . . New single for **George Hamilton IV** is "Bad News," produced by **Jack Feeney** at RCA studio . . . **Roy Payne** set to record an lp of Newfie tunes . . . **Diamondback** is featured on an upcoming "Canadian Goldrush" CBC-Radio program with an interview and cuts from the band's unreleased WEA album.

Debut **Lickin' Stick** single on Columbia, titled "Gravity of Sin," was released this week. Producer of the set is **Bob Gallo**. Gallo has also produced the upcoming **Bearfoot** lp that includes their current release, "Cable to Carol" . . . Singer **Danny McBride** now working with local band **Sweet Blindness** . . . **Shirley Eikhard** was recording last week at Thunder Sound for Attic Records, with **Dennis Murphy** handling production chores . . . Also at Thunder recently was **Sylvia Tyson**, completing mixing of her new Capitol album. Sylvia featured a 90 minute interview with **Gordon Lightfoot** last week on her CBC-Radio show "Touch the Earth."

GERMANY

By PAUL SIEGEL



■ BERLIN—A gala called "Night of the Stars" is scheduled to take place on April 30 and run through 'til the wee small hours on May 1 at Hamburg's elegant Congress Centrum. The party is being hosted by Musik-Informationen and headlining the show will be **Caterina Valente**, **Vicky Leandros** and others, with musical backing to come from CBS's ace orchestra **Gunter Maier Noris** and his **Big Band Bunderwehr**. The show will be opened with "The FIDOF Fanfare."

On the single scene we find a great new talent in Ariola's 14 year-old recording artist **Maggie Mae**. She's got a single out entitled "Die Total Verruckte Zeit" (The Craziest Time), which she recently performed on ZDF Television Hit Parade Show . . . One of the fastest selling new singles is **Rolf Baierle's** new disc for Polydor, "Only You Can" by Fox, who are set to come here for some television guest shots shortly.

Album-wise Atlantic has a hot newie with **Joy Fleming's** "This Is My Life!" . . . United Artists over here happy about the spiraling effect that Can's "Soon Over Babaluma" set is having on the charts. The group is managed by **Hildegard Schmidt**.

Dr. **Laci Veder**, director of EMI-Europe, is celebrating his 65th birthday and this reporter would like to thank him for his contributions to the record industry and we would like to wish him many more wonderful birthdays . . . Many startling things, facts about radio and television will be revealed in the forthcoming Automatermarkt Musik-Informationen when the "Berlin Portrait" is **Dieter Thomas Heck** . . . **Hugo Montenegro's** new album receiving lots of spins here . . . BASF's **Ludwig Vondersand** is thrilled to have landed the TV series film theme "Ein Platz In Der Sonne" (A Place In the Sun) . . . Spanish musicians **Augusto Alguero** and **Luis Regatero** preparing for the Mallorca Music Festival set for April 17-19 with **Bert Kaempfert**, **James Last** and **Augusta Alguero, Jr.** set to conduct . . . Big headlines in Berlin about a **Frank Sinatra** show being negotiated.

ENGLAND

By RON McCREIGHT

■ LONDON—While talks still continue between Biffo and the Rainbow freeholders, the north London rock venue has staged a farewell concert. Even though there is still hope that a compromise might be reached over the cost of repairs, Biffo has decided to present a show featuring **Procol Harum**, **Frankie Miller**, **Sassafras**, **Kevin Coyne**, **John Martyn**, **Hatfield & the North**, and **Richard & Linda Thompson** which will be taped on a cooperative arrangement between the three companies representing these acts—Chrysalis, Island and Virgin. Meanwhile, a stones throw away at Kings Cross plans have been made by British Lion Music for a new venue in a cinema which seats 1500. The Kings Cross Cinema is expected to open on April 4 with a concert by the **Groundhogs**. More significant concerts in town during April are two shows by **Slade** at the New Victoria on April 25-26 which are part of their next national tour.

After surprise dramatic reports in the national press, a statement concerning **Olivia Newton-John's** management switch simply stated that Ms. Newton-John and Gormley Management have announced that **Lee Kramer** has been appointed her personal manager. It continued to say that Kramer has been associated with the Gormley office for the past six months, looking after her affairs in the United States, and that Gormley Management will continue to take an active part in Olivia's recording career.

Phonogram has launched an extensive merchandising and promotion campaign named "Soul Peepers" which is aimed at the increasingly important disco market. Product involved includes current hits distributed by Phonogram, including the first two releases on the All Platinum label by **Shirley & Company** and **Moments & Whatnauts**, as well as Stateside releases by the **Ohio Players**, **Jay & the Techniques**, **Fontella Bass** and the **Stylistics**. Dealers will be serviced with an imaginative eye-catching browser, posters, stickers and badges, and will be encouraged to liaise with their local discotheques, which will also be serviced with the 20 singles concerned.

CBS brought their **Labelle** promotion campaign to a climax with the trio's only London concert last Sunday at the Theatre Royal, Drury Lane. The already popular "Lady Marmalade" single has now been brought home, after being on the verge of success for three weeks, partly due to their overwhelming performance at the show which was attended by key personalities from all areas of the media.

RCA managing director **Geoff Hannington** has introduced several new appointments within their management team following the departure of a&r manager **Graham Hayson**. **Lionel Burdge** becomes head of a&r after a spell as manager of international repertoire, and **Jack Boyce** joins the company from Pye to take up the position he held there as marketing manager. **Brian Hall** has been appointed general sales manager with **Terry Atkin** coming in as national sales manager.

Important signings for Island Records, which has clinched a distribution deal for Jet Records in the U.K., contradicting a prior announcement that Polydor's European representation deal included this territory; and DJM, which has captured the rights to two major American labels, **Springboard International** (including product by the **O'Jays**, **Gladys Knight**, **Patti Labelle**, **Jimi Hendrix** and the **Beach Boys**) and **Pride Records** (soul specialist **Michael Viner's** outlet). The deal also brings to the label a new **Klaus Voorman** album produced by **Nilsson** and **Ringo** and set for release in the Fall.

Several re-releases are in evidence this week, with UA coming back with **Bobby Goldsboro's** "Honey," and Contempo issuing **Del Shannon's** "Runaway" and **Johnny & the Hurricanes' "Reveille Rock,"** all big hits of their time. Trying again are **Nemo** ("The Sun Has Got His Hat On"—EMI), **Mac & Katie Kissoon** ("Love Can Keep Us Together"—Young Blood, an attempt to capitalize on their current success with Polydor) and **Redgie Seeboe** ("Please Don't Bring Your Sister Tonight"—Cube), all of which should have been hits first time around. Other big singles of the week are **Ace's** "I Ain't Gonna Stand For This No More" (Anchor), the **Kiki Dee Band's** "How Glad I Am" (Rocket), **Sassafras' "Wheelin' 'n' Dealin' "** (Chrysalis) and **Nazareth's "Hair Of The Dog"** (Mooncrest). Albums by **Justin Hayward** and **John Lodge** ("Blue Jays"—Threshold), **Argent** ("Circus"—Epic) and **Paul Travis** ("Return Of The Native"—A&M) emerge with the strongest potential for big sales.

Angel's Siege (Continued from page 40)

has more than a few moments that look forward to Verdi.

The display pieces for the soprano (enlarged by pieces out of earlier works by Rossini by an aria written for Giuditta Crisi in Venice, in 1829) give Miss Sills the opportunity to show off her high register. A quick survey indicates that she sings more E-flats, D's and high C's in this opera than any soprano is asked to do in any opera in the standard repertory and in recording she brings off her role with flair and verve. The occasional missed high note counts for nothing; she is in this role, and she makes it believable.

The story built around her capitalized on the pro-Greek sentiment in Paris in the 1820's. Byron gave his life, it may be recalled, in the fight for Greek independence, and everywhere in Europe, gallant Greece moved men to tears. *Siege* details the love of Pamira, daughter of the leader of a besieged Corinth, Cleomene, for the chieftain of the besieging Turks, Maometto. She fell in love with him before the opera began when he was in disguise. When she first meets him as Maometto, she yields to his love; then gradually her patriotism, fanned by the young Greek Neocle and the curses of her father on her perfidy, cause her to return to die with the Greeks. Maometto twice begs her to come with him, and in the end destroys all the Greeks to win her, only to see her commit suicide before him as a tribute to her slain kinsmen.

Because the sentiment of the French would definitely lie with Pamira and the Greeks, her Greek father, who causes her to give up her lover, is the tenor and Maometto, who might have some of our sympathy as her lover, became a bass.

Castor Heads for the Continent



As part of Atlantic Records' European "Supersoul in Concert" tour—also starring the Spinners, Sister Sledge, and Ben E. King—the Jimmy Castor Bunch will introduce continental r&b fans to the Castor cast of characters: the Butt Sisters (Bella, Bertha and Bathsbeba), Luther the Anthropoid, Troglodyte, Leroy, and "The Everything Man." Shown in New York finalizing arrangements for "Supersoul" are, from left: Atlantic/Atco vice president/international manager Bob Kornheiser; Jimmy Castor; Atlantic/Atco president Jerry Greenberg; and Atlantic/Atco vice president Henry Allen.

In the recording Shirley Verrett sings Naocle and does wonders with a demanding aria at the beginning of Act III. She also handles some duets with Miss Sills that herald the approach of Bellini and the long, arching bel canto line.

Harry Theyard strains to sing Cleomene, and Justino Diaz pulls off a creditable Maometto. Best of all is a young British bass Gwynne Howells as the Greek priest, Jero. Lord what a powerful, beautiful voice that man has!

Thomas Schippers

Conducting is Thomas Schippers, who first rescued the opera from oblivion in 1969 for some performances with Miss Sills and Marilyn Horne at La Scala Schippers prepared the version used, and does some of his best work in it. He builds the crescendoes artfully, allows the melodies to play and keeps the piece from sounding choppy. His is a major contribution to the performance success.

Say whatever one will, the recording is Miss Sills' show, and she pulls it off. She has not, at least to this listener, been too well recorded in the past. Her voice has been called "unphonogenic." In *Siege of Corinth* she comes across as the real Beverly, a singer who has almost never given less than her all in any performance.

Alpert & TJB Set Concert Dates

■ LOS ANGELES—Herb Alpert & the TJB, whose newest album titled "Coney Island" is due for release soon on the A&M label, has been signed to appear at Harrah's Lake Tahoe, April 18-24, beginning a series of dates in the northwest.

Kokomo Comes Calling



Columbia Records recently welcomed British rock group Kokomo to the United States with a special press party before their appearance at New York's Bottom Line club. The nine-piece group, whose debut album, "Kokomo," has been released by Columbia, is currently on its first tour of this country. Shown above at the affair, from left (rear): Kokomo's Neil Hubbard, Tony O'Malley and Dyan Birch; CBS Records president Irwin Segelstein; CBS Records special markets VP LeBaron Taylor; Kokomo members Jody Linscott, Frank Collins, Paddie McHugh, Terry Stannard and Jim Mullen; Columbia Records VP and general manager Bruce Lundvall; and Columbia records VP, national promotion, Stan Monteiro. Front: Kokomo's Alan Spenner; Kokomo's manager Steve O'Rourke; Columbia Records VP sales and distribution Paul Smith; and one of Kokomo's managers.

AFR Savalas Album Sees Strong Orders

■ NEW YORK — Audio Fidelity Records has received advance orders for 107,000 copies of the label's new album "Telly Savalas," announced Herman D. Gimbel, president of Audio Fidelity Records. The album will be shipped to Audio Fidelity Records distributors during the first week in April, with a full line of display material included.

Promotion Stops

Savalas, star of the "Kojak" television series, will make appearances around the country at key accounts and radio stations to help promote the album. Savalas has also stated that during his television talk-show appearances in the upcoming months, he will be singing various selections from the album.

Mannings Bow Privilege

■ MEMPHIS — Terry and Carole Manning have announced the formation of Privilege Records, and the label's first release, a single from former Big Star lead singer and songwriter Thomas Dean, "Oh Babe" b/w "Try A Little Harder."

Owned and managed by the Mannings, Privilege is an independent record company manufactured and distributed by Stax Records, with plans to release a wide variety of musical styles. The Mannings were formerly with Ardent Records of Memphis. Terry Manning was co-founder, VP and a&r director at Ardent; Carole Manning was director of art and advertising.

MCA's Biggest Year

(Continued from page 3)

The annual revenue of those divisions increased 46 percent, which was also the highest in history going from \$86,777,000 in 1973 to \$126,687,000 in 1974.

President J.K. Maitland attributed the success of MCA Records, Inc. to streamlined sales and marketing programs including "The Entertainer" and "Country Partners" campaigns and focus on a tight artist roster which permits individual attention to production and marketing techniques. Tanya Tucker, Iron Butterfly and Tally Records were added to the label's roster in 1974.

MCA Records, Inc. received numerous awards for 1974 including Grammys, CMA Awards, Academy of Country Music Awards and trade awards. The label won NARM awards in every category in which it was nominated.

MCA Records, Inc. reported earlier this year its most successful gold record year to date with eight gold singles and 11 gold albums certified by the RIAA. Seven albums attained platinum status indicating one million units sold. Leading the label's gold record achievement were Elton John with three gold singles, two gold albums and three platinum, and Olivia Newton-John with three gold singles, two gold albums and one platinum. MCA also had two gold records and two platinum in the field of motion picture soundtracks.

MCA also continued to have strong success in the country market in 1974.

Reg Lindsay Signs With Con Brio

■ NASHVILLE — Con Brio Records is releasing a single by Australian country artist Reg Lindsay. The record, "Taking A Chance," was produced by one of Lindsay's ex-countrymen, Bill Walker.

The signing of Lindsay for release in the U.S. and Canada was announced by Con Brio president Kenny Rogers. Roger's label is distributed internationally by Ranwood Records. Negotiations for the Australian artist were arranged through Charlie Lamb, consultant for Con Brio Records.

RIAA Award

art galleries, for being instrumental in organizing Washington's first annual jazz festival and for being a dedicated advocate and activist on behalf of developing new talent and endeavoring to expand their career opportunities.

More than 700 record company executives, members of Congress and federal officials will join the RIAA in paying tribute to Mrs. Shouse. Andy Williams and Olivia

Dialogue

(Continued from page 34)

ever worked with who could do it in one or two takes.

He was like an athlete in the studio. You know what he was like as a vocalist, as a singer? He was like an Olympic champion. I never saw anybody sing non-stop as long as Presley could. And almost every performance he did would in some way top the prior performance. He kept jumping higher and higher and higher in the studio. He was really something. He was a phenomenon. He still is.

RW: What projects are you involved in at this time?

Leiber: We recently finished, and it has just been released on A&M Records, the new Dino and Sembello album, and a single is out, "Dancin' Jones," and we hope that it will be a big hit.

RW: Who are Dino and Sembello and how did they come to your attention?

Leiber: They were originally signed to a company that was owned by Charlie Koppelman and Don Rubin. This company, at the time, was part of Commonwealth United Music Division. We acquired the company around 1969 and Dino and Sembello were contract artists for the company. We went through their work, had some meetings with them and we liked their material very much. At the time they were part of a group on Columbia called Home and because they were contracted to the group and more or less committed to a situation of production and so forth, we couldn't do very much with them. The group broke up and Dino and Sembello sort of took off, spent time in the South, went their own ways for awhile. Last year Mike Stoller decided to contact them and find out what they were doing because we always thought they were very interesting. The problem had been a lack of continuity in writing and a lack of supervision.

So we met with them and told them we wanted to work with them if they were willing to commit themselves to a very rigid schedule of work with the main focus being on songwriting—we're very song-oriented. A record really begins with a song; no matter how good somebody's sound is or how great an arrangement is, if the song isn't there it's a lot of noise about nothin'. Dino and Sembello were very excited about working with us and we decided to have full collaboration across the board; all of us would write, arrange, produce—do the whole thing.

Stoller: They are two of the nicest people we've ever worked with. Extraordinarily cooperative. We had this kind of relationship with the Coasters; an entirely different bag of music and different accent in terms of the work, and it's been a ball to work with them, a pleasure all the way. We're already into a second album with them and it's pretty much a four-part collaboration again. ☺

Cordero Rides Another Winner



Old friends meet again in New York as star jockey Angel Cordero (who recently rode six winners in one day) chats with Anthony and the Imperials, who were appearing at the Waldorf-Astoria Hotel. Avco Records has released a new single by Anthony and the Imperials entitled "Hold On (Just a Little Bit Longer)." From left are Harold and Dan of the Imperials; Anthony, in the white hat; Cordero; Clarence, of the Imperials; and Cordero's agent, Tony Mancos.

(Continued from page 4)

Newton-John will entertain.

RIAA's Cultural Award is given annually to a person in the federal government who has contributed notably to the advancement of art and culture in the U.S. It is a piece of carved crystal designed by Steuben Glass Co. in the shape of an obelisk reminiscent of the Washington Monument.

Motown's Week

(Continued from page 4)

die Kendricks; "Dancing Machine," The Jackson Five; "Thee Image," Thee Image (Manticore); and the entire Stevie Wonder catalogue.

CTI

Also heavily contributing to the strong week was the CTI label, particularly the Grover Washington album, "Mister Magic." This album represents the fastest selling CTI album, from point of release, in the past six months. Not far behind the Grover Washington package: "Bad Benson," George Benson; "The Sugar Man," Stanley Turrentine; "Canned Funk," Joe Farrell; "Spanish Blue," Ron Carter; along with CTI album catalogue sales.

Lushka Statement

Mike Lushka, Motown's national album sales manager stated, "The sales week, which did not include any newly released album product, was approximately 75 percent in albums and tapes, and 25 percent in singles dollars."

Roberta Skopp

CLUB REVIEW

Snow's a Star

■ NEW YORK — Phoebe Snow's (Shelter) rise to the top, verified by the chart status of both her "Phoebe Snow" album and "Poetry Man" single, was further confirmed at a positively packed one-night stint at the Bottom Line recently.

Her distinct vocal prowess remained evident throughout the performance, with Ms. Snow on acoustic guitar backed by a skillful five-man troupe. One of her most striking talents is the ability to provide a smooth flow while simultaneously being intensely personal and emotional. Her voice itself is a fascinating instrument, twisting and turning with remarkable agility. In addition to all of those wonderful qualities, Ms. Snow is so natural onstage that it's hard not to find her sincerity a distinct plus.

The entire show was so well done that it's difficult to find particular highlights. "Poetry Man," of course, was well received, and a bluesy version of "Let the Good Times Roll" indicated her ability to take a previously recorded song and make it distinctly her own, as was also true of her rendition of Neil Young's "Don't Let It Bring You Down." Her heartfelt interpretations of both tunes make one forget the accustomed originals.

A tribute to Billie Holiday, "No Regrets," was performed in soft swing fashion and brought the audience to its feet. Other selections of special note included in her repertoire were "Two Fisted Love," a sweet countrified song enhanced by pedal steel guitar, and her encore of "San Francisco Bay Blues."

Ridin' the 'Roller Coaster'



While in Los Angeles for their recent concert, Joe Vitale's Madman stopped by Tower Records to see the mini roller coaster specially constructed to promote their current Atlantic album "Roller Coaster Week-end." Standing from left, are: Madman member Ghia Garcia; WEA salesman Ed Hall; band member Kenny Passarelli; Atlantic west coast sales manager Tom Davies; Tower Records general manager Charley Shaw; Atlantic west coast director of publicity Bob Emmer; Atlantic's west coast director of pop artists relations Tony Mandich; band manager Bob Greenberg and Joe Vitale.

'Queen of the Discos'



MGM recording artist Gloria Gaynor was recently crowned "Queen of the Discos" by the National Association of Discotheque Disc Jockeys in ceremonies at Le Jardin, where she also performed. Bob Casey (with microphone), director NADDA, presented Ms. Gaynor with a crown, trophy and a congratulatory citation from Mayor Beame. Jay Ellis, Ms. Gaynor's manager, is at her left. The presentation was made in recognition of the success Gloria Gaynor has achieved in the discos with her records "Never Can Say Goodbye" and "Reach Out, I'll Be There."

Atlantic Frisco Branch Wins Holiday Contest

■ NEW YORK — Winners of Atlantic/Atco Records' first annual "Holiday Window Incentive" contest have been announced by senior VP/director of marketing Dave Glew and merchandising manager Micki Cochnar. The major cash award has been sent to San Francisco branch office sales manager Bill Perasso, to be distributed equitably among the sales, promotion and merchandising personnel of the branch.

Branches

1974's "Holiday Window Incentive" contest represents the most successful merchandising display campaign ever held by Atlantic/Atco. Sales managers at the eight WEA Corporation branches (Boston, New York, Philadelphia, Dallas, Cleveland, Chicago, Atlanta and Los Angeles) as well as the 10 satellite branch offices (Columbia, Md., Houston, Cincinnati, Detroit, St. Louis, Minneapolis, Miami, Seattle, Denver and San Francisco) were notified by Ms. Cochnar in early October that the heavy sales period between Thanksgiving and Christmas would be set aside as the contest period. All branch personnel were expected to exploit the maximum amounts of window and in-store merchandising display potential available in their markets. Photographs of all store displays, including one-stops and retail accounts, were to be assembled and sent to New York for judging by the end of January, 1975. Evaluation of the branch efforts was carried out by Glew, Ms. Cochnar, and Sal Uterano, national album sales manager.

Materials

Some of the materials made available to the branches by Atlantic/Atco before and during the contest period included the Rolling Stones "It's Only Rock 'N Roll" display, the J. Geils Band's "Nightmares" display and poster; posters for Hall and Oates, Peggy

Lee, and Dave Brubeck; an RSO display; an Electric Flag display; and posters for Gene Page, Barnaby Bye, Nemperor's Hammer and Goodman, King Crimson, Wally, and Big Tree's Hot Chocolate and Fancy.

R&B Artists

In addition, branches were encouraged to tie in the contest with Atlantic's November campaign, "Soul Explosion Part 2," focusing on 10 of the label's most powerful r&b artists.

Since all 18 branches participated in the contest, they all received graduated cash incentives, with the San Francisco branch winning the largest portion of the prize.

Metz Inks Rambeau

■ NEW YORK — Eddie Rambeau has been signed to Stephen Metz, Ltd. for recording and management.

In recent years Rambeau has been concentrating on singing and acting roles on the stage. He appeared for a while in the Broadway production of "Hair" and also did "Jesus Christ Superstar" on the road.

Metz plans to record Rambeau singing original material and that of other writers. Management-wise concentration will continue to be put on his acting and singing career.

Zievers, Masters To Apogee Mgmt.

■ LOS ANGELES — Bob Zievers, formerly with the Howard King Agency, has joined Apogee Management, Inc. Zievers will be handling Apogee's clients in the areas of college and concert appearances.

Nick Masters, formerly with American Talent Int., has also joined Apogee Management. Masters will be handling club bookings on the national level.

Pretty Things Prime The Popularity Pump

■ NEW YORK — Together since 1964, Pretty Things made its first New York appearance March 2 at the Beacon Theater. Why the wait, when there had been previous tours of the United States for the British group? Hassles with management and record companies, and some bad timing on all their parts preventing the coordination of bookings and album releases for promotion purposes, according to the group. The six band members are aware of their status as a critics' band in the U.S., and to some degree blame the fact that they had played mostly bar situations on earlier tours—keeping them from reaching a younger audience—for their lack of mass popularity.

'Silk Torpedo'

All this appears to be rapidly changing for the group—even more rapidly than its individual members expected—with the release of its first Swan Song album, "Silk Torpedo." Visiting with *Record World* the day after the Beacon concert, leader and charter Pretty Thinger Phil May explained (with various other members chiming in along the way) that they had high hopes for the new album—but expected that things wouldn't really pick up until after the tour. Immediate FM radio response, however (especially in view of the minimal FM exposure possible in their native land), served to bring attention to the band even before the tour began, and now they are working on material they hope will serve as an AM single.

Half of "Silk Torpedo," May went on, was written while Pretty Things was on its last American tour—"the change in environment, being all together for two months" pushed them onto a writing spree. But this being a seventh album, had things changed much since 1964? "Not

Heartwood Album Out

■ ATLANTA — Michael Thevis, president, General Recording Corporation, has announced the release of Heartwood's album, "Nothin' Fancy."

Six Buddah Artists Play Philly Concerts

■ PHILADELPHIA — Philadelphia turned into what Buddah Records termed a Buddah Records Festival recently, as six Buddah acts appeared in the city within one week. The artists were Melba Moore, Walter Heath, Barbara Mason, the Futures, Ben Vereen and Norman Connors. While in the city, both Vereen and Heath taped segments on the Mike Douglas television show.

in spirit, I hope," said May, "just musical content." In some ways they see their current success as a matter of this being their time to "come around again." With their album seeing considerable chart action, and with their tour just really getting underway, this may be just the first in a series of "agains."

Ira Mayer

CLUB REVIEW

Clark and Trask Show Country Class

■ RENO — One of the hottest country female singers today, Diana Trask recently performed to a capacity audience (not to mention the lines of people outside waiting for cancellations) starting a two week run at Harrah's in Reno. Ms. Trask has the capability of warming up an audience with a unique quality not often seen these days—that of genuine sincerity—making the people watching and listening feel right at home.

Versatility

Ms. Trask's touching rendition of the hit single "Country Bumpkin" completely overwhelmed her audience. In order not to lose the mood she had created, Diana recalled some favorite old standards in a medley of "Release Me," "Memphis," "Your Cheatin Heart" and "Stand By Your Man." She displays great versatility in her ability to move from an extremely upbeat tempo to a slow-moving pace, showing a tremendous amount of feeling and expression in both.

Diana's set (35 minutes) had ended much too soon, leaving her audience begging for more. But headlining the bill was the incomparable Roy Clark, who immediately picked up the show with his somewhat corny jokes and introduction of "co-picker" Buck Trent, and proceeded to entertain the crowd in a way that could only be described as real "down home country pickin'."

'Dueling Banjos'

Clark and Trent's energetic version of "Dueling Banjos" proved to be not only a serious musical composition, but also quite a comical act. Clark's remaining repertoire included such hits as "I Get That Honeymoon Feelin'," "Come Live With Me," "I Let It Slip Through My Hands," "I Never Picked Cotton" and the ever popular "Sally Was A Good Old Girl."

Roy Clark's performance on the guitar was fast and furious, at the same time maintaining an ease of showmanship that made it all look so simple.

Linda Nelson

'Book of the Road' Gives Touring Pointers

■ NEW YORK — There's a new handy-dandy guide entitled "Book of the Road" that should be purchased by or for all those in any way involved in rock and roll touring. What we affectionately refer to as "gigging" often results in so many unforeseen hazards, making this organized gathering of information from the Warner Brothers Records Artist Relations folks a welcome addition to the soft-back scene.

Jo Bergman, director of special projects for Warners' artist development department, compiled the information at the suggestion of Bob Regehr, Warner vice president and director of artist development. That was sometime towards the end of 1973. And now, several months and many calls later, with the help of numerous people on the Warners staff and elsewhere, this thorough guide to 33 American cities is available for purchase.

The information included is comprehensive and supplies knowledge necessary for touring acts' comfort. The breakdown is by city and the facts included

consist of travel information (airlines, car rentals and air freight), hotels and their proximity to venues among other things, restaurants (including 24-hour availabilities wherever possible), hall listings (personnel, capacities, stage dimensions and lighting), and lots of miscellaneous material (British consulates for the reference of the large number of English touring bands, recording studios should anyone spontaneously come up with a ditty, pet travel regulations and VD Clinics, for example). No doubt managers, road crews, musicians, promoters, agents and others could benefit from the information contained herein not only from an on-the-road standpoint but for sitting-in-the-office-and-working-it-out as well.

The book is available by mailing \$5.95 to Ward Ritchie Press, 474 South Arroyo Parkway, Pasadena, California 91105 (add 50¢ for postage and handling; California residents add 6 percent sales tax); and in book stores around the country, including Brentano's Doubleday and Pickwick. In addition, it can be purchased in music stores and record shops where Warner Brothers sheet music and song books are sold. It's definitely a worthwhile investment.

Roberta Skopp

Red Seal Releases James Levine Discs

■ NEW YORK — The first two orchestral recordings by James Levine are making their debut on RCA Red Seal this month. The works are Mahler's First and Fourth symphonies, the former with the London Symphony Orchestra and the latter with the Chicago Symphony featuring soprano Judith Blegen. The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, RCA Records. Shepard said that he plans on a complete Mahler cycle for Levine, now under exclusive contract to RCA as an orchestral and opera conductor, as a pianist and for chamber music recordings.

Phonogram Signs Limmie For Foreign Distrib.

■ NEW YORK—Limmie & Family Cookin' have been signed to a recording agreement by Phonogram Records, worldwide, with U.S. and Canadian rights to the group's records going to Avco Records. The deal was negotiated between Steve Metz, president of Stephen Metz, Ltd., Alan Klein of Wednesday Morning Music, Inc. and Nigel Grange, head of U.S. artists relations for Phonogram.

Devere Moves Offices

■ NEW YORK — Robert Devere, manager of Columbia Records group Weather Report, has announced the opening of his new offices. Henceforth, Weather Report Music, Inc. will be located at 354 W. 23rd Street, Suite 2A, New York 10011; phone: (212) 924-0909.

In addition, Devere announced that Weather Report's fifth Columbia album, entitled "Tale Spinnin'," will be released April 18.

Head Turner



Tina Turner chats with Record World's Mitchell Kanner while United Artists' Jeff Samuels looks on. Tina was discussing her role as the Acid Queen in "Tommy," as well as the forthcoming United Artists Ike & Tina Turner album, "Live in Europe '74."

Barbara Cook: Sheer Pleasure

■ NEW YORK — Barbara Cook should be performing at the St. Regis; she is quality. Not only does she project the meaning of songs with a proper concern for the words and the connotations beneath them, but she has a big, luscious lyric soprano, sensual to the ears and almost physical in its impact.

As has been often reported, Miss Cook at one time was a slim Broadway star, the first Cune-gonde in Leonard Bernstein's *Candide* and the premiere performer in many other shows. Over the last two years she has put on a great deal of weight and whether because or in spite of it, her voice has taken on a new, important bloom.

Comparisons to Streisand are inevitable if only because so few singers in show business have real voices. But the differences are more noticeable than the similarities: if Miss Cook has a little less charisma and a few more intonation problems than the famous Barbra, she never forces her sound nor raises her volume to anything approximately a yell. Hearing her, in fact, brings to mind the important book by

Henry Pleasants, "The Great American Popular Singers," published last year. In it, he first praised the microphone as a means for the singer to rediscover the art of bel canto: with a mike to do the work of volume the pop singer could concentrate on phrasing, shading and all the niceties of beautiful singing. Then Pleasants went on to decry what has happened; the mike has been screamed at until finesse has been lost in thunderous sound.

Miss Cook takes us back to his argument. Though this listener would have preferred to have no mike at all—God knows she has a large voice—she carressed the instrument and made it do the work of volume while she put over the songs.

Varied Program

Her program consisted of such favorites as a Gershwin set including "The Man I Love" and "A Foggy Day in London Town." In the latter the sheen to her voice, complemented by a slight edge, made for unusual impact.

In Richard Rogers' "Surrey With a Fringe on Top," she displayed a wonderful rubato, and throughout the two songs from "Mack and Mabel" she used a maximum of dynamic variation to give great impact.

Pacing

Fast songs, slow songs and then came a stark, isolated "My Father" by Judy Collins in which her simplicity couldn't be improved. Miss Cook worked her audience well. With a few remarks here and there, easily delivered, and a gracious introduction of her combo, she knew exactly what she was doing.

As a performer she built her program steadily to the final "Carolina in the Morning." Timing, impact—the sheer sound of her voice—made the old song seem alive. It was forty-five minutes of sheer pleasure.

Speight Jenkins

Green on the Go



Al Green is seen here at New York radio station WXLO. He was interviewed by Walt Love (WXLO announcer). Pictured from left are Green, Gloria Ehrenfeld (music director), Love, Doree Berg (London Records promotion, N.Y.C.).

Mann Joins Roy

■ LOS ANGELES — Tony Mann, independent producer and packager of radio and television shows, has joined Mark Roy Productions, Inc. as vice president in charge of production.

Among the properties Mann is putting under the aegis of Mark Roy Productions are KFAC's Hall of Prizes Awards; "Black Starch," starring Randy Callender, a rhythm and blues top 40 radio show; "Get Down," one hour rock and roll show currently on New Orleans television; "Talk Of The Town, U.S.A.," starring Bill Leonard, a radio talk and music show with star and personality interviews; and "America Television Amateur Hour," being prepared for network presentation.

Gospel Truth



The Gospel Music Radio Seminar will be held May 2-3 at the Airport Hilton in Nashville. Shown going over the registration forms are: (from left) Bill Hudson, consultant to the GMA and keynote speaker for the Seminar; Jim Black and Neil Newton, members of the Radio Seminar Committee; and Jerry Clower, who will be the wrap-up speaker.

Sixth Annual Country Radio Seminar Features 'Game Plan...Success' Theme

■ NASHVILLE—The Sixth Annual Country Radio Seminar, held at Nashville's Airport Hilton March 14-15, hosted a total of 283 registrants who participated in the broadcasting industry dynamics meeting. Over 70 percent of the executives attending are directly involved in broadcasting, while the remaining participants serve in related fields, such as the print media and recording industry.

Operating under the theme of "Game Plan . . . Success," the seminar featured discussion groups, panels, visual displays and guest speakers on virtually every phase of radio broadcasting. Three keynote speakers highlighted the two full days of activities. Fred Pancoast, head football coach at Vanderbilt University, opened the Friday sessions. Saturday's activities began with a presentation by Jack Thayer, president of the NBC Radio Network, and concluded with closing keynoter Tommy Nobis, line-backer for the Atlanta Falcons.

The 1975 edition of the Country Radio Seminar, under the guidance of Seminar chairman John Brown and Agenda Committee chairman Ric Libby, began

NSD Adds Labels

■ NASHVILLE — Nationwide Sound Distributors has announced that the following labels joined NSD during the early months of 1975: Apco Records, Farm Records, Resco Records, Dawn Records, Discus Records, Earthtone Records, Puget Sound, Boblo and Strobe Records.

All sales for the individually owned labels will be channeled through NSD with national promotion being handled through various independent promotion personnel.

with an initial session on "Winning The Game Creatively." Two panels, "Creative Sales Promotions: On The Air/Off The Air" and "Creative Station Presentations," filled the morning's business.

Afternoon Activities

The Friday afternoon activities included a presentation entitled "Sound Ways To Clean Up Your Act." Three panels: "Pickin' . . . And Mixin'," "Research . . . Strategy" and "Country Music . . . A Team Effort," were followed by rap room discussion sessions in the evening. The Association of Country Entertainers (ACE) held an afternoon presentation for the attendees.

"Programming For Your People" and "Communicating With Your Market" began Saturday's business meetings. The final afternoon schedule hosted two panels.

(Continued on page 57)

Tem Enterprises Formed by Kirby

■ NASHVILLE — Ted Kirby has announced the formation of Tem Enterprises. Tem Enterprises will encompass several areas of the country entertainment spectrum with main emphasis on Tem Records and Voluptuous Music Company, according to Kirby. Tem is currently in negotiations with a major west coast international record company to distribute their product world-wide.

Representation

Kirby also indicated that George W. Cooper III is handling negotiations and will represent Tem in Nashville. Lee Seitz has been hired to head up publishing and to administer the total Nashville operation, which is located at 1907 Division Street.

Gospel Div. Set By Top Billing

■ NASHVILLE — Top Billing, Inc. is diversifying its services to include a gospel music division which will be directed by Robert D. (Bob) Bray.

Bray, a former banker and director of Skylite Talent, Inc., brings to Top Billing experience in the gospel music field which encompasses all phases of the medium, including television production and personal appearance promotions.

A.Q. Inks Jones

■ NASHVILLE — Epic recording artist George Jones has signed with A. Q. Talent Agency, Inc. to handle all of his bookings exclusively, according to Ms. Quinnie Acuff, president of the Nashville-based agency.

Shannon Inks Ryan

■ NASHVILLE — Shannon Records has announced the signing of Nancy Ryan to the label. Ryan, a native of Toronto, Canada, is managed by Louis Innis. Her first release is "I'll Love You More."

NASHVILLE REPORT

By RED O'DONNELL



■ Jimmy Dean no longer does personal appearances and presently is not signed with any recording company. He is devoting most of his time to promoting his sausage and garment manufacturing companies' products. "I canceled \$970 thousand in bookings at Las Vegas, Reno and Lake Tahoe," he said. "I also have axed my weekly TV show that was taped in Nashville.

"I'm financially stable," he said. "I'm in good health. So why make money if you can't enjoy it?"

Dean said he is no particular hurry to resume recording. "Right now," he explained, "I'm not even looking for a new label. And," he added, "haven't since I left Columbia."

Dean said he missed performing. "There is nothing like a live audience," he continued. "Yet quite a bit of work goes into getting ready for a live show. It was more than I care to do."

He said his future plans include a few TV variety show guest shots and moving into his new home at Charleston, S. C. "The new house overlooks Charleston Harbor," Dean said. "The main occupants will be my wife, my son Robert (14) and myself. My other children—son Gary (23) and daughter Connie (20)—are working, Gary in our garment plant and Connie in my New York office.

"Robert is my fishing buddy. When I'm not too busy I may try to write some songs. I'm 46 years old," he said. "I feel great and mainly I'm going to take it easy."

Minnie Pearl will be awarded an honorary doctorate of letters May 24 at Kentucky Wesleyan College in Owensboro, Ky.

"It'll be the first degree I've ever received," said the college-educated Minnie. "Of course," she added jokingly, "I've been third de-greed once or twice."

Okay, folks, just call her Dr. Pearl?

"World of Dreams," recorded here in February, will be Perry Como's next RCA single. Chet Atkins was the producer.

(Continued on page 58)

COUNTRY PICKS OF THE WEEK

SINGLE **DON WILLIAMS, "YOU'RE MY BEST FRIEND"** (Don Williams, BMI). Smooth-voiced country singer follows up his recent chart-toppers with an easy-gaited number showcasing his fine voice. Superb production gives that strong acoustic feel with the overall laid back sound that has become the Don Williams trademark. It's hard to go wrong with this one. ABC/Dot DOA-17550.

SLEEPER **EMMYLOU HARRIS, "TOO FAR GONE"** (Al Gallico, BMI). "BOULDER TO BIRMINGHAM" (Wait and See, BMI). Emmylou will be a superstar, and this first single showcases her voice well. "Too Far Gone" is a moving ballad rendered beautifully, certain to be programmed everywhere. Flip has possibilities with its strong chorus. With this tune culled from her album, "Pieces of the Sky," she is definitely a talent to watch. Reprise RPS 1326.

ALBUM **ARLEEN HARDEN, "I COULD ALMOST SAY GOOD-BYE."** Arleen steps out with this well produced album of fine country songs showcased perfectly with the country-politan sound. Title cut is great, as are "Bitter They Are, Harder They Fall," "Crazy" and "Country Sunday," with a cute and interesting treatment on "The Teddy Bear's Picnic." Every cut is a gem and will fill well in programmers slots. Capitol ST-11373.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KFDI, Wichita	WBAM, Montgomery	WMC, Memphis
KGFX, Pierre	WBAP, Ft. Worth	WMNI, Columbus
KKYX, San Antonio	WCMS, Norfolk	WNCR, Cleveland
KMAK, Fresno	WEEP, Pittsburgh	WTHI, Terre Haute
KOYN, Billings	WENO, Nashville	WUBE, Cincinnati
KRMD, Shreveport	WHK, Cleveland	WUNI, Mobile
KSO, Des Moines	WHOO, Orlando	WVOJ, Jacksonville
KVOO, Tulsa	WINN, Louisville	WWOK, Miami
KWJJ, Portland	WIRE, Indianapolis	

SURE SHOTS

- "Barrooms To Bedrooms" — David Wills
 "It Takes A Whole Lotta Livin' In A House" —
David Rogers
 "Thank God, I'm A Country Boy" — John Denver
 "I Ain't All Bad" — Charley Pride
LEFT FIELD LIKELIES
 "Too Far Gone" — Emmylou Harris
 "Pour Your Lovin' On Me" — Patti Page
 "She's Already Gone" — Jim Mundy

David Wills has the hottest request item at WHOO; It's charted at WCMS (#50), a strong mover in Cleveland, Miami, Memphis and Nashville.

John Denver is sweeping the country with picks and adds (some numbers already in the South and East); he can't miss!

Jim Mundy pays up on the promise of past releases! Early action on "She's Already Gone" sets him up as a winner at KFDI, WUBE, WVOJ, KOYN and WENO; it's snowballing!

Hit Forecast: RW believes Stoney Edwards has it this time with "Mississippi, You're On My Mind"! Check your mail this week — here's a hot item that shouldn't be overlooked! An early believer, WMC calls it "dynamite!"

Initial reports on Patti Page from KKYX, WUBE, WVOJ and KGFX.

The side is "Weekday Daddy" for Buck Owens; flip action is underway.

Gordon Lightfoot edges strongly onto country lists; "Rainy Day People" has the backing of WHOO, WCMS and WINN (pick). His lp cut, "Bend In The River," looking good in Cincinnati.

A surge of play on Hank Williams, Jr.'s "Where He's Going" in Miami, Memphis and Orlando.

Touted as the next single, C. W. McCall is getting frequent play on the lp cut "Classified Ad" at WUBE and KOYN. However, KFDI's most requested is another lp cut, "Four-Wheel Drive."

"Reconsider Me," Narvel Felts' first on ABC/Dot, is an immediate spinner at WHOO, WENO and WCMS.

REGIONAL ROTATIONS

- "Revelation" — Bobby Borchers (WHK)
 "Would You Be My Lady" — David Allen Coe (WBAM)
 "Make Her My Baby" — Paul Davis (WINN, WCMS)
 "The House" — Jack Blanchard & Misty Morgan (WTHI)
 "Till I Lay Sleeping In Your Arms" —
Yolanda Roberts (WWOK)
 "All Night Country Radio" — Jack Barlow (KWJJ)

New music director at stations WHOK and WHOK-FM in Lancaster, Ohio is Timothy Alan Akers.

Emmylou Harris:

Patience and Persistence Pay Off

By DON CUSIC

■ NASHVILLE — It's unusual for someone to debut with an album and receive the rave reviews and attention that Emmylou Harris has with her first Reprise album, "Pieces of the Sky." But then Emmylou is very special herself.

Born in Alabama, she attended college for a short while in North Carolina, and then got into the east coast folk scene around 1967. The folk scene was on the decline at the time so she looked elsewhere, trying to make a go at singing. She came to Nashville in 1970, right after her daughter Hallie was born, and stayed for six months before departing, broke, to Washington, D.C. where her parents have a nearby farm.

The Washington D.C. club scene saw her performing at many of the city's clubs with a folk/country band behind her. She performed at the Cellar Door, and the Flying Burrito brothers saw her and asked her to join their band. Her happiness was short-lived as she learned a week later that the Burrito Brothers, one of the first groups to play country music for a young audience, were disbanding. At the group's final concert in Baltimore, some good luck occurred when Chris Hillman introduced her to Gram Parsons.

Parsons, a west coast based performer known for his love of



Emmylou Harris

traditional country music and a pioneer in the "California country" sound, was impressed enough to have her sing on his two albums, "GP" and "Grievous Angel," and a tour in 1973 before his untimely death.

Emmylou returned to Washington, D.C. (Continued on page 57)

MacKenzie Named Pres. Of Paragon Associates

■ NASHVILLE — Bob MacKenzie has been named president of Paragon Associates, Inc., a newly formed Nashville-based music publishing and production company. MacKenzie was formerly the creative director of the John T. Benson Company, a position he held since 1966.

Joining MacKenzie as a minority stockholder in Paragon Associates is songwriter, artist, publisher Bill Gaither. Paragon, effective immediately, will become the agent representing the music of Bill and Gloria Gaither. The new company will act as collection agents for all mechanical, performance and publishing monies due Gaither Music Company and the Gaithers personally, as well as being actively involved in the creative exploitation of this ASCAP catalogue.

Paragon will be active in both acquiring other existing catalogues and developing new writers, arrangers and artists. The new firm will also be involved in several partnership subsidiaries with well known arrangers and major songwriters. The company has a special interest in the creation of video "specials" and films, and is already involved in a major musical film production scheduled for release in early 1976 and several television projects.

MacKenzie will continue to be closely allied with the Benson Company and will continue to produce several major artists for the company's Heartwarming and Impact labels.

Opry Shifts Locale Because of Flooding

■ NASHVILLE — Due to excessive rains and flooding in the Nashville and Middle Tennessee area, Opryland Park flooded, causing the Grand Ole Opry to miss its first performance at the new Opry House, located in the park. Ironically, this came on the first anniversary of the Opry's move to their new home.

The Grand Ole Opry was held in Municipal Auditorium the weekend of March 16 while the rain kept pouring. That weekend was the annual old timers show and many former veteran Opry performers performed at the annual event this year. An interesting note: the Opry set a new attendance record with 6,000 viewing the show at Municipal Auditorium, which seats 9500. The new Opry House seats 4400.

Damage to Opryland, originally scheduled to open the end of March, is extensive but as yet undetermined. Most of the park was under water at press time. So far, the Opry House has not been flooded. Twenty-five pumps were employed to keep the water damage at a minimum to the structure.

New Hall of Fame Planned For Country Disc Jockeys

■ NASHVILLE — The Country Music Disc Jockey Hall of Fame has been chartered by the State of Tennessee as a non-profit foundation. The purpose of the foundation is to select, honor and perpetuate the life and accomplishments of persons who have gained fame in the world of country music radio and television, and persons whose accomplishments in the media have become commendable.

Chuck Chellman, trustee of the foundation, conceived the idea and got together with a group of music industry people who wanted to acknowledge the radio pioneers in a permanent and lasting way, whether they be still living or have passed on.

Various names have been presented to the foundation as prospective board members. These names include Joe Allison, Cliffie Stone, Mel Foree, Don Pierce, Connie B. Gay, Bill Anderson, Pee Wee King, and others. Each of these board members must have been, at one time, actively involved in the broadcasting of or promotion to country music radio, and each one must be in the country music industry at least twenty years. The main func-

tion of this board of directors will be to elect the award winners each year. Each board member will be replaced so that no complete board will ever be the same two years in succession.

The awards will be presented to one living radio personality and one deceased. To be eligible for the award, a person must have participated in country radio broadcasting for a period of at least 15 years.

In the future plans of the foundation, there will be an award for outstanding service in radio of American country music in a foreign country. This will be the first International Country Music Disc Jockey Award ever presented.

The recipients of the Country Music Disc Jockey Hall of Fame award will be announced in October during the annual Disc Jockey Convention and presented at an appropriate function.

Future plans for a permanent home for the Country Music Disc Jockey Hall of Fame are in the works, but until such time as the building is constructed, the bronze plaques commemorating the radio personalities will be displayed in the lobby of the new

Clark To Open Retail Outlet

■ HAMPTON, VA. — ABC/Dot Records artist Roy Clark is making a non-performing personal appearance to open the new Wide World of Music store here Wednesday, March 26. Clark will pilot his own plane into the Newport News airport in order to arrive at the ABC retail outlet by 1:00 p.m. and will remain to greet fans until 3:00. The opening of the store coincides with the grand opening of Hampton's Newmarket North Mall.

The new Wide World of Music store, the Hampton area's largest record/music outlet, will carry a complete inventory of music merchandise, according to Al Franklin, president of the ABC Retail Record Division. Occupying 6,000 square feet of space, it is located on the lower level of Newmarket North and brings to nine the total number of stores in operation under Franklin's supervision.

City Executive Building, 900 17th Ave. S., in Nashville. Executive offices for the Country Music Disc Jockey Hall of Fame Foundation, Inc., will be presently located at Suite 205, The City Executive Building, 900 17th Ave. S., Nashville, Tenn. 37212; phone: (615) 329-9256.

Opry Guitar Album Released by Mega

■ NASHVILLE — Mega Records has announced its release of an album titled "Steel Guitars Of The Opry."

Featured on the package are pickers Weldon Myrick, Hal Rugg and Sonny Burnette, who have become regulars on the Grand Ole Opry as well as being among Nashville's most popular sidemen.

The album was produced by Jim Malloy.

Emmylou Harris

(Continued from page 56)

ton from Los Angeles after this and played bluegrass and country music around the city with a group she formed, Angelband. While playing in Washington, she was seen by Mary Martin, a&r director for Warner Brothers in New York, who loved her singing. Her persistence, along with that of Emmylou's manager, Eddie Tickner, and the enthusiasm of friends such as Linda Ronstadt and Lowell George, resulted in a contract with Reprise (Emmylou sang with Ronstadt on her recent hit, "I Can't Help It If I'm Still In Love With You").

The resulting album was produced by Brian Ahern, noted for producing Anne Murray, and members of the band included James Burton, Glen D. Hardin and Ronnie Tutt—members of Elvis' band. The album was recorded in a house in Los Angeles with the vocals done in a sound truck parked outside, and the result is an album full of fine songs with a relaxed, laid back feeling.

The songs on Emmylou's album range from those written by country greats Merle Haggard, Dolly Parton and Billy Sherrill to one she co-wrote with Bill Danoff. "The songs were picked after singing them for years in clubs," said Emmylou, noting that her favorite is the Charlie and Ira Louvin Number, "If I Could Only Win Your Love."

Emmylou has spent her life singing and struggling to make a living with music while raising her daughter Hallie. Now, she finds herself the center of a lot of attention and excitement with her new album. Admitting that it has surprised her to receive such favorable reaction, she still remains the same woman she has always been—born with a love of music and hoping in the future to "continue making good music and keeping it fun. I don't want to ever have the fun taken away from my singing and music," she states.

With her birthday soon to arrive (April 2), Emmylou may have given herself the best present possible—a hit album.

Country Radio Seminar (Continued from page 55)

"Gettin' Up For The Game" and "Out Of The Huddle" were the seminar's last formal meetings.

The Agenda Committee, under the chairmanship of Ric Libby, included: Tiny Hughes, WROZ, Evansville; Dave Donahue, WHK, Cleveland; Bob Mitchell, KCKC, San Bernardino; Murray Green, WNCR, Cleveland; Jack Cresse, KVOO, Tulsa; Bill Jenkins, WUBE, Cincinnati; John Chaffey, WHK, Cleveland; Carl Hirsch, WHK, Cleveland; Jack Reno, KOOO,

Omaha; Bob Young, WMC, Memphis; Dean Osmondson, WMC, Memphis; Les Acree, WMC, Memphis; Carson Schreiber, KLAC, Los Angeles; Walt Turner, WIL, St. Louis; and Mack Allen, KIKK, Houston.

No promotional activities were permitted this year, as in previous years. The Saturday evening banquet and "New Faces Show" concluded the two days of broadcasting dynamics. The program, with master of ceremonies Charlie

Monk, included performances by Connie Cato, Brian Collins, Billy Larkin, Kenny O'Dell, Eddie Rabbitt, Betty Jean Robinson, Sunday Sharpe, Brian Shaw, Ronnie Sessions and David Wills. An "All-Star Band" under the direction of Earl Hall and the Nashville Choral provided the musical and vocal support.

Funds from the Sixth Annual Country Radio Seminar are appropriated to the organization's scholarship program.



Shown above at the Sixth Annual Country Radio Seminar in Nashville are committee members, from left: (left photo) Seminar chairman John Brown (MCA), Agenda committeeman Dave Donahue (WHK), Executive committeeman Charlie Monk (ASCAP), Nick Hunter (MC South) and Tom McEntee (ABC); (right photo) Agenda Committee member Les Acree (WMC), Ed Salamon (WEEP), Seminar Committee member Gene Ammonette (Capricorn), "New Faces Show" artist Kenny O'Dell (Capricorn), Seminar Committee member Ellen Tune (Sound City Tours), Agenda Committee chairman Ric Libby (KENR) and Seminar Committee member Virginia Parker (G. Hill and Co.).

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

T. G. SHEPPARD—Melodyland ME-6006F

TRYING TO BEAT THE MORNING HOME (Don Crews, BMI)

T.G. follows up his "Devil In A Bottle" with another drinkin' song, remindful of "Devil" but with a strength all its own. Expect good airplay.

DUSTY DRAPES—Columbia 3-10108

HACKENSACK (Lotsa Music, BMI)

A moving song about a man married to the road. Great jukebox number, with an interesting vocal.

GARY SARGEANTS—Mercury 73668

LOVE ME WRONG (Short Rose, ASCAP)

Strong chorus will make this an excellent airplay record. Written by the team of Cowan-Anderson, Gary sings it in hit fashion.

LARRY HOSFORD—Shelter SR-40381

EVERYTHING'S BROKEN DOWN (His and Hers/On Fire, BMI)

LONG LINE TO CHICAGO (His and Hers/On Fire, BMI)

A newcomer to watch, his distinctive vocals showcase an easy gaited, self-penned number, with an up-tempo truckers number on the other side. Well worth a listen.

PAUL DAVIS—Bang B-717

MAKE HER MY BABY (Web IV, BMI)

CAN'T GET BACK TO ALABAMA (Web IV, BMI)

Following up "Ride 'Em Cowboy," Paul comes out of the chute with a peppy story that has great lyrics and a bouncy melody. Ride 'em, Paul!

JAY RAMSEY—Casablanca NB 820

SMOKEY MOUNTAIN COWBOY (Surety, BMI)

SUNSHINE IN MY MORNING (Surety, BMI)

Cowboy number about a boy growing up with his friend/father features tight production and a movin' story.

LAWANDA LINDSEY—Capitol P-4048

POSTCARD BLUES (Blue Book, BMI)

Lawanda laments that the only word she hears from her man is on a postcard. Bright, uptempo number that'll get a lot of airplay.

ROCKY TOPP—Capitol P-4045

IT MIGHT AS WELL HAVE RAINED (Blue Book, BMI)

Beautiful ballad with a beat that the singer delivers well. It'll play on rainy days and sunny ones too.

BRIAN COLLINS—ABC/Dot DOA-17546

I'D STILL BE IN LOVE WITH YOU (Hill and Range, BMI)

Young singer brings across this country ballad with a strong, rich voice telling his lady that no matter what, he'll keep on lovin' her.

FIDDLIN' FRENCHIE BURKE AND THE OUTLAWS—

20th Century TC-2182

COLINDA (Jack & Bill, ASCAP)

Fiddlin' Frenchie and his band have a Texas-style fiddlin' dance number. Hard to sit still when this one is playing.

NANCY WAYNE—20th Century TC-2184

I WANNA KISS YOU (New York Times, BMI)

Songstress tells the world that she wants some physical lovin' from her main man. Smooth production.

ZELLA LEHR—Mega MR 1229

I CAN'T HELP MYSELF (Debdave/Briarpatch, BMI)

Breathy voiced singstress lets her man know that she can't control herself when he comes around. Nice programming.

COUNTRY ALBUM PICKS

HAPPY TRAILS TO YOU

ROY ROGERS—20th Century T-467

The King of the Cowboys comes out with an album long-time fans as well as new ones will love. The highlights are "Happy Trails," the show-closing standard, and "Cowboy Heaven," re-written from the classic "Hillbilly Heaven." "Hoppy, Gene and Me" is featured as well as a "Movie Trail Melody." A classic and a must for collections.



A MAN NEEDS LOVE

DAVID HOUSTON—Epic KE 33350

David is a perennial on the charts and this is sure to add to his list of hit albums. The title cut, "Can't You Feel It," "Ain't It Good" and "The Ten Commandments of Love" (with Barbara Mandrell) are proven hits. "His Arms Around You" features a duet with Gene Austin. Good production.



BOOGIE WOOGIE COUNTRY MAN

JERRY LEE LEWIS—Mercury SRM-1-1030

The Killer strikes with the style that's his alone. "Red Hot Memories (Ice Cold Beer)" and "Jesus is On the Main Line" are showcased well by Jerry Lee, as is "(Remember Me) I'm The One Who Loves You," "Thanks for Nothing" and the biography of the Killer, "Boogie Woogie Country Man."



Nashville Report *(Continued from page 55)*

Kris Kristofferson says in the current issue of Playboy magazine that he never let being a Rhodes Scholar, an Army ranger or a prizefighter interfere with writing country songs. "I just hoped I could take it till I reached the top," Kris said.

Publisher Jim Pelton wants to know if you've heard about the musician who worked all week on an arrangement—and then his wife didn't go out of town after all! (It's PG-rated, folks!)

Barbara Mandrell's "I Wonder When My Baby's Coming Home" is a goodie—and an oldie. It was co-written by Kermit Goell and Arthur Kent and "rediscovered" by Barbara's producer Billy Sherrill. It was previously recorded by Kate Smith, Kay Kyser, Connie Boswell and Jimmy Dorsey and Helen O'Connell, all of the Big Band era, or near abouts.

Freddy Fender (Baldemar G. Huerta) is no newcomer to music biz. Freddy, whose "Before the Next Teardrop Falls" was a recent number one country single, began his career in 1958. It was cut short when he was jugged in Angola for possession of marijuana. "It was a bum rap," says the likeable Chicano, "but that's a bridge over troubled waters."

The imprisonment, he says, enabled him to rehearse his singing and guitar playing. Whatever, it paid a nifty dividend.

The past January, Fender borrowed \$15,000 to buy a house in Corpus Christi, Tex. "I figured it would take 30 years to pay off the loan," he said grinning. "I paid it off around March 1."

In previous columns I mentioned that Freddy had selected his last name from an automobile. Not so. He adopted it from the guitar company of same name.

"I wanted an identity that was easier to remember than Baldemar G. Huerta," he said. "I also wanted my records to sell better with the gringos," he laughed.

Chuck Glaser of Nova Agency—formerly with the Tompall and the Glaser Bros. vocal group—is back at his desk after hospitalization for treatment of a massive stroke. Chuck's doctors described his recovery as "remarkable."

the fantastic
Johnny Rodriguez

**'I JUST CAN'T GET HER
OUT OF MY MIND'**

written by Larry Gatlin

MERCURY 73659

b/w 'HAVE I TOLD YOU LATELY THAT I LOVE YOU'



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ABOUT LADIES
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THE COUNTRY ALBUM CHART

MAR. 29	MAR. 22		WKS. ON CHART
1	4	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	5
2	1	LINDA ON MY MIND CONWAY TWITTY—MCA 469	8
3	3	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	7
4	7	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	5
5	5	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	8
6	6	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	6
7	2	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	9
8	16	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	3
9	9	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	14
10	8	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	14
11	11	THE SILVER FOX CHARLIE RICH—Epic KE 33250	15
12	12	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	35
13	10	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	20
14	18	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	5
15	13	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	26
16	15	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	8
17	36	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	2
18	17	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	15
19	41	OUT OF HAND GARY STEWART—RCA APL1-0900	3
20	14	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	7
21	19	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	43
22	26	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	6
23	35	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	5
24	20	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	12
25	21	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	35
26	30	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	4
27	44	I'M JESSI COLTER—Capitol ST 11363	3
28	34	GEORGE & TAMMY & TINA—Epic KE 33351	4
29	23	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	19
30	28	SONGS ABOUT LADIES AND LOVE—JOHNNY RODRIGUEZ—Mercury SRM1-1012	24
31	31	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	6
32	37	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	3
33	40	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	3
34	39	JOE STAMPLEY—Epic KE 33356	4
35	46	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA 390 G	2
36	55	CRYSTAL GAYLE—UA LA365 G	2
37	25	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-i28	42
38	62	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	2
39	—	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	1
40	29	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	22
41	51	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	2
42	22	I CAN HELP BILLY SWAN—Monument KZ 33279	14
43	27	BARBI DOLL BARBI BENTON—Playboy PB-404	9
44	32	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	19
45	33	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	27
46	24	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	18
47	49	COUNTRYFIED RAY PILLOW—ABC/Dot DOSD-2013	3
48	50	TOMPALL—MGM M3G-4977	4
49	47	JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia C 33087	4
50	—	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	1
51	56	COUNTRY GIRL JODY MILLER—Epic KE 33349	3
52	48	THE WAY I LOSE MY MIND CARL SMITH—Hickory H3G-4518	4
53	42	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	39
54	—	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	1
55	45	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	5
56	43	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	6
57	—	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	1
58	38	BREAKAWAY KRIS & RITA—Monument PZ 33278	11
59	54	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-1975	13
60	52	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	17
61	—	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	1
62	53	BEST OF JIM REEVES SCARED SONGS—RCA APL1-0793	7
63	58	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	18
64	63	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	18
65	60	THEY DON'T MAKE 'EM LIKE MY DADDY—LORETTA LYNN—MCA 444	27
66	57	MISS DONNA FARGO—ABC/Dot DOSD-2002	20
67	66	PORTER AND DOLLY—RCA APL1-0646	31
68	67	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	101
69	64	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	16
70	59	ANNE MURRAY COUNTRY—Capitol ST 11324	30
71	61	BOOTS RANDOLPH'S GREATEST HITS—Monument PZ 33342	7
72	69	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	16
73	68	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC ABCD-849	11
74	65	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	11
75	72	MEL TILLIS' GREATEST HITS—MGM M3G-4970	19

GARY STEWART MAKES THE HITS!

"She's Actin' Single"
(I'm Drinkin' Doubles)

PB-10222

"Drinkin' Thing"

APBO-0281

"Out Of Hand"

PB-10061



APL1-0900

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because of them

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RCA Records and Tapes

PUBLISHED BY:
ROSE BRIDGE MUSIC



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAR. 29 MAR. 22

WKS. ON CHART

1	4	MY ELUSIVE DREAMS CHARLIE RICH Epic 8-50064	8
2	2	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOA-17540	10
3	1	THE BARGAIN STORE DOLLY PARTON/RCA PB-10164	9
4	6	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES/ Columbia 3-10072	9
5	8	I JUST CAN'T GET HER OUT OF MY MIND JOHNNY RODRIGUEZ/Mercury 73659	8
6	7	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	8
7	14	ALWAYS WANTING YOU MERLE HAGGARD/Capitol 4027	6
8	12	ROSES AND LOVE SONGS RAY PRICE/ABC 12084	8
9	11	THE PILL LORETTA LYNN/MCA 40358	6
10	3	LINDA ON MY MIND CONWAY TWITTY/MCA 40339	11
11	15	BLANKET ON THE GROUND BILLIE JO SPEARS/ United Artists UA-XW584-X	7
12	10	WRITE ME A LETTER BOBBY G. RICE/GRT 014	11
13	5	LOVIN' YOU WILL NEVER GROW OLD LOIS JOHNSON/ 20th Century TC-2151	12
14	16	MY BOY ELVIS PRESLEY/RCA PB-10191	7
15	20	IT DO FEEL GOOD DONNA FARGO/ABC/Dot DOA-17541	7
16	19	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444	8
17	22	BEST WAY I KNOW HOW MEL TILLIS/MGM 14782	9
18	27	STILL THINKING ABOUT YOU BILLY CRASH CRADDOCK/ ABC 12068	5
19	21	SOULFUL WOMAN KENNY O'DELL/Capricorn CPS 0219	9
20	24	I STILL FEEL THE SAME ABOUT YOU BILL ANDERSON/ MCA 40351	8
21	25	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY/Elektra 45229	8
22	26	(YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071	6
23	28	HE TOOK ME FOR A RIDE LaCOSTA/Capitol 4022	6
24	18	OH BOY DIANA TRASK/ABC/Dot DOA-17536	10
25	30	LONELY MEN, LONELY WOMEN CONNIE EATON/ ABC 15022	9
26	32	I CAN STILL HEAR THE MUSIC IN THE RESTROOM JERRY LEE LEWIS/Mercury 73661	5
27	40	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054	4
28	37	ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075	5
29	33	PROUD OF YOU BABY BOB LUMAN/Epic 8-50065	8
30	36	UPROAR ANNE MURRAY/Capitol 4025	6
31	39	THE TIPS OF MY FINGERS JEAN SHEPARD/UA XW591-X	4
32	34	COVER ME SAMMI SMITH/Mega MR-1222	9
33	35	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH/ Columbia 3-10086	5
34	9	PENNY JOE STAMPLEY/ABC/Dot DOA-17537	9
35	42	I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/ Capitol 4031	4
36	13	I CAN'T HELP IT LINDA RONSTADT/Capitol 3990	14
37	17	BUTTERBEANS/WHOEVER TURNED YOU ON DAVID WILKINS/MCA 40345	13
38	41	WONDER WHEN MY BABY'S COMING HOME BARBARA MANDRELL/Columbia 3-10082	5
39	44	WHO'S SORRY NOW MARIE OSMOND/MGM 14786	3
40	51	I'M NOT LISA JESSI COLTER/Capitol 4009	6
41	45	IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/ Melodyland M6003F	9
42	52	HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/ Columbia 3-10100	3
43	53	MATHILDA DONNY KING/Warner Brothers WBS 8074	4
44	55	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART/RCA PB-10222	3
45	54	SMOKEY MOUNTAIN MEMORIES MEL STREET/GRT 017	4
46	57	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/ RCA PB-10228	2
47	60	WINDOW UP ABOVE MICKEY GILLEY/Playboy P 6031	2
48	23	LEAVE IT UP TO ME BILLY LARKIN/Bryan 1010	10



49	38	RAINY DAY WOMAN WAYLON JENNINGS/RCA PB-10142	14
50	56	CHAINS BUDDY ALAN/Capitol 4019	6
51	58	ALL AMERICAN GIRL STATLER BROTHERS/Mercury 73665	4
52	62	LOVING YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK/Epic 8-50073	4
53	61	A MAN NEEDS LOVE DAVID HOUSTON/Epic 8-50066	4
54	29	SWEET SURRENDER JOHN DENVER/RCA PB-10148	12
55	31	MAMA DON'T 'LOW HANK THOMPSON/ABC Dot 17535	10
56	49	JUST LIKE YOUR DADDY JEANNE PRUETT/MCA 40340	10
57	50	I CARE/SNEAKY SNAKE TOM T. HALL/Mercury 73641	14
58	46	I CAN'T HELP MYSELF PRICE MITCHELL & JERRI KELLY/ GRT 016	9
59	69	HURT CONNIE CATO/Capitol 4035	3
60	63	BUT I DO DEL REEVES/United Artists UA-XW593-X	4
61	65	WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto 124	5
62	75	BRASS BUCKLES BARBI BENTON/Playboy P 6029	3
63	83	MISTY RAY STEVENS/Barnaby 614	2
64	77	COMIN' HOME TO YOU JERRY WALLACE/MGM 14788	2
65	80	BACK IN HUNTSVILLE AGAIN/WARM AND FREE BOBBY BARE/RCA PB-10223	2
66	71	SING A LOVE SONG, PORTER WAGONER MIKE WELLS/ Playboy P 6029	4
67	84	DON'T ANYONE MAKE LOVE AT HOME ANYMORE MOE BANDY/GRC GR 2055	2
68	74	LIFE'S LIKE POETRY LEFTY FRIZZELL/ABC 12061	4
69	82	WORD GAMES BILLY WALKER/RCA PB-10205	2
70	73	IF THAT'S WHAT IT TAKES RAY GRIFF/ABC/Dot DOA 17542	4
71	76	ONE STEP BOBBY HARDEN/United Artists UA-XW597-X	3

CHARTMAKER OF THE WEEK

72	—	THANK GOD, I'M A COUNTRY BOY JOHN DENVER RCA PB-10239	1
73	68	I FOUGHT THE LAW SAM NEELY/A&M 1651	7
74	—	THESE DAYS (I BARELY GET BY) GEORGE JONES/ Epic 8-50088	1
75	—	I AIN'T ALL BAD CHARLEY PRIDE/RCA PB-10236	1
76	78	CHARLEY IS MY NAME JOHNNY DUNCAN/ Columbia 3-10085	6
77	89	MERRY-GO-ROUND OF LOVE HANK SNOW/RCA PB-10225	2
78	85	HOW COME IT TOOK SO LONG (TO SAY GOODBYE) DAVE DUDLEY/United Artists UA-XW585-X	6
79	—	YOU'RE GONNA LOVE YOURSELF IN THE MORNING ROY CLARK/ABC/Dot DOA-17545	1
80	87	NO ONE WILL EVER KNOW DON GIBSON & SUE THOMPSON/Hickory 342	2
81	43	THE TIES THAT BIND DON WILLIAMS/ABC/Dot DOA-17531	16
82	59	NASHVILLE HOYT AXTON/A&M 1657	5
83	88	IN THE MISTY MOONLIGHT GEORGE MORGAN/ 4-Star 5-1001	4
84	90	I JUST CAME HOME TO COUNT THE MEMORIES BOBBY WRIGHT/ABC 12062	3
85	48	LIFE MARTY ROBBINS/MCA 40342	9
86	86	RIGHT OR LEFT AT OAK STREET MOLLY BEE/Granite G515	5
87	93	HER MEMORY'S GONNA KILL ME JIM ALLEY/Avco 606	2
88	92	IT'S ONLY A BARROOM NICK NIXON/Mercury 73654	3
89	—	LIVE YOUR LIFE BEFORE YOU DIE POINTER SISTERS/ ABC/Blue Thumb BTA-262	1
90	—	BARROOM PALS, GOODTIME GALS JIM ED BROWN/ RCA PB-10233	1
91	95	THE BEST IN ME JODY MILLER/Epic 8-50079	2
92	—	SHE WORSHIPPED ME RED STEAGALL/Capitol 4042	1
93	—	PUT YOUR HEAD ON MY SHOULDER SUNDAY SHARPE/ United Artists UA-XW602-X	1
94	99	I'VE BEEN LOVIN' YOU TOO LONG KITTY WELLS/ Capricorn CPS 0226	2
95	97	SWEET COUNTRY MUSIC RUBY FALLS/50 States 31	2
96	100	YAKETY YAK ERIC WEISSBERG & DELIVERANCE/ Epic 8-50072	2
94	47	YOU ARE THE ONE MEL TILLIS & SHERRY BRYCE/ MGM 14776	12
98	—	MAKING BELIEVE DEBI HAWKINS/Warner Bros. WBS 8076	1
99	—	FORGIVE AND FORGET EDDIE RABBIT/Elektra 45237	1
100	—	THE ONE I SING MY LOVE SONGS TO TOMMY CASH/ Elektra 45241	1



FROM U.A. COUNTRY WITH BULLETS.

This week on Record World's country charts:

★ **United Artists Hot Country Singles**

- 11 **BLANKET ON THE GROUND**—Billie Jo Spears (UA-XW584-X)
The fastest rising country single in the nation.
- 31 **THE TIP OF MY FINGERS**—Jean Shepard (UA-XW591-X)
Another Bill Anderson song, another Jean Shepard smash.
- 60 **BUT I DO**—Del Reeves (UA-XW593-X)
The first single from Del's new album begins to catch fire.
- 71 **ONE STEP**—Bobby Hardin (UA-XW597-X)
Another giant step to the top for Bobby Hardin.
- 78 **HOW COME IT TOOK SO LONG**—Dave Dudley (UA-XW585-X)
Dave's first UA single starts to take off.

- 93 **PUT YOUR HEAD ON MY SHOULDER**—Sunday Sharpe (UA-XW602-X)
The Paul Anka classic becomes a hit all over again.

★ **United Artists Hot Country Albums**

- 35 **BLANKET ON THE GROUND**—Billie Jo Spears (UA-LA390-G)
With two number 1 records behind her, and a smash on her hands with the title track, this album and Miss Spears have a bright future on U.A.
- 36 **CRYSTAL GAYLE**—Crystal Gayle (UA-LA365-G)
A debut album that has already produced two smash hits: "Wrong Road Again" and now "Beyond You."
- 41 **POOR SWEET BABY**—Jean Shepard (UA-LA363-G)
This album of Bill Anderson's songs includes "Slippin' Away," "At The Time" and her current smash, "The Tip Of My Fingers."

On United Artists  Records & Tapes.

It's getting hot in here.

Presenting a new chapter in the life of Judy Collins:

An album of fascinating and diverse musical interpretations: Mick Jagger and Keith Richard's "Salt Of The Earth"; Steve Goodman's classic, "City Of New Orleans"; Stephen Sondheim's "Send In The Clowns"; the nostalgic, "I'll Be Seeing You" and "Brother, Can You Spare A Dime." An album of fresh personal insights: "Born To The Breed," Judy's song to her son; "Song For Duke," Judy's own memorial to Duke Ellington. An album of colors, moods, and emotions as only Judy Collins can express them. Produced by Arif Mardin.
On Elektra Records & Tapes.

Judith.

