

RECORD WORLD



A Special Event:
Tony Orlando & Dawn

HITS OF THE WEEK

SINGLES

ELVIS PRESLEY, "T-R-O-U-B-L-E" (prod. not listed) (Jerry Chestnut, BMI). With a stark Sun Records sort of glow at its core, The King sizzles a side that comes close to "Burnin' Love" in the immediacy of its rockin' impact. This kind of r&r is never out of style, and true to his royal form, they'll soon be spelling this one "H-I-T." RCA PB-10278.

CARLY SIMON, "ATTITUDE DANCING" (prod. by Richard Perry) (C'est/Jacob Brackman, ASCAP). When you're pretty, it doesn't matter how you wear your feet! With the help of ex-Motown arranger Paul Riser and the magic of Carole King on back-up vocals, Carly offers her own personal disco philosophy—and how it's gonna move! Elektra 45246.

FRANKIE VALLI, "SWEARIN' TO GOD" (prod. by Bob Crewe) (Heart's Delight/Caseyem/Desidera, BMI). Having conquered the ballad field with "My Eyes Adored You," Frankie moves on to tackle the disco sound right where it wriggles. Righteous up-tempo tempter will travel far with no necessity at all for Divine intervention! Private Stock 021.

JUSTIN HAYWARD and JOHN LODGE, "I DREAMED LAST NIGHT" (prod. by Tony Clarke) (Justunes, ASCAP). Pair of Moody Bluesers who have a top 10 album now debut a single from the sublime package. The public acclaim currently keeping "Blue-Jays" aloft should waft this one high the AM-way. Threshold 5N-67019 (London).

SLEEPERS

BOOMER CASTLEMAN, "JUDY MAE" (prod. by Boomer Castleman/Vogue Prod.) (Tree, BMI). Bound to be compared in its total sense of mystery and intrigue to "Ode to Billie Joe," this tastefully-plotted thriller has the sound of an automatic turntable and sales giant. Record will give new meaning to the words "family" and "killer." Mums ZS8-6038 (Col).

KENNY VANCE, "LOOKING FOR AN ECHO" (prod. by Joel Dorn/Masked Announcer) (Warner Bros., ASCAP). A musical original to rank with the film profile of an "American Graffiti." Richard Reich's song is an account of doowop days that will captivate those who lived them and catapult everyone else into the '50s for the first time. Atlantic 3259.

BRECKER BROTHERS, "SNEAKIN' UP BEHIND YOU" (prod. by Randy Brecker/Backer Prod.) (Carmine Street, BMI). Randy and Michael have been responsible for some of the best horn arrangements in chart history. Up-front as performers for the first time, they get into a "Pick Up the Pieces"-gone-moog idea that should prove a stealthy debut hit. Arista 0122.

DEL SHANNON, "TELL HER NO" (prod. by Del Shannon & Dan Bourgoise) (Mainstay, BMI). Since the English have made and continue to make a habit out of recycling U.S. oldies, isn't turn-about fair play? The man who first introduced both "Runaway" and "From Me to You" to Americans now brings back the Zombies classic from 1965. World's Best Island 021.

ALBUMS

KINKS, "SOAP OPERA." Vignette of several days in the life of ordinary Norman should make for super-sales and favorable FM airplay. In the deluxe concept package Davies and ensemble employ a variety of musical styles as evidenced by "Rush Hour Blues," "Underneath the Neon Sign" and "You Can't Stop the Music." Tune in for the surprise ending! RCA LPL1-5081 (6.98).

AEROSMITH, "TOYS IN THE ATTIC." Boston-based band, after "winging" gold on their previous set, romp in the same direction on this outing. The heavy duty boogie band blazes an electrically executed path to progressive programming and sensational sales. "Walk This Way," "Sweet Emotion" and "You See Me Crying" toy with perfect punk rock. Col PC 33479 (6.98).

"IAN HUNTER." Real rock & roll infectiously rhythmized makes Mott's primary force's first solo set a sure soar to success. Mick Ronson's role in this first act is a potentially supportive one, with the tunes most likely to succeed on the FM airwaves including "Who Do You Love," the epic "Boy" and "I Get So Excited." Hunter's hot! Columbia PC 33480 (6.98).

"TANYA TUCKER." Country's blue jean teen queen makes her long-awaited label bow with Snuff Garrett ably handling the production reins. Being one of the most uniquely styled vocalists to surface in quite some time, Tanya terrifically tackles "Lizzie and the Rainman," "I'm Not Lisa," "When Will I Be Loved" and "Someday Soon," among others. MCA MCA-2141 (6.98).



Jim Stafford's second album is not just another pretty foot.



Jim Stafford. Not just another singer/songwriter. His first album contained 4 top ten records.

Jim Stafford. Television personality. The Jim Stafford Show will air weekly this summer on prime time on ABC-TV.

Jim Stafford's second album. **NOT JUST ANOTHER PRETTY FOOT.** It will be the subject of one of the most extensive marketing campaigns ever.

The second album
from a star.

JIM STAFFORD



(M3G 4984)

Distributed by Phonodisc A Polygram Company



on MGM Records & Tapes

World Radio History

RECORD WORLD

Viewlex Names Kass VP, Director

■ NEW YORK — Andrew Galef, president of Viewlex, Inc., has announced that Art Kass has been named executive vice president and elected to the board of directors of the company. Kass now serves and will continue to serve as president and chief operating officer of The Buddah Group.

The appointment of Kass highlights the recent decision of the company to make Buddah the focal point of its operation. All efforts will be channeled towards total involvement in the recording area including the company's facilities for pressing and tape duplicating.

In assuming his new duties, Kass will put his efforts towards that goal as well as guiding Buddah to major company status. "The Buddah Group will continue to operate as the key division," said Art Kass, "and this will afford us the freedom and opportunity to expand rapidly. Our primary goal is to make Buddah a greater force in the industry."

Kass received his Bachelor's Degree in Business Administration from City College where he majored in accounting. In the early 1960s, Kass joined MGM as a cost accountant. He quickly rose to head of the royalty payments department at MGM, followed by his appointment as



Art Kass

administrative assistant to the president of the company.

In 1967, he became comptroller at Kama Sutra and in a very short time became executive vice president of the company. Buddah Records was founded in 1968 during his tenure as vice president of Kama Sutra. In 1970 he became co-president of the label and in 1973 he became president.

Col Tops LP Chart

■ NEW YORK—Columbia Records holds down the two top spots on The Album Chart this week, with "Chicago VIII" at 1 and Earth, Wind & Fire's "That's the Way of the World" right behind at a bulleted 2. This performance follows a two week period last month when Epic Records held down the top two positions on The Singles Chart.

Music After 30:

Planning For the Adult Market

(The following is the second in a multi-part series which will appear every other week.)

■ If the onus is on the record retailer to offer merchandise that appeals to the over 30 market, it is the record manufacturers' responsibility to produce such recordings. It's true that there are a limited number of new pop records available every month that could or do interest the adult market, but much of this is by chance, not planning. In any event, there is less concentration on this market than it deserves.

For manufacturers really interested in enlarging the current record market there are many things that need to be done. The gold mine that rock has become has made it almost incumbent upon record companies to devote the greatest part of their energy to rock music. Where there is some energy left over, country, jazz and blues are given some attention, usually in that order. But not as much attention is paid to artists whose appeal is mainly to the adult market. Some manufacturers will deny that there is any such market; others will only approach this market sideways, when one of their artists sells across the board to all age groups, like Barbra Streisand, or crosses over to the adult market, like the Rolling Stones.

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Country Crossovers Come Full Circle

By ROBERT ADELS

■ NEW YORK—As B. J. Thomas (ABC) tops both The Singles Chart and The Country Singles Chart this week with "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," the phenomenon of the country crossover clearly appears to be taking on more than one shade of meaning. The stories of three bulleted top 20 pop entries which share a country audience illustrate varying crossover game plans which have proved most successful for the labels and artists involved.

B. J. Thomas

B. J. Thomas has, in the course of making a pop comeback, firmly established himself as a star in the country market for the first time. His current single took off pop first, but country action quickly caught up; the strength of his newfound audience is further attested to by his "Reunion" album which is a bulleted 13 on The Country Album Chart while it is still in the pop growing stages (at 169).

Freddy Fender (ABC Dot) hit the number one country slot with his single "Before the Next Teardrop Falls" before pop action on the disc solidified, a more traditional example of a country crossover. Now bulleted

at 13 as a pop single, the album of the same name is a bulleted 18 country and is a building 161 pop.

John Denver

Yet another slant on the country crossover theme is John Denver's single "Thank God I'm a Country Boy," a bulleted 15 pop. The RCA artist has enjoyed a dual following ever since his first number one pop record "Take Me Home Country Roads," but he has now reached a point where his product can leap up the country charts under its own steam. His current single is a bulleted 10 country and his "An Evening With . . ." album has topped The Country Album Chart for three weeks.

Jessi Colter

Jessi Colter (Capitol) whose single "I'm Not Lisa" is a bulleted 2 country, is again a more classic example of the artist who builds in his or her own market first and then makes pop moves.

(Continued on page 105)

'Wiz' Wows Tonys

■ NEW YORK — "The Wiz" walked away with seven statues of success in the course of Tony Awards telecast on ABC-TV (20), including honors for Best Musical and Best Score.

Rush-released two weeks ago by Atlantic, the original cast album of "The Wiz" features the performances of Tony award-winners Ted Ross (Best Supporting Actor in a Musical) and Dee Dee Bridgewater (Best Supporting Actress) in the Charlie Smalls-penned and Tony-honored score. "The Wiz" also landed two Tony awards for director/costume designer Geoffrey Holder and one for choreographer George Faison.

"Ease on Down the Road" as performed by Consumer Rapport on the Atlantic-distributed Wing And A Prayer label has become the first hit from the score, this week bulleted on The Singles Chart at 50.

"The Wiz" cast album becomes the first Broadway-originated chart package of the year, making its debut at a bulleted 85 this week.

WCI Files Appeal In 'Nixon Tape' Case

■ NEW YORK — Warner Communications Inc., parent company of Warner Bros. Records, has announced that it has already begun procedures to appeal Judge John Sirica's decision of April 4, denying their petition for the "immediate" release of the Nixon Watergate tapes. Warners will appeal Judge Sirica's decision in the District of Columbia Federal Court of Appeals.

Michael Kapp, director of Warner Bros.' Watergate project, has asserted that work would continue on the much-researched set of documentary albums, whose narrative script has been prepared by award-winning TV writer David Davidson. Walter Pincus, executive editor of the New Republic, is serving as project con-

(Continued on page 95)

ZZ Top Campaign Set by London

■ NEW YORK—April 28 is the official release date of the ZZ Top "Fandango" album. In preparation for over one year, the "Fandango" lp will be introduced in the U.S. with one of the most extensive promotions ever undertaken by London Records, it was announced by Herb Goldfarb, vice president of sales and marketing.

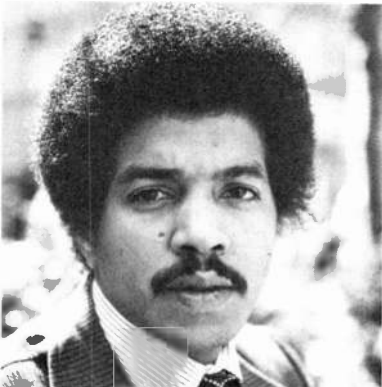
"Fandango," which is a gathering for good time purpose, came to be known by the cowboy as a loud, boisterous, blow-out bash of dynamic proportions. The album is a half-live, half-studio effort. The live side was recorded during an SRO engagement at The Warehouse in New Orleans.

"Fandango," the group's fourth lp for the London label, comes on the heels of the gold "Tres Hombres" album.

The full saturation advertising campaign began four weeks ago with teaser ads in the trade magazines which will culminate with four color advertising. Novelty postcards of the same teaser

Buddah Names Lott To Top R&B Post

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the appointment of Alan Lott as national director of r&b operations.



Alan Lott

Previous to this appointment, Lott was, for two years, national promotion director of album product for Atlantic/Atco Records. Lott came to Atlantic/Atco from the WEA Cherry Hill, N.J. branch, where he was regional promotion coordinator for two years.

In the position of national director of r&b operations of The Buddah Group, Lott will be responsible for promotion, merchandising and artist development of the company's roster. He will also play a major role in Buddah's a&r development, and overall involvement in black culture.

Lott will report directly to Art Kass.

ad appearing in the trades were sent to all rock and trade press.

The trade ads will be augmented with full color ads in major rock periodicals, while full page black and white ads will appear on a local level.

Four color browser cards for dealers showing all four ZZ Top lps and a discography with tape configurations in bulk quantity will be supplemented by full color 24 x 36 posters for in-store and window display. There are special envelopes for deejay copies of "Fandango" in the same theme as the teaser, while the billboard on Sunset Strip has been rented for the months of June and July.

To sustain the initial impact of the project, 15,000 simulated leather press kits in bulk quantity
(Continued on page 95)

Arista Taps Talbert As R&B Director

■ NEW YORK — Clive Davis, president of Arista Records, has announced the appointment of Hank Talbert to the newly created post of national director of r&b product. Talbert, whose responsibilities will range from r&b artist acquisition and development through promotion and merchandising of r&b product, will report directly to Elliot Goldman, Arista's executive vice president.

Talbert's immediate duties will encompass the supervision of r&b promotion and the hiring and direction of the r&b promotion staff as well as the initial formulation of merchandising and marketing plans for r&b product. In addition, Talbert will work closely with Clive Davis in the evaluation of masters and artists in the r&b area.

Hank Talbert comes to Arista from Buddah Records where he served as vice president in charge of the r&b division. Prior to that Talbert served as general manager of operations and national director of promotion and sales for Hot Wax and Music Merchant, divisions of Holland, Dozier and Holland.



Hank Talbert

Bunny Freidus Named VP, CBS International

■ NEW YORK—Walter Yetnikoff, president, CBS Records International, has announced the appointment of Bunny Freidus to the position of vice president, marketing services, CBS Records International.



Bunny Freidus

In her new capacity, Ms. Freidus will be responsible for the development of United States' artists overseas as well as for the promotion and coordination of releases of the U.S. Columbia, Epic and CBS Custom Label catalogues abroad. She will also continue to provide overall direction for the CBS Records International press and public information activities. She will report directly to Yetnikoff.

Ms. Freidus first joined CBS Records in 1965 in the creative services department of Columbia Records. She has since held various positions in the promotion and merchandising areas of the CBS Records International Division. Most recently, she served as director, marketing services, CBS International.

Warner Communications Reports Big Quarter

■ NEW YORK — Warner Communications Inc., has reported first quarter net income of \$14,254,000 compared to \$15,839,000 in 1974. Last year's first quarter was the highest, and this year's the second highest, of any quarter in the company's history in both net income and earnings per share.

Fully diluted earnings per share were \$.76, versus the \$.77 earned last year. The smaller decline in earnings per share than in net income reflects the continuing effect of the company's stock purchase program. Revenues were \$171,289,000 compared to \$175,417,000 last year.

Commenting on these earnings, WCI Chairman Steven J. Ross said, "I am pleased with our performance for the first quarter of 1975, given the extremely strong results in last year's corresponding quarter."



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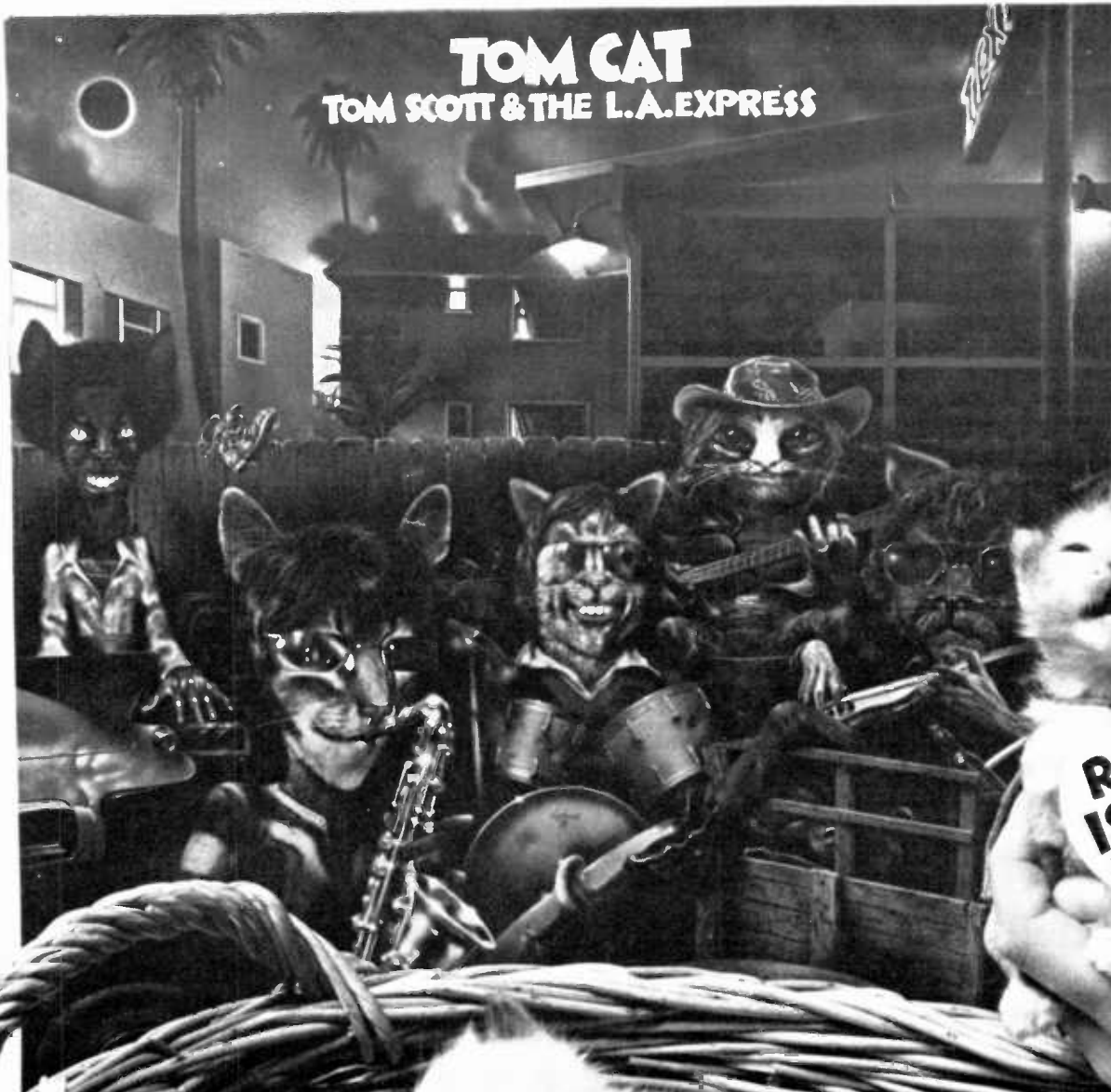
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Your choice, the pick of the litter is
ROCK ISLAND ROCKET

(Ode 66109)

The Single from "Tom Cat" the album from Tom Scott & The L.A. Express

(SP 77029)



APPEARING:
APRIL 25-26-27
QUIET KNIGHT
CHICAGO

APRIL 29-30,
MAY 1
BOTTOM LINE
NEW YORK CITY

MAY 4-5-6
PAUL'S MALL
BOSTON

MAY 8-9-10-11
ROXY THEATRE
LOS ANGELES



ODE RECORDS, INC.

World Radio History

CBS Publishing Conducts Milan Meeting

■ MILAN, ITALY — CBS Music Publishing is holding a special four-day conference here this week. CBS Records has arranged a comprehensive gathering of music publishing executives, artists, writers, artist managers, attorneys and members of the press. With the main purpose to bring together the managers of the CBS and CBS-affiliated music publishing companies from various countries to exchange information and ideas, the four days (April 28-May 1) will also be utilized to discuss the results of past achievements and future plans for CBS music publishing throughout the world.

The meetings, which will take place at the Jolly President Hotel in Milan, will be highlighted by the announcement of new publishing deals, the presentation of an assortment of new songs, the appearance of several top artist/writers, and a series of seminars touching on every facet of the music publishing operation. The Milan site was chosen because of the presence of the April/Sugar publishing company in that city. Hosting the affair will be Messrs. Ladislao Sugar, Ettore Carrera, and Giuseppe Giannini.

International Reps

Under the auspices of Charles Koppelman, vice president and general manager, music publishing, CBS Publishing Group, the 1975 Music Publishers Conference will be attended by the managers of CBS publishing affiliates from the following regions: Japan, England, France,

Motown Sets May As 'CTI Month'

■ LOS ANGELES — Motown Records has declared May CTI month, honoring the label's current product and upcoming releases.

Featuring the theme "Today's Best-Tomorrow's Classics," extensive advertising support will include national print and specially prepared radio spots for an extensive list of markets, additional budgets for local and featured print buys. Extra merchandising aids include a special browser box which will hold 100 albums and special CTI booklets, featuring a brief history of CTI as well as a complete CTI discography for consumers.

A concentrated publicity campaign has already been mounted with equal emphasis on general music consumers as well as the specialized, high volume traditional jazz consumer. Stories on CTI artists such as Grover Wash-

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Italy, Holland, Australia, Germany, Scandinavia, Spain, and of course, the United States. Among the artist/writers who will be present at the meetings are Columbia recording artists Dave Mason and Ian Hunter, and Mums recording artist Albert Hammond. Also invited, for the first time in a gathering such as this, were a select group of attorneys, artist managers and press.

Chairman

Sol Rabinowitz, vice president a&r and music publishing, CBS Records International, will act as chairman of the meetings, and the topics to be discussed will

(Continued on page 101)

Feigin Forms Firm

■ NEW YORK — Ted Feigin, former vice president, west coast a&r, Columbia Records, has announced the formation of Ted Feigin and Associates Incorporated, an overall management, production and publishing firm. New York offices of Ted Feigin and Associates, Inc., are located at 444 E. 82 St. (phone 212-628-2143). The firm also has offices in Los Angeles at 1440 Veteran Avenue (LA, Calif. 90024), phone 213-473-6932.

Far Out Productions: Aggressive Representation

By ELIOT SEKULER

■ LOS ANGELES — Few production companies have made as tumultuous an impact on the record industry in recent years as Far Out Productions has done in a relatively short span of time. The company's effect has been felt not only through the consistency of its product and acts, but also through its frequently caustic representation of those acts to labels and other enterprises that are involved with Far Out product. Far Out's artists have in numerous interviews defended the company and its methods staunchly. In a recent *RW* interview, Gold glibly related his thoughts on label-management (and or production company) relationships in terms of their effect on the acts with which he works. Additionally, he spoke of War's recent single and upcoming album release, the expansion of his offices and additions to Far Out's artist roster.

"The problem with this business is that there are the acts and all the rest of us are parasites," insisted Gold. "The only question is whether we're positive or negative parasites, whether we're sucking blood from the organism or giving it energy so that it can function. There are positive parasites in this world and I hope that I'm one of them. Unfortunately,

Wardell To Head London Creative Dept.

■ NEW YORK — Don Wardell has been appointed to the position of director of creative services at London Records, Inc.

The creation of a creative



Don Wardell

services department came after the "Bluejays" premier at Carnegie Hall on March 10. Wardell's department will be responsible for the preparation of all radio, TV commercials and print advertising, for artist relations, instore display and marketing campaigns, under the direction of Herb Goldfarb, vice president of sales and marketing.

All radio promotion will come under the direction of the a&r department headed by Walt Maguire, vice president in charge of artist and repertoire.

Atlantic Inaugurates 'Disco Disc' Series

■ NEW YORK — Atlantic/Atco Records has embarked on the rapidly-growing field of discotheque record promotion with a new series of recordings designated the "Disco Disc" series, it has been announced by Dick Kline, vp of Atlantic/Atco pop promotion.

The new series will concentrate on all music considered relevant to disco programming: long album cuts, album cuts that wouldn't regularly be commercially released as singles, as well as individual recordings of songs that might not be specifically earmarked for commercial single release. Kline also emphasized the fact that any record released on the "Disco Disc" series could eventually be released commercially, if sufficient demand is generated through disco programming.

The "Disco Disc" series, in addition to having its own numeration, will also have its own specially designed magenta-and-orange label and black-and-orange sleeve. The records will be 7-inch, 33 1/3 rpm, with one title, stereo, back-to-back. All discotheque servicing will be

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most of the people that I've met in this business are negative parasites; they're looking for what they can take instead of what they can give. The trick is, though, that you always get a lot more if you know how to give."

Involvement

The verb "to give" as employed by Gold and Far Out would presumably be defined in terms of the company's involvement with its acts, not only in production aspects or the coordination of engagements, but in the marketing, promotion and publicity functions—in fact, all other aspects that manufacturers normally assume. Far Out Productions involvement with its various artists is that of a partnership and is predicated, according to Gold, "on whether we can really get off on the act. The one rule that this company has always followed is that if we can't get off on an act, then let them go to one of the mechanics. We're not mechanics; we get off on what we're doing."

Far Out has expanded somewhat in the past year and now includes Eric Burdon (a founder and principal of the firm), War, Jerry Corbetta and Sugarloaf (acquired through the addition of Joel Brandis as an associate of the firm), Jimmy Witherspoon and like White. The latter musician,

for whom Far Out is currently negotiating a record deal, was recorded via Far Out's remote unit at California's Tahachabee State Prison, where he is currently serving a sentence for murder. "He'll be up for parole in a year," reported Gold, "and we hope to play a part in obtaining his freedom."

'Music Acts'

Continued Gold: "The one thing that our acts have in common is that they're not just record acts, but music acts as well; they can actually go out and entertain people. Music acts have longevity. Record acts are only as good as their last single. Music acts can suffer through hard times, being out of it for 20 years like Jimmy Witherspoon. 'Spoon didn't have a record on the charts for 20 years but stayed alive as a viable performing entity."

Jerry Corbetta

Jerry Corbetta, according to Gold, represents "one of Far Out's biggest jobs that remains to be done. We've got to establish Jerry as more than a singles artist, because Jerry is a really fine musician. Up until now it's been like Emerson and Palmer playing the 1910 Fruit Gum Company, but that doesn't change the fact that it's Emerson, Lake and Palmer playing it."

(Continued on page 95)

Kiki Dee



The Little Company that Could...

THE ROCKET RECORD COMPANY

A NEW SINGLE

'HOW GLAD I AM'

B/W 'PETER'

PRODUCED BY GUS DUDGEON

ARRANGED BY E.H.J.

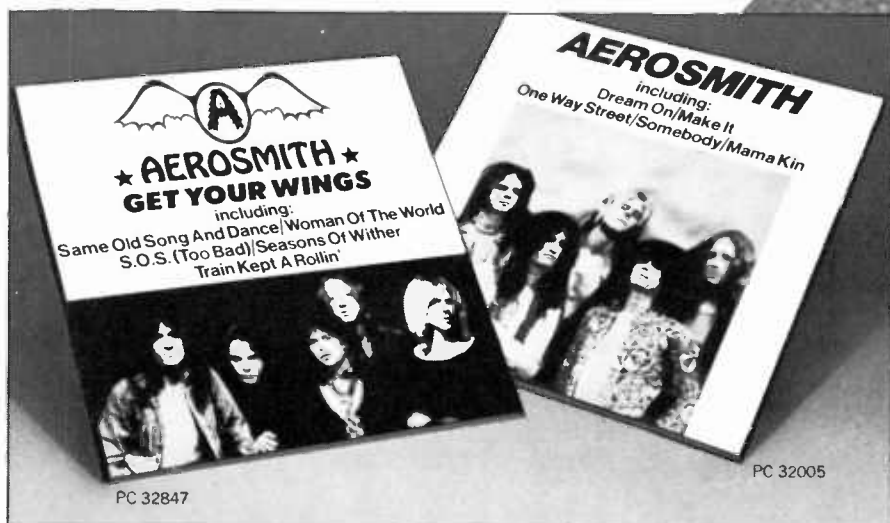
(MCA-40401)

MCA RECORDS

ROOF-RAISING ROCK 'N' ROLL.

Aerosmith. The swell of excitement they generate is rising. They're fresh off certified gold with "Get Your Wings." "Aerosmith," the first, is nudging gold. They're on the road right now on a triumphant tour that just stopped in Boston long enough to sell-out the Boston Garden for two shows, and drive 30,000 fans totally wild. All this, and a new album that's already charted in all the trades days after release.

Aerosmith. They're clearly the new generation of rock and roll. "Toys in the Attic." Something new to play with.



On Columbia Records and Tapes.

*Produced by Jack Douglas
for Waterfront Productions Limited and
Contemporary Communications Corporation

© COLUMBIA MARCAS REG. © 1975 CBS INC

PC 33479

the Attic



SPENCER

THE COAST

By BEN EDMONDS



■ Look for a new Neil Young album within the month. Called "Tonight's The Night," it's partially comprised of material recorded for an album of the same name prior to "On the Beach." His band, on the newer recordings as well as the old, included Billy Talbot, Ralph Molina, the fantastic Nils Lofgren and Ben Keith; in short, a reunion of sorts with Crazy Horse. One track even features the late Danny Whitten, to whom the album is dedicated. Those who heard the tapes of the original album reported that, though exceptionally loose, it contained some of Young's finest songs and most inspired performances. Which is good news for those of us who've been less than impressed with Neil's post-"After The Goldrush" studio efforts . . . Tom Cossie is due in town later this week to sift through distribution offers for his River Records label . . . Jon Landau is now officially set to co-produce the next Bruce Springsteen album, along with Bruce and Mike Appell. We can't wait . . . John Rosica, one of the most talented merchandising minds in the business, is no longer affiliated with ABC. But don't expect him to remain unaffiliated very long . . . Jerry Weintraub's Management 3 has finalized arrangements with Robert Stigwood to handle the upcoming Eric Clapton tour. They'll also do the Bad Company tour, a repeat of the association with Peter Grant and Swan Song which worked so admirably on the last Led Zeppelin barnstorm . . . The Raspberries, a group always infinitely better than any of the labels affixed to them, have broken up. With Rolling Stone's entirely justified pick of their "Starting Over" as one of 1974's Albums of the Year, the band appeared poised for a major breakthrough which, for a variety of reasons, failed to happen. Eric Carmen, the group's leader and possessor of one of the best rock & roll attitudes in America, is scheduled to cut a solo album this summer with Jimmy Ienner, a piece of information that has more than a few labels salivating.

THERE'S NO MOTHER LIKE AN OLD MOTHER: Captain Beefheart, a schoolchum and early Straight Records protege of Frank Zappa, has joined Frank's Mothers Of Invention as a featured vocalist and harp maestro. After an unsuccessful attempt to record commercially for Mercury, reports have it that the Cap is back to the spontaneous word athletics that gained him a strong cult/critical following in the late '60s. He's currently touring with the Mothers, a move he reportedly made independent of his perplexed management. Repercussions, if any, will be faithfully reported here . . . Loggins & Messina, currently rehearsing at Ojai for summer recording and a Fall tour, will expand their band to 10 pieces with the additions of new keyboard, fiddle and horn persons. We'll have names for you next week . . . Congratulations and a raised fist due Country Joe McDonald's mom, Florence McDonald, who last week was elected City Auditor of Berkeley . . . Columbia has finally snared fine Montreal group the Dudes, where they'll be produced by Mark Spector. And, so we understand, managed by Fred Heller . . . Steve Cropper and Lee Housekeeper now calling the shots at Clover recording studios, with a purchase of the facility imminent. The studio's first visitor under the new arrangement is Rod Stewart, who's cut some Tom Dowd-produced sides backed by the fabled MGs: Cropper, Duck Dunn and Al Jackson. Their sec-

(Continued on page 94)

Showing Confidence



Casablanca Records president Neil Bogart visited Japan in early April to finalize negotiations for the distribution of the Casablanca label in Japan. Pictured above during the trip are, from left: Japanese trade magazine Original Confidence president Soko Koike, Bogart and Walter Hofer, who handles all foreign relations for Casablanca.

Tom Paxton Signed To Private Stock

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the signing of singer-composer Tom Paxton for exclusive representation in the U.S. Private Stock is releasing a new Paxton album, "Something In My Life," later this month.

As a composer, Paxton is known for such songs as "The Last Thing On My Mind," which has been recorded over 100 times, "Ramblin' Boy" and "Talkin' Vietnam Potluck Blues." Paxton recently returned to the U.S. following a three-year residence in London.

UA Taps Williams

■ LOS ANGELES — Bob Cato, vice president, creative services, United Artists Records, has announced the appointment of Thom Williams to the post of art director, trade and consumer advertising for all UA and Blue Note artists.

Prior to joining UA, Williams has been a freelance art director on projects for Warner Brothers Music, Paramount Records, Motown Records, ABC Records, 20th Century Records and various other music industry companies. He had also been creative director for the Electric Circus Company for five years.

Williams is headquartered in Los Angeles and reports directly to Cato.

Tony Martell Jr. Dies

■ NEW YORK—Tony Martell, Jr., son of Tony Martell of ABC Records, died of leukemia on April 21 at Mount Sinai Hospital, New York.

Mr. and Mrs. Martell expressed the hope that any donations should be made to the Department of Neoplastic Research of Mount Sinai School of Medicine, Fifth Avenue and 100th Street, New York, New York 10029.

Motown Signs Jerry Butler

■ LOS ANGELES—Motown Record Corporation has signed singer Jerry Butler to an exclusive recording contract, it was announced by Ewart Abner, president.

In making the announcement at a reception held in the Presidential Suite of the Century Plaza Hotel, Abner stated: "Jerry Butler and I started together many years ago. I have looked forward to the day when we would again be together under the banner of Motown. That day has finally arrived and we look forward to some exciting product and sales from an outstanding artist."

(Continued on page 90)

SAS Reorganizes Staff

■ NEW YORK—Sidney A. Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the consolidation of his California office with his main headquarters in New York, commencing May 1, at 1414 Avenue of the Americas, N.Y., N.Y. 10019; Phone: (212) 421-2021.

The New York office will be beefed up with the addition of Robin Wells who comes to SAS from Chess Janus Records. Also in N.Y., Gloria Bell continues to handle administration as Seidenberg's executive assistant and Floyd Lieberman, vice president of SAS, will be coordinating publishing administration and working more intensively in the management division.

Seidenberg expects to personally spend more of his time in California in the future, operating from offices at 9033 Wilshire Blvd., Beverly Hills, California, Suite 501.

Danny Kessler will no longer be representing Seidenberg's SASCO west operation and his future plans will be announced shortly.

KASENETZ-KATZ MAGNA-GLIDE RECORDS

Something Special

MAGNA GLIDE RECORD CORP./DIST. BY LONDON RECORDS

Wherever killer rock & roll is played they're putting on the "Dog."

In Canada, where audiences have already been bitten by Nazareth, "Hair Of The Dog" shipped gold on release.

"There's no denying that the limitless hypnotic numbness of Nazareth's unholy deafening roar has found a young audience."

—Sound (Canada)

In England, where "Hair Of The Dog" was first heard, 1975 is being called 'The Year of the Bitch.'

"This album has captured their full strength and vitality... Nazareth have laid their cards on the table and they're all aces... This looks like it could be the year of the bitch."

—Sounds (U.K.)

In the States, Nazareth's fusion of killer British rock and American lyricism has put "Hair" on the charts—with a bullet.

"Crass, raw, throaty, rowdy, and playing the image of the hard drinking, randy British rock & roller to the hilt..."

—Phonograph Record



Nazareth's "Hair Of The Dog" On A&M Records.

(SP 4511) Produced by Manny Charlton

World Radio History

Pickin' Up the Gold



Atlantic Records hosted a party in Los Angeles to honor the Average White Band and present them with gold albums for their "AWB" album, and gold singles for "Pickin' Up the Pieces." Pictured with the goods are, from left (top row) Tunc Erim, director of special projects; AWB members Hamish Stuart and Steve Ferrone; Atlantic vice chairman Jerry Wexler; AWB members Alan Gorrie, Malcolm "Molly" Duncan and Roger Ball; (front) AWB member Onnie McIntyre; Atlantic vice president and AWB producer Arif Mardin; AWB manager Bruce McCaskill; and Atlantic west coast general manager Bob Greenberg.

WB Sets Campaign For Cher Album

■ BURBANK, CAL. — Warner Bros. Records has created a nationwide sales and promotional campaign to launch "Stars," Cher's first solo album for the label.

Vice president & director of marketing Ed Rosenblatt has announced that there will be a concentrated marketing campaign which will include specially created merchandising materials, as well as advertising support, with print, radio and television time buys.

Director of merchandising Adam Somers has already begun to service record stores and disc jockeys with the several items created to aid album sales.

Highlights of the Cher kit will include a black, long-sleeved shirt emblazoned with Cher's picture and the album title, as well as a gold satin pillowcase which will bear the same logo. For record stores especially, a life-size die cut of Cher herself has been created to grace windows and display areas.

Overseas Relocates

■ NEW YORK — As of May 1, Overseas Music Services, Inc. will be located at 30 Rockefeller Plaza, Suite 4535. Telephone and telex numbers remain unchanged. Overseas Music is the American representative for Metronome Records GMBH (Germany), Nova Music Ltda. (Brazil), Gallo (Africa) Ltd. (South Africa), and Sugar-music (Italy).

John E. Nathan, president of Overseas Music Services, Inc., is also the American agent for MIDEM.

RCA Appoints Jones Mgr., Detroit Sales

■ NEW YORK — The appointment of Pete Jones as manager, Detroit sales office, RCA Records, has been announced by Dick Carter, director of national sales.

For the past two years, Jones had held the position of manager, sales administration, in New York, in which position he acted as administrator of liaison between the home office and the field sales force throughout the country.



Pete Jones

New Rollers Single Released by Arista

■ NEW YORK — "Bye Bye Baby," the Bay City Rollers' fifth top 10 single in England in the past year, has just been released by Arista Records in the United States. According to Arista, the first four singles sold over 250,000 units each while "Bye Bye Baby" is approaching the million sales mark.

The group has two albums out in Great Britain and its native Scotland, "Rollin'" and "Once Upon A Star," both English chart toppers.

Atl. Names Mimaroglu To Quadradisc Post

■ NEW YORK — Atlantic/Atco Records vice chairman Nesuhi Ertegun has announced the appointment of Ilhan Mimaroglu to the position of director of quadradisc projects. In this capacity, Mimaroglu will oversee all activities pertaining to the label's quadradisc albums and quad-8 tape output, including selection, editing, mixing, mastering and manufacture.

Mimaroglu will also continue to serve the label in the other positions he already occupies: as the head of the contemporary music label, Finnadar Records (distributed by Atlantic/Atco); as record producer and chief musical assistant to Nesuhi Ertegun; and as the principal collector and production coordinator of all traditional blues and jazz lp reissue material, especially Atlantic's "Art Of" jazz anthology series of double lps.

South Dakota Gets Anti-Piracy State

■ PIERRE, S. DAK. — Governor R. F. Knief has signed into law House Bill 664 making South Dakota the 27th state to enact an anti-piracy statute.

The new law, effective immediately, prohibits the unauthorized duplication, offer or sale of sound recordings without the authorization of the owner. It also requires that the name and address of the manufacturer and the name of the actual artist appear prominently on the recording.

Violations of the law will be treated as a felony for all violators other than retailers, punishable by a fine of up to \$1,000 and/or imprisonment for up to three years. The retail sale of pirated recordings is classified as a misdemeanor punishable by a fine of up to \$500 and/or imprisonment of up to one year.

Doobies Go Gold

■ LOS ANGELES — Simultaneous with the release of their new Warner Bros. single "Take Me In Your Arms (Rock Me)," the Doobie Brothers' "Black Water" was certified gold by the RIAA.

Skyband Tours Britain

■ NEW YORK — RCA Records' Skyband, following their debut appearance at the Roxy Theater in Los Angeles, is currently on an 18-city tour of Great Britain with Alex Harvey.

Skyband members are Steve Kipner, Peter Beckett and Lane Caudell.

Big Secret Music Pacts with Almo

■ LOS ANGELES — Chuck Kaye, executive vice president of Irving/Almo Music, has announced the representation of Big Secret Music, Ltd., via Almo Music in the United States and Canada.

The Big Secret Music catalogue, which contains over 200 titles, will feature the music of two new artists, Chris De Burgh on A&M Records, and John Dawson Reed on Chrysalis Records. De Burgh has just released an album on A&M, entitled "Beyond These Castle Walls," and has just completed his first American tour. Reed will release an album on Chrysalis Records, entitled "A Friend of Mine is Going Blind," which is tentatively scheduled to be released June 1.

Col Ups Shargo

■ LOS ANGELES — Ron Oberman, west coast director of merchandising, Columbia Records, has announced the promotion of Frank Shargo to west coast associate director, product management, Columbia Records.

Shargo will continue to be involved with artists in the development and implementation of their individual marketing campaigns. To this end he will work closely with the sales, promotion, merchandising, publicity and art departments.

Shargo has been with Columbia since January, 1971, when he worked as college promotion representative at Long Beach St. University. While still in school, he worked for the Los Angeles sales branch and continued his employment with the branch following his graduation. In 1971, Shargo was transferred to Columbia's headquarters in New York to supervise the label's national college promotion. In August, 1972, he was promoted to the product management department and in January 1974, was transferred to the department's west coast operation with increased responsibilities.



Frank Shargo

EXCLUSIVE SCOOP PALMER SHOCK.



■ Latest Pix show Robert Palmer, last seen in the company of Vinegar Joe, escorting unidentified Society Girl. 'We're just good friends'. Seen here just after release of sensational new album. 'Best thing I've ever done' says Palmer. We think he's being too modest! Hear it for yourself. It's in the shops now.

Divorce Sensation Rome Judge give a

It Must A Long

that! Of course it's oneself from 4,000 y to pretend that I do feel superior to them than other humans. this is my secret. I great mammals intellectual respect to have a tactile respect them but opinion of my animal, I don't than an animal. that point."

There are n Howletts, Aspi-bury, where he and their chil about the draw nursery they Besides, Aspi-pets. The ma him, and aft Canadian tin stand why. N animals exce of trust.

"When th them, as yo to give them is paternal: But when tr equals, as yo ship built ove the case of b domination i honorary me relegated to one is as un animals as a desperate hun even with my group of four c my own with th push-over at th in certain statu as rivals for t hierarchy. In another male can't even spe a 400 lb. thi behaviour is s give you all s. These moods, them there is a retreat."

The notices ou invite one to be paddocks of Si enclave and a sm American bison oak. The house, 18th-century Pal in an otherwise ir Into 55 acres Asp 3 rhinos, 11 gor 3 rhinos, 11 gor antelopes, black wild cattle. In s commercial zoo. public on only employs seven k

KMET-FM/Los Angeles — Joe Collins
"File it under 'B' for bitch," "Palmer went right on KMET with heavy play."

KDBK-AM-FM/Phoenix — Linda Thompson
"Generating tremendous audience response. Lots of call. Great Record."

KZEL-FM/Eugene — Stan Garrett
"One of the few imports that gets immediate response," "Big requests."

KLOL-FM/Houston — Jim Hilty
"The entire staff thinks it's great."

WABX-FM/Detroit — Jim Sotet
"Love it," "Palmer blew me away," "Nice and funky."

WMMS-FM/Cleveland — John Gorman
"The most requested album on our import hour program."

WCOL-FM/Columbus — Bob Gooding
"Robert Palmer's album is excellent," "Listen and you'll become a believer."

WBCN-FM/Boston — Norm Weiner
"It's no small feat to elicit such an overwhelming response from the usually staid inhabitants of Boston Radio Land."

WCMF-FM/Rochester — Bernie Kimble
"Palmer's music and his album are the type of music our listeners are most favorably responding to."

WHCN-FM/Hartford — Country Paul Payton
"Heavy instantaneous response," "First 3 cuts are absolute killers."

WPLR-FM/New Haven — Gordon Weingarth
"Great Album," "Phenomenal voice, tour de force."

WLIR-FM/Long Island — Gil Colquitt
"Something special," "No Bullshit."

WOUR-FM/Utica — Steve Huntington
"Robert Palmer's Sneakin' Sally Thru The Alley is an album not to be overlooked."

WIIN-AM/Atlanta — Jim Queen
"Robert Palmer's new album has accomplished a pretty 'Little Feat'."

ROBERT PALMER SNEAKIN' SALLY THROUGH THE ALLEY



GET THE FULL STORY ON...
'SNEAKIN' SALLY THROUGH THE ALLEY'
ROBERT PALMER

PRODUCED BY STEVE SMITH
ILPS 9294



Island records, inc.
los angeles, california 90046
World Radio History

ERIC CLAPTON—RSO 509 (Atlantic)
SWING LOW SWEET CHARIOT (prod. by Tom Dowd)
 (Casseroles, BMI)

First release from his "There's One in Every Crowd" set could be his "My Sweet Lord." Reggae reins are held loosely as his laid-back hand takes control.

CLIVE BALDWIN—Mercury 73680
 (Phonogram)

NOW IT'S PAUL McCARTNEY, STEVIE WONDER, ALICE COOPER, ELTON JOHN (prod. by Levine & Brown) (Levine & Brown, BMI)

Al Jolson imitator awakes in character after having been "frozen" for 25 years. The most unusual record of the year to date, and a concept that could click gold.

BIMBO JET—Scepter 12406

EL BIMBO (prod. by LR Music)
 (Artie Wayne/Reizner, ASCAP)

Instrumental welcomes the latest internationalization of the current dance mania—spaghetti disco. Italian import is a saucy sound that really pours it on!

BLACK BLOOD—Mainstream 5567

A. I. E. (A MWANA) (prod. by Biram)
 (September, ASCAP)

Afro import from France has a tribal spirit that makes all listeners kin in boogie. Should build a simultaneous base soul and disco, and flow on from there.

EDWIN STARR—Granite 522

PAIN (prod. by Edwin Starr)
 (ATV/Zonal, BMI)

Former Motowner of "25 Miles" fame moves to the west coast company with a growler 'bout the battle of the sexes. Vociferous vocals don't mince words!

DADDY DEWDROP—Capitol 4066

GODDAUGHTER (prod. by Rudy's Weird Slick Band)
 (Lark, BMI)

A soulful accounting of a "Chevy Van" sort of affair that just happens to end up as a machine-gun wedding. Could loom as large as his "Chick-A-Boom" biggie.

BETTIE SWANN—Atlantic 3262

ALL THE WAY IN OR ALL THE WAY OUT (prod. by Brad Shapiro) (Tree, BMI)

Curly Putnam and Red Lane have as much of a way with a ballad pen as does Jim Weatherly—and Bettie is clearly their Gladys Knight. Across-the-board mellow!

DANIEL BOONE—Pye 71011 (ATV)

RUN TELL THE PEOPLE (prod. by Larry Page)
 (Page Full of Hits, ASCAP)

It's been a long time between "rumble" records. This one comes from Britain, and tells of a fight at the local dance hall with a clever play on words story.

ROCKIN' HORSE—RCA PB-10265

LOVE DO ME RIGHT (prod. by John Lombardo)
 (Brown Eyes/Sunbury, ASCAP)

As disco soul marches on, these midwestern-styled rockers don dance garb and come out lookin' like a cross between the O'Jays and Grand Funk. Right on target!

ATLANTA RHYTHM SECTION—

Polydor 14273

GET YOUR HEAD OUT OF YOUR HEART (prod. by Buddy Buie w. Robert Nix, J. R. Cobb)
 (Low-Sal, BMI)

Emotions and logic often mix no better than oil and water. Tune from those "Doraville" boys gets that point across with homogenized top 40 country rock.

SHARKTOOTH—Bryan 1021

JAWS (prod. by Hilary Lipsitz & Marc Fredericks/
 Golden Bough Ent.) (Sorayda/Smeads, BMI)

In anticipation of the film of the same name, a disco-oriented forerunner in the "Hijack" mold. Could get everyone on the bandwagon before the cinema blitz.

TEACH-IN—Philips 40800 (Phonogram)

DING-A-DONG (prod. by CNR)
 (Dayglow, ASCAP)

The 1975 Eurovision Song Contest winner is even easier on the ears than the holder of last year's crown—ABBA's "Waterloo"—and should follow chartwise.

JOEL WEBSTER—Crossover 979

NO ACHIEVEMENT SHOWING (prod. by J. Webster & Edward Langford) (Tangerine/4th House, BMI)

Purveyor of some very accessible dance-slanted soul is a performer-producer-penner well worth watching, for his brilliance on all fronts is flashing "go!"

DOROTHY NORWOOD—GRC 2057

LET YOUR FEET DOWN EASY (prod. by Deke Richards)
 (42nd Street, BMI)

Gospel lady who is making a successful transition to soul comes up with an "Ease on Down the Road" type chugger ready to hit the pop highway.

REAL THING—20th Century 2185

STONE COLD LOVE AFFAIR (prod. by Gerry Shury & Ron Roker/Tony Hall Prod.) (ATV, BMI)

More English-based soul that's in a category that confuses geographical boundaries. Group has the polish of another Harold Melvin & the Bluenotes.

RENA SINAKIN—Atco 7024

PURE LOVE IN MY HEART (prod. not listed)
 (Silk/Walden, ASCAP)

Label that broke AWB black, then white, could do the same for this female talent whose natural tendencies toward blue-eyed soul come to the fore fabulously.

BOBBIE GENTRY—Brunswick 55517

ANOTHER PLACE, ANOTHER TIME (prod. by Bobbie Gentry) (Super Darlin'/Max Bear, BMI)

Wonderwoman of "Ode to Billie Joe" glory returns with one she whipped up for the two "Macon County Line" films. Strong comeback song and story.

PEPPER HELLARD & THE NEW HOLLYWOOD ARGYLES—

Gary S. Paxton 2

THEY'RE OUT THERE (prod. by G. Paxton, P. Hellard & Jack Grochmal) (Gary Paxton/Acoustic, BMI)

Originator of the "Alley Oop" boys forms his own label to expound rather intriguingly on the possibilities of people on other orbs. UFO freaks unite!

TAPESTRY—Capitol 4067

LIFE IS WHAT YOU MAKE IT (prod. by John Davis/
 BryWek Inc.) (John Davis/BryWek, ASCAP)

Producer who helped William DeVaughn "Be Thankful . . ." mentors a blue-eyed Philly sound soul troupe named after Carole King's monster lp. Really makes it!

RUSH—Mercury 73681 (Phonogram)

FLY BY NIGHT (prod. by Rush & Terry Brown)
 (Core, ASCAP)

Canadian rockers spread their wings and release the soarin' title cut from their latest album. An act that's proving to be a "Here to stay!" lot.

GEORGE FISCHOFF—PIP 6503

KING KINGSTON (prod. by G. Fischoff)
 (George Fischoff/Mourbar, ASCAP)

Artist who has been garnering growing MOR acceptance combines acoustic piano with a reggae/Latin/disco lilt. The result is sort of a "Nutrocker" for 1975.

STAN GETZ—Columbia 3-10132

LA FIESTA (prod. by Stan Getz/Shadowbrook Prod.)
 (Litha, ASCAP)

That man from Ipanema blows in with a south of the border bash that is as intricate as it is ear-catching. Differently delightful tune from Chick Corea.

DEBBI SHIRLEY—Widget 116

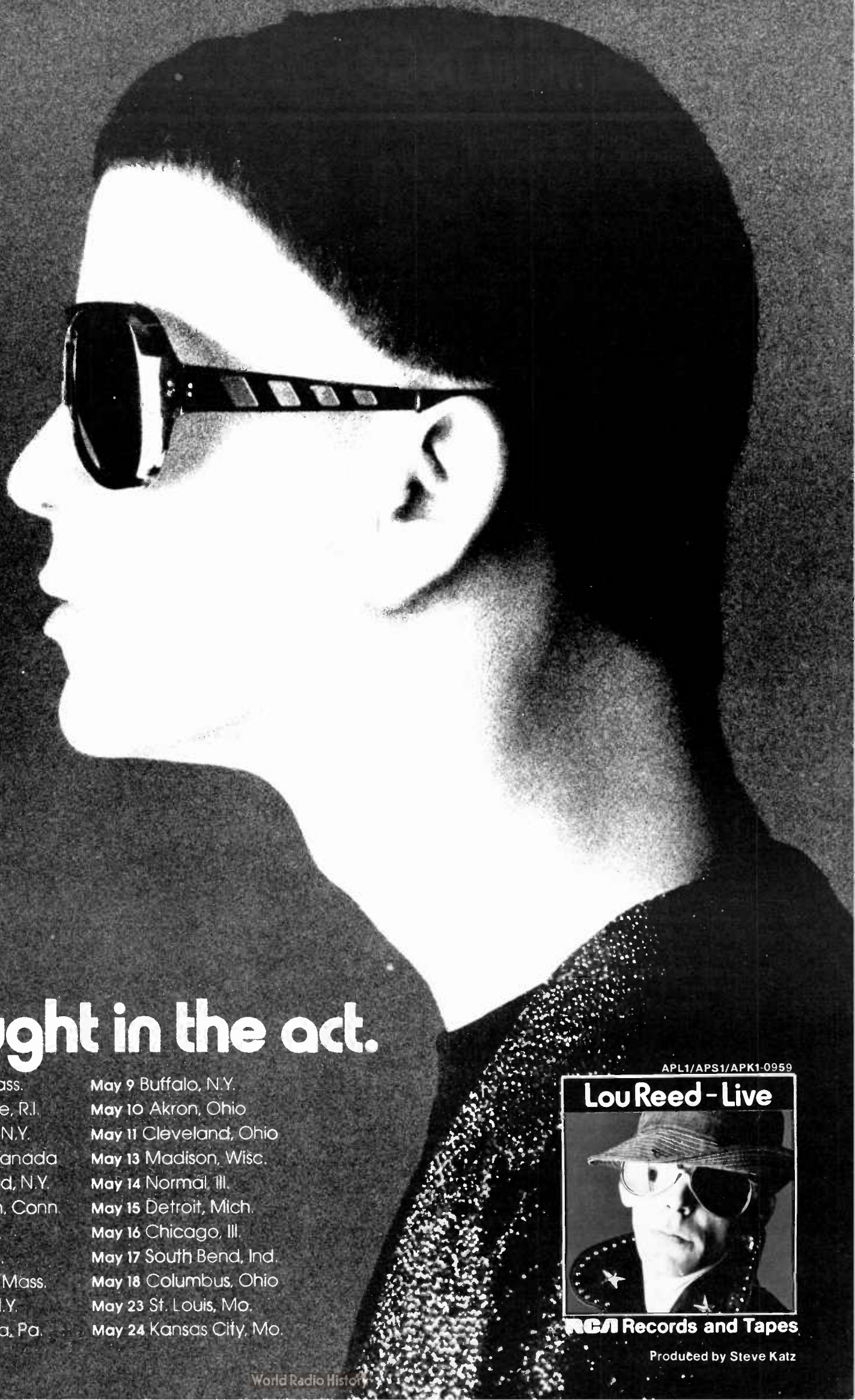
ONE NIGHT STAND (prod. by Ron Ballew & Jay Wallace) (Widget, BMI)

It's about time that a woman got into this subject matter, and now that it has happened, expect others to relate to the lyrics strongly. One fine pop shot.

JOHN STANDISH—Cyma 1001

DON'T YOU KNOW THIS IS REAL (prod. by Marty Wilson) (Marty Wilson/Unichappell, BMI)

First release for new Big Apple-based diskery features a singer-songwriter backed by really romantic and yet aptly punchy strings. One worth getting to know.



Get caught in the act.

April 24 Boston, Mass.
April 25 Providence, R.I.
April 26 New York, N.Y.
April 28 Toronto, Canada
April 30 Long Island, N.Y.
May 1 New Haven, Conn.
May 2 Albany, N.Y.
May 3 Passaic, N.J.
May 4 Springfield, Mass.
May 7 Syracuse, N.Y.
May 8 Philadelphia, Pa.

May 9 Buffalo, N.Y.
May 10 Akron, Ohio
May 11 Cleveland, Ohio
May 13 Madison, Wisc.
May 14 Normal, Ill.
May 15 Detroit, Mich.
May 16 Chicago, Ill.
May 17 South Bend, Ind.
May 18 Columbus, Ohio
May 23 St. Louis, Mo.
May 24 Kansas City, Mo.

APL1/APS1/APK1-0959

Lou Reed - Live



RCA Records and Tapes

Produced by Steve Katz

RUPERT HOLMES

Epic KE 33443 (5.98)

Brilliantly translating innermost emotions with witty intellectual savvy, Holmes is a musical maestro on the rise. FM airplay exposure should start things off for this package, which is most effective with cuts like "Deco Lady," "Studio Musician," "I Don't Want to Hold Your Hand" and the striking "The Man Behind the Woman."



WOMAN OF THE WORLD

Sylvia Smith—ABC ABCD-876 (6.98)

Living up to all that's implied in the title, this lady stirs sensuous soul sounds that are certain to spin her name into national notoriety. Tune toppers include "Original Midnight Mama," "Breakin' Up a Happy Home," "I Don't Need No Man" and the title tune. Deliciously disco-directed.



BLIND BABY

New Birth—Buddah BDS 5636 (6.98)

With lots of gold already under their collective belt, it looks like this latest lp will chalk up even more. Appealing to a broad spectrum of audiences by adeptly delivering jazz, soul and pop flavors, the group's at their best on "Dream Merchant," "Granddaddy," "Remember Well" and "Why Did I." Birth mirth!



THEMES '75

Ettore Stratta and His Orchestra—RCA KPL1-5016 (6.98)

A prize winning recipe: assemble the works of some of the finest contemporary composers (Stephen Sondheim, Michel Legrand and Morricone, for example); choose selections from critically acclaimed films ("The Godfather, Part II," "Amarcord" and "The Towering Inferno," for example); and have them performed by Ettore Stratta and His Orchestra.



STREET RATS

Humble Pie—A&M SP 4514 (6.98)

Heavy metal muscle's flexed in a progressive direction on the now disbanded foursome's recent release. Producers Oldham and Marriott keep the weight balanced with rhythmic rockin', as exemplified by Chuck Berry's "Rock and Roll Music," the Lennon-McCartney-authored "Rain" and "There 'Tis."



BARBARA COOK AT CARNEGIE HALL

Columbia M 33438 (6.98)

Soprano voiced songstress who's best known for her Great White Way roles proves refreshingly entertaining on this set, vibrantly recorded at her Carnegie Hall concert in January of this year. Show-stoppers include "Glad Rag Doll," "My Father" and "A Song for You."



CRY TO ME

Loleatta Holloway—Aware AA 2008 (GRC) (6.98)

With the "r&B" record reaching new heights, as exemplified by the title track single's zoom to top r&b chartdom, all indications are that the album will follow suit. The soulful songstress musters heartfelt feelings into each and every cut, the best of which are "The World Don't Owe You Nothing" and the aforementioned hit.



MATCHING TIE & HANDKERCHIEF

Monty Python—Arista AL 4039 (6.98)

Those marvelously mad minstrels of mirth make their Arista bow with a delightful three-sided disc. With their public television show and new "Monty Python & the Holy Grail" film garnering fan after fan after fan, this is undoubtedly the comedy disc of the year. Guffaws, ha-ha's, giggles, chuckles and snorts-a-plenty.



LOST GENERATION

Elliott Murphy—RCA APL1-0916 (6.98)

Singer/songwriter/musician emerges with an album that's simultaneously aesthetically pleasing and commercially viable. Top 40 folk and FMers alike are sure to find favor with cuts "Hollywood," "Bittersweet," "Visions of the Night" and the title composition. Rockin' reminiscences.



AMERICA'S CHOICE

Hot Tuna—Grunt BFL1-0820 (RCA) (6.98)

Tuna tunes are electrically heated by San Franciscan heavyweights Jorma Kaukonen, Jack Cassidy and Bob Steeler. Progressive programming goes with Tuna better than mayonnaise, with the savory selections being "Sleep Song," "Walkin' Blues" and "I Don't Wanna Go." A tasty treat!



CISSY STRUT

The Meters—Island ILPS 9250 (6.98)

Vintage Meters memorabilia mesmerizes with tunes originally released on the Josie label in '69 and '70. Creole cookin' at its finest is as contemporary and program-mable now as it was several years ago. Park yourself at "Look-Ka Py Py," "Chicken Strut," "Ease Back," "Sophisticated Cissy" and the title tune.



THE MUDDY WATERS WOODSTOCK ALBUM

Chess CH 60035 (6.94)

Joined by Paul Butterfield and Band members Levon Helm and Garth Hudson, blues great Waters delivers the sounds in traditional gritty style. Programming possibilities are limitless, with "Going Down to Main Street," "Love, Deep As the Ocean" and the rock & roll classic "Kansas City" highlighting the memorable package.



THE BEST OF BILL WITHERS

Sussex SRA-8037 (6.98)

A compilation of golden goodies from the man who had millions hummin' his tunes early in this decade. Nuggets "Lean On Me," "Use Me," "Grandma's Hands" and "Ain't No Sunshine" are just a few of the gems that sparkle this greatest hits collection. A sure fire seller.



THERE IS NO GREATER LOVE

Lettermen—Capitol SW-11364 (6.98)

The trio that thrilled a generation in the '60s and is still thrilling MOR devotees delivers a disc displaying their unparalleled harmonies and easy listening ambience. Standards that are particularly pleasing on the set include "No Arms Could Ever Hold You," "Please Love Me Forever" and the album's title track.

In 4 days at Las Vegas you will cover the whole world of music.



**IMPORTANT:
10% INCREASE
IN PARTICIPATION
COST AFTER
APRIL 30, 1975.**

INTERNATIONAL
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Springing Into Consistent Crossover Action

By DEDE DABNEY

■ Three highly successful independent music industry executives, Roy and Julie Rifkind and Bill Spitalsky, pooled their diverse backgrounds in talent, label management and record promotion little more than four years ago. This association spawned Spring/Event Records and a string of three gold singles and a gold album. With the Rifkinds and Bill Spitalsky guiding their careers, Millie Jackson and Joe Simon, Spring's two major artists, have grown to star status. In the following Dialogue, the trio traces the history of their current success.



From left: Roy Rifkind, Bill Spitalsky, Julie Rifkind.

Record World: How did you get your start?

Julie Rifkind: I was looking to get a recording contract for an act I managed, with Old Town Records, and I bumped into Hy Weiss. He had his office at the Mayfair. It was an office half the size of this room and had a pay telephone. I walked in and said, "This is a recording company?" Hy introduced me to Tommy Smalls, and the next day I was in the recording business with Tommy. We went into partnership.

RW: So actually you are saying that you managed Tommy Smalls?

J. Rifkind: Yes.

RW: Who was your first artist?

J. Rifkind: The first artists that Tommy and I signed were the Dells.

RW: Who was producing them?

J. Rifkind: Abner and Jimmy Brackin.

RW: What about you, Roy?

Roy Rifkind: I started with J. Walter Thompson. It was basically television at the time. Television was in its infancy, and the first show I was connected with was the Jack Haley Television Show. From there I went to the James Melton Show and then it progressed and television moved out to the west coast. Then I got involved in management with Julie and Tom. And I was concentrating on the management end of it and they were in the record end.

RW: And you Bill?

Bill Spitalsky: My beginnings were a little more humble. While attending high school in 1949, I was looking for a part time job after school. My sister's friend was the bookkeeper for what was at that time a very small record company, Atlantic Records. And I became head shipping clerk and chief messenger boy. I had this position even while attending college and up until my induction in the army in 1953.

RW: What encouraged you—Bill, Julie and Roy—to go into a label situation?

R. Rifkind: Actually, our first adventure together was in a production, publishing and managing firm, Guardian Productions. Bill and I were having lunch one day in my office, and some kid walked in by the name of Harold Thomas, who I was managing at the time. He was going under the name of Prince Harold. He came in with his co-writer, Leroy Mason, and started to play something—a song he wrote called "Beef Stew." We fell in love with their writing and Julie, at the time, was unemployed, so Bill said, "Why don't we do something ourselves? Let's finance Julie and put up the money and let Julie run the production company. We got these guys signed as writers and producers."

J. Rifkind: You know what it was? Every major really wanted to be in the black business but they didn't know how to go about doing it. And they knew about our reputation of being associated with black product. And this kid, when he went into play a song, he never made demos, we always took him live; he was the world's greatest entertainer—he blew their minds.

R. Rifkind: We were loaded with production deals. I think the first act we really started to concentrate on for our own label, Spring, was Little Eva.

Spitalsky: Yeah, that's true. But the thing is when we initially went into business as a production and management house we found that most labels didn't know how to handle black product. That's one of several reasons why we started our own label.

RW: The three of you keep saying that a lot of the record companies didn't know how to promote, merchandise or produce black product. What do you feel are the ingredients for promotion, producing and managing black product?

J. Rifkind: We treated the black product and the black artist like an artist should have been treated—the way the white companies were catering to the white artists. We felt that's the way a black artist should be treated.

Spitalsky: We had our roots and beginnings in black music, dealing with the black producer, the black owners of companies, the black disc jockeys, etc. If you look at the founders of a lot of big r&b labels, there was a real family atmosphere where everybody looked after one another—there really was no prejudice. They were 25 years ahead of their time in the record business. And we are from those beginnings.

J. Rifkind: One other very important thing: We were the first ones, individually and collectively, to bring more black promotion men into the business. When MGM gave me Cub and made it a black label, I hired Buzzy Willis, who was a singer with the Solitaires. It was a big thing for me to get Buzzy Willis hired at MGM. But the important thing, when I hired Buzzy Willis, I didn't hire him because he was a black man, I hired Buzzy Willis to come to work at MGM because I was also doing Connie Francis, Conway Twitty, etc. Then I got him a job with a distributor, an independent distributor Al Levine, to do local for a few months. And then I had money and I was able to hire a promotion man, and I hired Buzzy. But he was a promotion man, not a black promotion man for black stations.

First of all we didn't have that much black product—we had the Impalas, we had the Wanderers, Jimmy Jones. So Buzzy broke more records because he was young and aggressive. When he went down South he didn't go just to the black stations, he also contacted the top 40s. He was the first black promotion man at the top 40 stations. Al Sears and Dave Clark, who were pioneers as far as being in black promotion, saw what I was doing with Buzzy, and they became my godfathers. Between them, wherever they went, they said there's a white cat at MGM whose trying to help other brothers.

Spitalsky: To carry that thought further, at the time I went into independent promotion I knew the industry was lacking black promotion. There was a guy named Milton Carle who handled the Tony Bennetts and Tony Martins, the so called "class pop acts," and Morty Wax, who is currently our publicist, also was in that line. I saw the opening with the black and white independent labels, and that's how I made my inroads. Today very few white independents contact black stations and very few black independents contact white stations. So there has been sort of a separation. In 1960 that wasn't the case.

R. Rifkind: Definitely not. That's why I say their promotion is all screwed up. The majors still don't know how to promote. They hire promotion men and say, "You're blacks, so therefore you go to black stations and you go to the ghettos, and if you're white, don't you dare go to a black station."

RW: How did Millie Jackson get involved with Spring?

Spitalsky: Don French, who was producing Millie at the time, was referred to us by Polydor. The minute I heard her, I knew Spring had its second superstar, the first being Joe Simon. I played it for the fellows and we flipped out. And we started to build a career for her.

RW: Are you happy with your situation at Polydor now that MGM is involved?

R. Rifkind: Well, you know, you say yes. But you're never really happy. Polydor has been having its problems for the last two years—change of personnel and things like that. And it has affected us because not knowing where the parent company is going has to affect you, because people out there ask what's going on. But we've overcome the situation. We think the people that they have there now are the people who are going to stay. We are completely happy with the r&b portion of it. They have their growing pains and we have to

(Continued on page 92)



PG33345

Herself. For collectors, historians and anybody who ever heard her sing: "Janis." A remembrance.

Containing the soundtrack music from the film "Janis"—songs from the albums "Pearl," "I Got Dem Ol' Kozmic Blues Again Mama!" and "Cheap Thrills," all the songs she made hers alone: "Cry Baby," "Me and Bobby McGee," "Ball and Chain," "Summertime," plus two live-in-performance cuts. Remixed with care and

love by Paul Rothchild.

Plus a second record of rough tapes done in Texas and San Francisco, from 1963 to 1965, when she was learning how to sing the blues and not just have them.

Also includes highlights of her 1970 TV appearance and her tenth-year high school reunion; and sixteen pages of photographs.

**"Janis." One of a kind.
On Columbia Records and Tapes.**



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WMC: Memphis' Master of the Air

By DON CUSIC

MEMPHIS—A brief listen to WMC in Memphis will tell you instantly why they are the number one station in that market and the Gavin Station of the Year for 1974. Constant promotion, excellent musical programming and bright, positive air personalities give listeners what they want to hear.

Playlist

With a playlist of approximately 55 and a rotation that includes almost one third oldies and selected album cuts, WMC provides a well-paced musical program.

Music director Les Acree states that the "criteria for adding a record is whether the listener would want to hear it again and again, if the record is exciting, if it fits the stations overall sound and the research on other stations and the trades. It doesn't matter if it's hard country or pop/country, as long as we keep our identity as a country station."

The real old oldies, such as Hank Williams and Jimmie Rodgers, are programmed "just a little, to add spice."

Charts

The WMC charts are tabulated from requests, the sales of six shops and two racks, with requests

accounting for one third and the sales two thirds. For their album charts, they survey four shops to determine the top 15 album sellers.

Demographics

WMC's listener demographics break down to show adults 18 and above from six till midnight rank the station number one. This is accomplished without having the strongest signal in the Memphis market.

WMC accomplishes its goal of the top station in the market with "total community involvement, consistency, personable jocks, warm news people, mass musical appeal and constant promotions," according to Acree.

Line-Up

The line-up at WMC includes music director Les Acree in the early morning, program director Bob Young, 9-12; Phil Conner, 12-3; Bill Jeffries, 3-7; Hal Jaye, 7-12; and Bob Milette, midnight-5. The general manager is Dean Osmundson.

With their number on the dial at 790, WMC endeavors to key on "79"—for instance, the top 79 records of the year or a winner and 78 runners-up and a softball team named the "79ers."

AM ACTION

(Compiled by the Record World research department)

Michael Murphey (Epic). This record is spreading just like the title — "Wildfire." Some super heavy adds this week include: WRKO, WHBQ and KFRC.

Already #1 in Houston on KILT, moving 28-16 WQXI, 3-3 KIMN, extra-12 KJR, 9-5 KDWB and 15-8 WCOL (phone jumps from 21-7).

John Denver (RCA). The strongest Denver single to happen in some time, this disc continues to pick up significant adds and take healthy jumps at stations. New this week are: WFIL, WSAI (29), WCFL, KLIF (20), Y100 and WNOE. Good numbers include: 16-11 13Q, HB-24 KHJ, HB-27 WRKO, 23-18 KFRC, 29-21 CKLW, 26-19 WOKY, 13-6 KSLQ, 16-11 KJR, 11-7 KILT, 18-17 WQXI, 8-3 WCOL, #5 WHBQ; also on WABC.



Spinners

America (Warner Bros.). Maintains the status of one of the hottest, fastest movers in the country. New airplay this week on such notables as KHJ, CKLW, WHBQ, WFIL, WQXI and WNOE. Also significant are the following moves: 24-20 WSAI, HB-23 WRKO, 36-23 WCOL, 23-21 WOKY, extra-20 KJR, 40-32 KILT, 26-19 WIXY and 34-20

KIMN.

Grand Funk (Capitol). These are very good times for the grand band which possesses one of the biggest singles around. Added to WLS this week and jumps HB-30 WQXI, 28-19 WCOL, 27-20 KHJ, 28-22 WRKO 27-25 KFRC, HB-29 CKLW, 17-15 KJR, extra-40 KILT, 20-17 WFIL, 23-22 WIXY, 25-22 WNOE and 37-34 KIMN.

CROSSOVERS

Van McCoy (Avco) "The Hustle." Rick Sklar and the staff at WABC are fast becoming leaders in introducing huge disco records to major pop audiences. In the past few weeks he can boast of being first on Herbie Mann, Consumer Rapport, Disco-Tex and the Sex-O-Lettes and this week,



Doobie Brothers

Van McCoy (this is already a big force on r&b radio).

Spinners (Atlantic) "Sadie." This brand new single previously programmed as an lp cut on CKLW with much success and now available as a 45, has CKLW back on it out of the box. Initial r&b attention is excellent.

Tanya Tucker (MCA) "Lizzie and the Rainman." Debuting on the Record World country singles chart as Chartmaker last week, this disc gets almost equal billing in the pop category. Added to KFRC, WHBQ, KIMN, plus many other secondaries this week.

NEW ACTION

Doobie Brothers (Warner Bros.) "Take Me In Your Arms." Debuting as the Record World singles Chartmaker at 68 this week, the immediate major airplay on this is certainly one for the record. Among the initial adds are: WQXI, 13Q, KFRC, KJR, Y100, WNOE and KIMN. Wonderful!

Bloomer Castleman (Mums) "Judy Mae." Looks like one of this week's sleepers. A story song on the order of "Ode to Billy Joe," immediate picks at KILT, KJR (where it is the #3 request record since they put it on early in the week), KDWB, WIXY, KIMN, KJRB and WAKY.

Promotion

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Record Packaging Guide Offers New Insights

■ NEW YORK—"A properly prepared cover will impart the name of the artist, the mood of his work and talk the language of the 'audience' he is trying to reach. The record album cover is one art form selling another." Such is the common sense advice offered in "a guide to Record Packaging," by Lee-Myles Associates, Inc. Balanced by practical technical information on such subjects as color separations, the use of type faces, and laminating and varnishing, this short booklet gives a concise overview of the state-of-the-art of record packaging.

Beginning with a brief history of record covers, "a guide to Record Packaging" explores the development of cover concepts and then details printing processes, discusses jacket fabrication and recommends a production schedule. Custom covers ("instant album covers," as they call them), doublefold jackets, seven-inch sleeves, tapes and record labels are also covered.

Produced by the Lee-Myles marketing, advertising and packaging organization, "a guide to Record Packaging" should prove informative to the interested layman as well as to those specifically involved in that area of the music industry.

Ira Mayer

Dawson on the Road

■ NEW YORK—RCA recording artist Jim Dawson, whose second RCA album, "Elephants in the Rain," has just been released, has embarked on a 15-city promotional tour. Geared toward the "Elephants" album, Dawson will be doing extensive radio and in-store promotions.

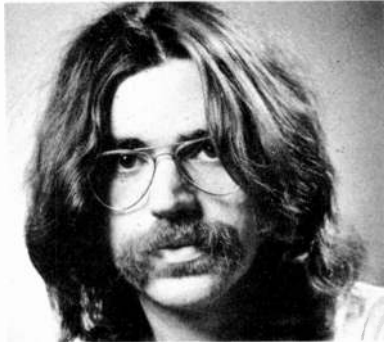
Super-Jam



ABC recording artist (and Full Moon a&r man) Joe Walsh was joined on stage by Elton John for an encore during the former's recent appearance at the Santa Monica Civic auditorium. Dan Fogelberg was another guest performer at the event. Walsh will reciprocate as Elton's guest on two upcoming dates at London's Wembley Stadium in late June. Pictured above are Elton John (foreground) with Walsh and members of his band.

Ed Naha Moves to Columbia A&R Post

■ NEW YORK—Mickey Eichner, vice president, east coast a&r, Columbia Records, has announced the appointment of Ed Naha to the position of associate producer, Columbia a&r, east coast.



Ed Naha

In his new capacity, Naha will be responsible for coordinating various a&r projects on the east coast, working closely with Columbia artists and producers in the CBS recording studios. He will also help to bolster the Columbia roster with new talent as well as creating a new, periodical Columbia a&r newsletter. He will report directly to Eichner.

Naha first joined Columbia Records in September, 1972 in the position of publicity writer. After moving up to east coast press representative, he was promoted to manager, press and public information, Columbia Records, east coast, a position he has held until this new move.

Tull Gets Platinum

■ LOS ANGELES—Jethro Tull's latest Chrysalis album, "War Child," has sold over one million units, according to the label, qualifying it for a platinum record award.

Patience Pays Off for Cameron

By ELIOT SEKULER

■ LOS ANGELES—Three days prior to his recent Troubadour appearance, G. C. Cameron was anxious, almost impatient, to get on with the show. "I've wanted to play at the Troubadour because it's been some time since I've communicated with people. My manager thought—and I agree—that I wasn't quite ready. My personal appearances have to be as good, if not better, than my records if I'm going to establish any longevity, and that's what I'm looking for." A few days later, Cameron proved that his meticulous preparations had paid off handsomely. A fine and versatile singer, his timing was flawless on opening night, his feel for the audience uncanny.

As a performer, Cameron has already established a measure of the track record he's looking for. Soon after his discharge from the Marine Corps, the singer joined the already-established Spinners, with whom he was to remain for

over three years, singing lead on such hit songs as "It's A Shame." Cameron asserts that he learned "everything I know about the music business from Spinners and Harvey Fuqua." He describes their parting as completely amiable and due to his desire to become involved with songwriting and production.

"The Spinners weren't into producing or writing themselves at the time and I really wanted to do those things," explained Cameron. "I like to go places that singers don't usually go. But it makes me feel good to see what's happening to the group now; they've been doing it for so long."

Not long after leaving the group, Cameron moved to the west coast and began recording with numerous Motown producers, including Berry Gordy. Eventually selections were made from a variety of material that was intermittently recorded and incorporated into the artist's first lp, "Love Songs and Other Tragedies."

A new lp will soon be in preparation, according to Cameron, and the singer mentioned Norman Harris and Carolyn Franklyn as possible producers. "I may do a couple of cuts myself," he said, "but the basic idea is to make the new lp more concept-oriented."

"Music is just the best way that I can communicate with people, and I really object to stereotyping my music. I can't call it r&b or pop music; they're just songs that reflect my experience, the way I feel," related Cameron. "My style is still evolving and I want to keep myself open to anything that might come along."

Cameron reports that a tour is now in the making that will take him to major American cities and, possibly, Japan. "I lived in Japan for two years and I'm a little familiar with the people," he said. "I love their culture. I've cancelled out on playing there several times because I wasn't ready. This time I am."

Atlantis Album Set by Polydor

■ NEW YORK—Mike von Winterfeldt, vice president of Polydor's international division, has announced that German group Atlantis will release an album in the U.S. titled "Atlantis." The group is currently embarking on their first American tour and will play most of the major concert halls from coast to coast.

Atlantis features lead singer Inga Rumpf, formerly with German group Frumpy. Polydor plans an extensive marketing campaign to launch the group.

CBS Promotes Ring

■ NEW YORK—Bob Altshuler, vice president, press and public information, CBS Records Group, has announced the appointment of Sherry Ring to the position of administrator, press and public information, CBS Records.



Sherry Ring

In her new capacity, Ms. Ring will be responsible for assisting in various administrative functions, including the maintenance of the Columbia, Epic and CBS Custom label budgets for the press and public information department and the planning of press parties and concert arrangements. She will also become involved in various publicity projects. She will report directly to Judy Paynter, director, press and public information, Columbia Records, and Bob Sarlin, director, press and public information, Epic and CBS Custom Labels.

Ms. Ring first joined CBS Records in November, 1972, and has since held various positions. In July, 1974, she was promoted to publicity coordinator, CBS Records.

DISCO FILE TOP 20

MAY 3, 1975

1. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
2. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing And A
Prayer
3. **HIJACK**
BARRABAS—Atco (lp cut)
4. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
5. **THE HUSTLE**
VAN MCCOY—Avco
6. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
7. **I WANNA DANCE WIT' CHOO**
DISCO TEX & THE SEX-O-LETTES—
Chelsea
8. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
9. **TAKE IT FROM ME**
DIONNE WARWICKE—Warner Bros.
10. **HIJACK**
HERBIE MANN—Atlantic
11. **GET DOWN TOGETHER**
KC & THE SUNSHINE BAND—TK
12. **GLASSHOUSE**
TEMPTATIONS—Gordy (lp cut)
13. **EL BIMBO**
BIMBO JET—Pathe/EMI (import)
14. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
15. **E-MAN BOOGIE**
JIMMY CASTOR BUNCH—Atlantic
(lp cut)
16. **CRYSTAL WORLD**
CRYSTAL GRASS—Polydor
17. **AND YOU CALL THAT LOVE**
VERNON BURCH—UA (lp cut)
18. **SAVE ME/SAVE ME AGAIN**
SILVER CONVENTION—Midland Intl.
19. **ARE YOU READY FOR THIS**
THE BROTHERS—RCA
20. **LOVE IS EVERYWHERE**
CITY LIMITS—TSOP

MCA Promotes Davis

■ LOS ANGELES — Bob Davis has been appointed vice president of business affairs for MCA Records, Inc., announced Lou Cook, MCA vice president of administration.

Background

Davis started at MCA Records as a member of the legal staff in August, 1973. He was promoted to head of the legal staff for MCA Records, Inc. in June, 1974. At the same time he assumed the responsibilities for administering the activities of the record company's special markets division. In January, 1975, he was promoted to the position of assistant secretary of MCA Records, Inc. and MCA Distributing.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Record of the Week: "El Bimbo," which has been surfacing as one of the most popular imports of recent weeks, is suddenly available here in two different versions. One, the original version by **Bimbo Jet**, has been picked up by Scepter which is bringing out the song in its original length (2:25) and a longer, nearly four-minute "disco version" mixing vocal and instrumental sides and scheduled for release later this week. Salsoul Records has released the Spanish version of "El Bimbo" by **Georgie Dann** and re-mixed here to nearly twice its original length, stretching it to 4:40. Both versions, instrumentals with some vocal underlining, have an ecstatic quality reminiscent of **Nino Rota's** scores for Fellini films: airy, a little sentimental, with a particularly European blend of violins and electronics. The Georgie Dann version is slightly more upbeat and tighter, but the Bimbo Jet original, already riding high on the European charts, Top 10 in France and Spain, also has the edge here because of its current play as an import (on the EMI or Pathé labels, depending on the country of origin): Mainly as a result of this week's Top 10 reports, Bimbo Jet entered the Disco File Top 20 (at number 13) before its release on an American label and before Georgie Dann's entrance into the competition. The race is just beginning.

"El Bimbo" is one of the records that Paul Salari and Jay Negron, who calls their operation the PJ Collection and play alternate nights at the Playhouse in the Bronx, have helped introduce to New York. Working with retailer Peter Frost in Toronto, Canada, Salari and Negron bring in batches of disco-oriented imports, distributing them to their own network of DJs and making them available to disco specialists like Downstairs Records. A number of the records they've imported are simply Canadian or European pressings of American releases which they, and many other quality-conscious DJs, feel are technically

(Continued on page 92)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

CLUB CASABLANCA/NEW YORK

DJ: Bob Gordon

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
EL BIMBO—Bimbo Jet—Pathe/EMI (import)
HIJACK—Barrabas—Atco (lp cut)
THE HUSTLE—Van McCoy—Avco
SAVE ME/SAVE ME AGAIN—Silver Convention—Midland Intl.
SUN GODDESS—Ramsey Lewis—Columbia (lp cut)
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
TAKE IT FROM ME—Dionne Warwicke—Warner Bros.
WHERE IS THE LOVE—Betty Wright—Alston

STUDIO ONE/LOS ANGELES

DJ: Tim Zerr

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
DYNAMITE—Tony Camillo's Bazuka—A&M
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
GET DOWN TONIGHT—KC & the Sunshine Band—TK
GLASSHOUSE—Temptations—Gordy (lp cut)
THE HUSTLE—Van McCoy—Avco
I WANNA DANCE WIT' CHOO—Disco Tex & the Sex-O-Lettes—Chelsea
KEEP ON BUMPIN'—Kay-Gees—Gang (lp cut)
STOP AND THINK/TRAMMPS DISCO—Theme—Trammps—Golden Fleece (lp cut)
YEARNIN' LEARNIN'—Earth, Wind & Fire—Columbia (lp cut)

THE PLAYHOUSE/NEW YORK (THE BRONX)

DJs: Paul Salari & Jay Negron

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
DO ME RIGHT—Armada Orchestra—Contempo (import)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
EL BIMBO—Bimbo Jet—Pathe/EMI (import)
FREE MAN—South Shore Commission—Wand
GET DOWN TONIGHT—KC & the Sunshine Band—TK
LOVE TO DANCE THIS ONE WITH YOU—Crystal Grass—Philips (import, lp cut)
RICH GET RICHER—O'Jays—Phila. Intl. (lp cut)
SAVE ME—Silver Convention—Columbia (Canadian import)
STOP AND THINK—Trammps—Golden Fleece (lp cut)

LOST AND FOUND/WASHINGTON, D.C.

DJ: Frannie DeSantis

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
DISCO BABY/THE HUSTLE—Van McCoy—Avco (lp cuts)
DISCO STOMP—Bohannon—Dakar (lp cut)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
EL BIMBO—Bimbo Jet—Pathe/EMI (import)
GET DOWN TONIGHT—KC & the Sunshine Band—TK
I WANNA DANCE WIT' CHOO—Disco Tex & the Sex-O-Lettes—Chelsea
LOVE IS EVERYWHERE—City Limits—TSOP
ONCE YOU GET STARTED—Rufus—ABC
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)

Neeley on TV



Shown being interviewed on ABC Television's "American Bandstand" is United Artists' Ted Neeley, sharing the mike with Bandstand host Dick Clark. Neeley is currently represented by his debut UA single, "Paradise," produced in London by Robert Appere and featuring back-up work by Elton John stalwarts Dee Murray, Nigil Olsson and Rocket Records' president, John Reid. The disc's flip side, "Baby, Don't Let It Mess Your Mind," written by Neil Sedaka, features Sedaka on piano.

CLUB REVIEW

Vereen's Virtuosity Has Multiple Appeal

■ NEW YORK—April Fools Day was welcomed with pleasant surprises as Ben Vereen (Bud-dah) provided something for everyone at his Empire Room of the Waldorf Astoria opening.

Backdropped with a replica of his stoop from Herkimer Street, Vereen literally brought his Brooklyn background with him, thereby adding to his act a touch of the theater, the vehicle by which we've come to know him. Throughout his act he adeptly meshed his vocal prowess with fancy footwork and a dramatic flair, ably incorporating all of the qualities that have brought him into the limelight. The music performed covered a broad spectrum of tastes, perhaps so as to not overlook any audience preferences, with Vereen segueing medleys with such contemporary classics as "Feel Like Makin' Love," "Lucy in the Sky with Diamonds," "The Most Beautiful Girl" and "The Way We Were."

One particularly noteworthy segment consisted of Vereen donning blackface while simultaneously taking on the character of Bert Williams. Singing several tunes of the era, including "Nobody" and "Waitin' for the Robert E. Lee," Vereen brought an aura of musical drama to the plush room. And, not neglecting his theatrical roots, Vereen tastefully performed a medley of tunes from the Great White Way musicals that popularized him: "Where Am I Going" from "Sweet Charity," "Aquarius" from "Hair," "I Don't Know How to Love Him" from "Jesus Christ Superstar" and "Corner of the Sky" from "Pippin."

Roberta Skopp

Tenneco To Limit Residual Vinyl Chlor.

■ NEW YORK—Tenneco Chemicals has announced that it is now able to remove over 98 percent of the previously contained residual vinyl chloride from the PVC resins which it produces at its plants in Texas and New Jersey. Effective immediately, twelve of its PVC grades will be shipped with a maximum monomer content of 10 parts per million (in the resin), compared with 50 times that figure, which has been typical industry practice. PVC is the prime material used in the manufacture of phonograph records.

Exposure to vinyl chloride monomer in heavy concentrates has been blamed for the death of more than 35 workers in VCM production plants around the world. The new Tenneco standard meets and surpasses Department of Labor regulations.

Crystal Jukebox Taps Jack Ross

■ LOS ANGELES—George Braustein and Ron Hamady of The Crystal Jukebox have appointed Jack Ross to head up their music division.

Ross will be responsible for all promotion, sales and marketing for the recording group Bloodstone.

For over two years, Ross was in charge of west coast artist relations and development for London Records.

East Coast Offices Opened by FW&M

■ NEW YORK — Susan Munao, vice president of Faralla, Woltag & Munao public relations, has announced the opening of their new east coast office. The new address is 130 West 57 Street, Suite 12B, New York, N.Y.; phone: (212) 541-5450.

No Fiddlin' Around



Without a fiddle to place under his chin, Vassar Clements sought RW'er Sandee Oxman's shoulder for a moment's rest while in New York. The country fiddler, who's recognition in both country and rock circles, was in town promoting his first Mercury album, "Vassar Clements."

Columbia Picks Up 'Minnesota' Single

■ NEW YORK — Mickey Eichner, vice president, east coast a&r, Columbia Records, has announced the acquisition of a new single entitled "Minnesota" by the group Northern Lights. The song is a local hit breaking out of the mid-west region.

Northern Lights is a five-man group from Minneapolis whose personnel includes Dave Sandler, Spence Peterson, Bud Phillips, Don Beckwith and Steve Hough. The band members, who range in age from 26 to 30, are currently organizing a midwest tour to coincide with the release of the "Minnesota" single by Columbia.

Home on the Range



The Capricorn Cowgirl was dispatched to Los Angeles last week as part of the label's promotion campaign for the Marshall Tucker Band's new single, "This Ol' Cowboy." Similar promotions are scheduled from coast to coast. In the picture at left, the Capricorn Cowgirl is shown with KHJ program director Charlie Van Dyke. Caught in the act in the photo at right are, from left: Jeff Gonzer, KLOS-FM air personality; the Capricorn Cowgirl; Paula Porter, KLOS-FM music director; and Larry Saul of Capricorn Records.

new york central

By IRA MAYER

■ "We beat Heinz varieties by 1,000," says Jerry Silverman, compiler of the "Folk Song Encyclopedia" recently published by Chappell Music. The two soft-cover volumes, weighing in at five pounds four ounces, "don't contain any surprises," according to Silverman. "Most of the songs are readily available in other folios." But the significance of this encyclopedia is (for once) its sheer quantity—a thousand songs all in one place complete with guitar notation and complete lyrics.

Leafing through, it's amazing how many of the songs are familiar. Silverman, a guitar teacher and the author of many instruction manuals, sees the collection as useful in two main areas: as a supplement to methods books (hopefully his own) and as an institutional reference work.

Wherefore 1057 songs? "It's only a couple of months of actually sitting down to work—but it's a lifetime of knowing where to find the songs." The one-to-one teacher/student relationship is what provides the feedback telling Silverman what is needed (and wanted) in the way of new methods books as well as the songs people look for in a collection (he's compiled books of folk-blues songs and a ragtime guitar book, the latter due from Chappell in the Fall). The majority of songs in the "Folk Song Encyclopedia" are public domain, and many of those he has taken from versions used in other of his own books. Heinz will never catch-up.

CREDIT WHERE CREDIT'S DUE: When Latin NY publisher and editor Izzy Sanabria and Carlos Deleon, respectively, decided to poll their readers as to their favorite Latin music stars, they didn't expect anywhere near the close to 5,000 replies they received. Citing that response, and "in view of NARAS' ignoring of Latin music," according to Sanabria, a further decision was made to present a Latin NY Music Awards presentation—now scheduled for May 4th at the Beacon. Celebrity presenters and performances, and a 22-piece salsa "symphony" orchestra are planned, and Sanabria hopes to make it an annual event.

WORD OF MOUTH DEPT.: Without as much as an opening, Ashley and Carl Pandel's Ashley's, the two-floored restaurant/disco at 13th Street and Fifth Avenue has already attracted a clientele. The Village Voice Centerfold already awarded the establishment four V's and judging by one recent midnight weekly visit, the "Max's with a touch of class" atmosphere Pandel wants to create is already evolving. Seemed as though the talkers (and eaters) are downstairs, the lookers upstairs. It's kind of like the backroom at Max's having moved up one flight and secured a floor to itself . . . And speaking of the late Max's Kansas City, there's a red heart in the window promising a new restaurant for early Summer, while Max's former owner, Mickey Ruskin, has moved to The Local, an attractive bar around the corner from the Bottom Line . . . Rumors of the imminent opening of Paul Colby's Other End are on the rise. Again.

STAR GAZING WITH THE STARS: Bette Midler took her bows at the Minskoff and skooted on down to the Bottom Line to catch Tom Waits' late set (she sings Waits' "Shiver Me Timbers" in her show), and to talk with him backstage . . . Led Zeppelin's Jimmy Page went backstage at the Academy of Music to congratulate Joe Vitale on the latter's performance . . . Leslie West reportedly rehearsing a new group (including Corky Laing), with tour plans underway.

UA Names Goldberg To Promotion Post

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Barry Goldberg to the post of promotion manager for the Los Angeles, Phoenix, San Diego, Tucson and Denver markets. He will also coordinate all promotional activities for artists appearing in his region.



Barry Goldberg

Prior to joining United Artists, Goldberg was stage director at television station KEMO in San Francisco. He had previously been promotion manager for Elektra/Asylum in the New York metropolitan area and a radio personality at WCOL in Columbia.

Goldberg will be headquartered in Los Angeles and report directly to Anderson.

WEA Taps Elias

■ PHILADELPHIA—Marv Slaveter, Warner-Elektra-Atlantic's Philadelphia regional branch manager, has announced the appointment of Ralph Elias as branch credit manager.

Prior to joining WEA, Elias had been Columbia Records' New York regional credit manager and before that the New York regional assistant credit manager for Capitol Records.

Elias will report directly to Slaveter.

101 THE SINGLES CHART 150

MAY 3, 1975

MAY 3 APR. 26

101	105	THEY DON'T MAKE 'EM LIKE THAT ANYMORE REUNION—RCA PB 10252 (Crushing/Crazy Chords, BMI)
102	103	ACHOO SPARKS—Island 023 (Ackee, ASCAP)
103	101	YOU MAKE IT SO HARD (TO SAY NO) BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)
104	107	MAKE HER MY BABY PAUL DAVIS—Bang 717 (Web, IV, BMI)
105	141	ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT—RCA PB 10024 (Better Half, ASCAP)
106	112	THE FUNKY GIBBON GOODIES—20th Century 2189 (ATV, BMI)
107	106	SANDY HOLLIES—Epic 8-50086 (Laurel Canyon, ASCAP)
108	111	MIDNIGHT BLUE MELISSA MANCHESTER—Arista 0116 (N.Y. Times/Roumanian Pickleworks, BMI)
109	116	BLANKET ON THE GROUND BILLY JO SPEARS—United Artists XW 584-X (Brougham Hall, BMI)
110	104	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
111	114	WHEN THE PARTY'S OVER JANIS IAN—Columbia 3-10119 (Mine/April, ASCAP)
112	130	I'M ON FIRE DWIGHT TWILLEY BAND—Shelter 40380 (MCA) (Tarka, ASCAP)
113	115	YOU CAN'T GET OFF WITH YOUR SHOES ON BAREFOOT JERRY—Monument ZS8-8645 (Col) (Wormwood, BMI)
114	120	SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU GUESS WHO—RCA PB 10075 (Cummings, Troiano/Cirrus/Septima, BMI)
115	136	GRANDDADDY (PT. 1) NEW BIRTH—Buddah 464 (Birthday, BMI)
116	118	A PIRATE LOOKS AT FORTY JIMMY BUFFET—ABC Dunhill D 150029 (ABC Dunhill, BMI)
117	124	DON'T LET ME DOWN AGAIN RICHARD TORRANCE & EUREKA—Shelter 40374 (MCA) (Donna Marta/Pogo Logo/ Buckingham Nix, ASCAP)
118	109	2 + 2 JAGGERZ—Wooden Nickel WB 1904 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)
119	121	IT HURTS A LITTLE EVEN NOW JOHN REID—Arista 0114 (House of Gold, BMI)
120	119	ROCK AND ROLL TILL I DIE DIAMOND REO—Big Tree BT 16034 (Atlantic) (Prolix, ASCAP)
121	122	JUST LIKE ROMEO AND JULIET FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)
122	137	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
123	125	ANYTIME (I'LL BE THERE) FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)
124	126	COME GO WITH ME BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)
125	—	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum) (Gambi, BMI)
126	127	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668 (Landy/Unichappell, BMI)
127	128	YOUR MAMA WON'T LIKE ME SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)
128	133	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND—Kama Sutra 601 (Kama Sutra/Rada Dara, BMI)
129	—	SHACKIN' UP BARBARA MASON—Buddah 459 (Groovesville, BMI)
130	132	GLITTER AND GLEAM TOMMY ROE—Monument ZS8-8644 (Col) (Low-Twi, BMI)
131	134	DAMN IT ALL GENE COTTON—ABC 12087 (Combine, BMI)
132	135	JOEY PRETTY THINGS—Swan Song 70104 (Atlantic) (Sole Survivors, ASCAP)
133	144	WHERE IS THE LOVE BETTY WRIGHT—Alston 8713 (TK) (Sherlyn, BMI)
134	140	ASTRAL MAN NEKTAR—Passport PPA 7904 (ABC) (Blue Disque, ASCAP)
135	138	MISSISSIPPI SONG BILL NASH—GRC 2053 (Keca, ASCAP)
136	139	DION BLUE TIM WEISBERG—A&M 1680 (Elusive Sounds, ASCAP)
137	—	ROCK AND ROLL ALL NIGHT KISS—Casablanca 829 (Cafe Americana, Rock Steady, ASCAP)
138	148	BIG NOISE FROM WINNETKA SPAGHETTI HEAD—Private Stock 014 (Bregman, Vocco & Conn, ASCAP)
139	110	SHOOT 'EM UP JOE VITALE—Atlantic 3260 (Bow-Wow, BMI)
140	—	PART TIME LOVE DAVIS GATES—Elektra 45245 (Kipahulu, ASCAP)
141	113	PHOTOGRAPH MARK LINDSAY—Columbia 3-10114 (Shellac, BMI)
142	123	GOOD VIBRATIONS TROGGS—Pye 71015 (ATV) (Irving, BMI)
143	129	MY FIRST DAY WITHOUT HER DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)
144	131	TAKE YOUR MAMA FOR A RIDE LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)
145	142	SPEED TRAP HOYT AXTON—A&M 1657 (Lady Jane, BMI)
146	143	THE ESSENCE OF JOAN ANDY KIM—Capitol 4032 (Joachim, BMI)
147	145	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
148	146	THE BOTTLE BATAAN—Epic 8-50089 (Brouhaha, ASCAP)
149	147	HE DON'T WANT YOUR MONEY (DOCTOR ABREACTON) AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)
150	149	A LOVE LIKE YOURS NILSSON/CHER—Warner-Specter SPS 0402 (WB) (Stone Agate, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL RIGHT NOW Denny Diante & Spencer Proffer (Irving, BMI)	100	LOVIN' YOU Scorbu Prod. (DickieBird, BMI)	5
AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI)	28	MAGIC Alan Parsons (Al Gallico, BMI)	60
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	23	MINNESOTA (Bay Lake, ASCAP)	95
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP)	67	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	53
BAD LUCK Gamble-Huff (Mighty Three, BMI)	34	99 MILES FROM L.A. Albert Hammond, Hal David (Landers-Roberts/April/Casa David, ASCAP)	94
BAD TIME Jimmy Jenner (Cram Renraff, BMI)	16	NO NO SONG Richard Perry (Lady Jane, BMI)	31
BEER BARREL POLKA Bob Morgan (Shapiro Bernstein, ASCAP)	62	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	30
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	13	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP)	26
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	89	ONE BEAUTIFUL DAY Bobby Martin (Big Seven/Steals Bros., BMI)	44
BLACK WATER Ted Templeman (Landsdowne/WB, ASCAP)	71	ONE MORE TOMORROW Terry Cashman & Tommy West (Sweet City Song, ASCAP)	96
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP)	61	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	35
BUTTER BOY Vini Poncia (Tinkle Tunes/Braintree, BMI)	58	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	9
CHECK IT OUT Bobby Womack (Unart/Bobby Womack, BMI)	88	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	3
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	12	PINBALL Del Newman (Chrysalis, ASCAP)	91
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI)	48	POETRY MAN D. Aivali, P. Ramone (Tarka, ASCAP)	42
DON'T LEAVE ME IN THE MORNING Rick Hall (Spanka, BMI)	90	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	56
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP)	43	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	57
DYNOMITE Tony Camillo (Tonob, BMI)	87	ROCKIN' CHAIR Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI)	73
EASE ON DOWN THE ROAD S. Scheaffer & Harold Wheeler (Fox Fanfare, BMI)	50	RUNAWAY Neil Portnow & John Miller (Vicki, BMI)	55
EMMA Mickie Most (Buddah, ASCAP)	18	SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP)	70
EXPRESS Jeff Lane (Triple O/Jeff Mar, BMI)	47	SADIE Thom Bell (Mighty Three, BMI)	85
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI)	41	SAIL ON SAILOR Beach Boys (Brother, BMI)	93
GOOD LOVIN' GONE BAD Bad Company (Bardo, ASCAP)	59	SAVE ME Michael Kunze (Midsong, ASCAP)	99
GROWIN' Jim Messina (Savona/Sugartree, BMI; Gnosnos, ASCAP)	52	SHAKY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	45
HANG ON SLOOPY Rick Derringer (Wren/Robert Mellin, BMI)	79	SHAME, SHAME, SHAME Sylvia (Brendi, BMI)	66
HARRY TRUMAN James William Guercio (Laminations/Big Elk, ASCAP)	77	SHAVING CREAM prod. not listed (Madison, BMI)	46
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	64	SHINING STAR Maurice White w. Charles Stepney (Sagittale, ASCAP)	4
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	2	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	38
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	1	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	25
HOW LONG John Anthony (American Broadcasting, ASCAP)	7	SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	98
HIJACK Herbie Mann (Dunbar, BMI)	27	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	76
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	17	STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI)	24
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	54	SUPERNATURAL THING, PT. 1 Bert DeCoteaux & Tony Silvester (Penumbra, BMI)	19
I WANT TO BE FREE Ohio Players (Ohio Players/Unichappell, BMI)	80	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	68
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	32	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	15
I'LL PLAY FOR YOU Louie Shelton (Dawnbreaker, BMI)	84	THANK YOU BABY Hugo & Luigi (Avco Embassy, ASCAP)	97
I'VE ALWAYS HAD YOU Billy Terrill (Delightful/Music in Motion, BMI)	83	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI)	29
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikaze, BMI)	10	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	78
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	6	THE IMMIGRANT Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP)	49
JUDY MAE Boomer Castleman (Tree, BMI)	81	THE LAST FAREWELL Denis Preston (Arcola, BMI)	37
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)	75	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	86
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP)	14	TRAMPLED UNDER FOOT Jimmy Page (Joaneline, ASCAP)	51
L-O-V-E (LOVE) Willie Mitchell (Jec/Al Green, BMI)	21	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	11
LADY John Ryan (Wooden Nickel, ASCAP)	92	WHAT AM I GONNA DO WITH YOU Barry White (Sa-Vette/January, BMI)	20
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	22	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	36
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI)	69	WHY CAN'T WE BE FRIENDS Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	65
LIZZIE & THE RAINMAN Snuff Garrett (House of Gold, BMI)	82	WILDFIRE Bob Johnston (Mystery, BMI)	40
LONG TALL GLASSES Adam Faith & David Courtney (Chrysalis, ASCAP)	8	YOU ARE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	63
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	72	YOU BROUGHT THE WOMAN OUT OF ME Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	74
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WWOT, BMI)	33	YOUNG AMERICANS Tony Visconti (MainMan, ASCAP)	29

Columbia to Support Saratoga Festival

■ NEW YORK — Columbia Records, in conjunction with the Saratoga Performing Arts Center, will be helping to present the Saratoga Free Festival on May 24 in Saratoga, New York.

Columbia recording groups Blue Oyster Cult and Journey will headline the show, which is expected to attract more than 20,000 people. Also on the bill will be rock group Pavlov's Dog and Columbia recording duo Myles & Lenny.

A major campaign has been launched to promote the free concert, including a tie-in with seven different radio stations reaching the upstate New York region, including WPTR, WRPI, WKNY, WSNY, WIZR, WGY and WTRY. These stations are giving their full support to the Saratoga Free Festival, both in terms of free air advertising time and aid in planning the event.

Also helping to promote the Festival are several regional publications.

ABC 'Mayall Story' Readied for Radio

■ LOS ANGELES — "The John Mayall Story," an audio documentary covering the last 11 years in the veteran bluesman's career, has been completed by ABC Records and is now available to radio programmers throughout the country, according to an announcement from Steve Resnik, director of national album promotion at the label.

Comprised of 70 percent music and 30 percent spoken material, the 58 minute program was executed under Resnik's supervision by Mike Fox, a disc jockey at Los Angeles radio station KWST, and includes an interview Fox did with Mayall.

Toasting Toussaint



A line-up of Warner Bros. executives at the gala party held at Le Poulailleur following the Little Feat-Alan Toussaint concert at the Beacon Theater last Saturday, which highlighted their current eastern tour, includes: Bob Regehr, Warners' vice president of artist development; Bob Merlis, eastern publicity manager; Alan Rosenberg, eastern artist relations; Allen Toussaint, and partner Marshall Sehorn.

RECORD WORLD MAY 3, 1975

Crossover Sets Release

■ NEW YORK—Crossover Records has announced the release of two debut disc releases by Clydene Jackson and Darrow Fletcher, in addition to a new single released by Joel Webster.

Ms. Jackson's first album, "Fresh," was produced for Crossover Records by Ray Charles. Darrow Fletcher's first release for Crossover is a single entitled "Try Something New," written by Jerry Butler, Z. Grey and L. Hanks and produced by Joel Webster and Edward Langford.

Another new release from the Crossover label is a single entitled "No Achievement Showing" by Joel Webster taken from his album "Elixir."

CONCERT REVIEW

Bishop's Boogie Beat Keeps Audiences Loose

■ LOS ANGELES—In the beginning, we've been told, there was the jam. Mildewed chronicles have frequently suggested that somewhere back in its primal form, rock 'n roll was fun, informal and frequently improvisational, a result of either the design or the delirium of its creators. Somewhere along the line though, the licks became institutionalized, the starch was ironed in and much of live rock 'n roll stiffened with the early signs of rigor mortis. It was with unmitigated joy, then, that habitués of this city's famed Roxy Theatre welcomed Elvin Bishop (Capricorn) and his band.

Although Bishop's repertoire is hardly ad-libbed, the set was pock-marked with frequent bursts of spontaneity that gave it its character and excitement. Rampant riff-trading between second guitarist Johnny Vernazza and Bishop, aided by Phil Aaberg's sparkling pedal steel,

ATV Housewarming



Members of the ATV Records family from the United States and England recently celebrated the opening of ATV Records' new offices, located at 3 West 57th Street in New York City, with a reception hosted by ATV Records president, Peter K. Siegel. Shown at the reception are, from left: Louis Benjamin, chairman, Pye Records Limited; Lady Grade; Sir Lew Grade, chairman, ATV Limited, (in the background is Jack Gill, deputy chairman, ATV Limited); and Siegel.

brought to life old-style bluesy tunes like "Little Brown Bird," the funky "I Holler and Wail" and the red hot "I Feel Good." The latter song, incidentally, is the single from their new Capricorn lp, "Juke Joint Jump."

New vocalist Michael Thomas has brought a smoother quality to the group's sound without schmaltzing up the band's basic sturm und drang. In the fine Macon tradition, Thomas is a

full-throttled shouter who is capable of more subtle things when the occasion demands them.

The jam that closed the set brought those members of the audience still capable of standing to their feet. Joined by Bonnie Bramlett, David Blue and assorted members of the Average White Band, Bishop and company were in their glory.

Eliot Sekuler



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—Rolling Stone



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World Radio History



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS ABC ABP 12054	13
2 6 HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	9
3 1 PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40364	9
4 5 SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	10
5 3 LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	14
6 10 JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	12
7 16 HOW LONG ACE/Anchor ANC 2100 (ABC)	10
8 8 LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	11
9 11 ONLY YESTERDAY CARPENTERS/A&M 1677	6
10 12 IT'S A MIRACLE BARRY MANILOW/Arista 0108	10
11 14 WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	11
12 7 CHEVY VAN SAMMY JOHNS/GRC 2046	14
13 18 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	12
14 17 KILLER QUEEN QUEEN/Elektra 45226	12
15 19 THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	7
16 27 BAD TIME GRAND FUNK/Capitol 4046	5
17 20 I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	8
18 4 EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	15
19 9 SUPERNATURAL THING, PT. 1 BEN E. KING/Atlantic 3241	14
20 13 WHAT AM I GONNA DO WITH YOU BARRY WHITE/ 20th Century 2177	9
21 15 L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	11
22 21 LADY MARMALADE LABELLE/Epic 8-50048	16
23 25 AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	7
24 24 STAND BY ME JOHN LENNON/Apple 1881	8
25 43 SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	3
26 22 ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN/ ABC 12066	13
27 36 HIJACK HERBIE MANN/Atlantic 3246	6
28 30 AMIE PURE PRAIRIE LEAGUE/RCA PB 10181	9
29 33 YOUNG AMERICANS DAVID BOWIE/RCA PB 10152	7
30 59 OLD DAYS CHICAGO/Columbia 3-10131	2
31 23 NO NO SONG RINGO STARR/Apple 1881	8
32 38 I'M NOT LISA JESSI COLTER/Capitol 4009	5
33 37 LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	7
34 44 BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	5
35 46 ONLY WOMEN ALICE COOPER/Atlantic 3254	5
36 45 WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	4
37 49 THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	5
38 42 SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F (Motown)	11
39 28 THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	12
40 56 WILDFIRE MICHAEL MURPHEY/Epic 8-50054	7
41 50 GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	6
42 26 POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	15
43 51 DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	6
44 47 ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN/ Roulette 7163	7
45 48 SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	6
46 40 SHAVING CREAM BENNY BELL/Vanguard 35183	9
47 32 EXPRESS B.T. EXPRESS/Roadshow 7001 (Scepter)	15
48 55 CUT THE CAKE AWB/Atlantic 3261	4
49 54 THE IMMIGRANT NEIL SEDAKA/Rocket 40370 (MCA)	5
50 57 EASE ON DOWN THE ROAD CONSUMER RAPPORT/ Wing and a Prayer/HS 101F (Atlantic)	4



51 61 TRAMPLED UNDER FOOT LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	4
52 52 GROWIN' LOGGINS & MESSINA/Columbia 3-10118	6
53 29 MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	25
54 63 I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O- LETTES Featuring MONTI ROCK III/Chelsea 3015	4
55 53 RUNAWAY CHARLIE KULIS/Playboy 6023	10
56 66 RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328 (WB)	3
57 69 REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	3
58 35 BUTTER BOY FANNY/Casablanca 814	15
59 68 GOOD LOVIN' GONE BAD BAD COMPANY/ Swan Song SS 70103 (Atlantic)	3
60 70 MAGIC PILOT/EMI 3992 (Capitol)	5
61 67 BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	5
62 62 BEER BARREL POLKA BOBBY VINTON/ABC 12056	8
63 39 YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	14
64 31 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	15
65 79 WHY CAN'T WE BE FRIENDS? WAR/United Artists XW629-X	2
66 34 SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	16
67 77 BABY THAT'S BACKATCHA SMOKEY ROBINSON/ Tamla T54258F (Motown)	3

CHARTMAKER OF THE WEEK

68 — TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS Warner Bros. 8092	1
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69 78 LET THERE BE MUSIC ORLEANS/Asylum 45243	3
70 64 SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	14
71 41 BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	20
72 82 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1672	2
73 83 ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	2
74 80 YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS/ Haven 7010 (Capitol)	4
75 84 (JUST LIKE) ROMEO AND JULIET SHA NA NA NA/Kama Sutra 602 3	3
76 86 SPIRIT OF THE BOOGIE KOOL & THE GANG/ Delite 1567 (PIP)	2
77 58 HARRY TRUMAN CHICAGO/Columbia 3-10092	12
78 100 THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	2
79 81 HANG ON SLOOPY RICK DERRINGER/Blue Sky ZS8-2275 (Col)	6
80 — I WANT TO BE FREE OHIO PLAYERS/Mercury 73675	1
81 — JUDY MAE BOOMER CASTLEMAN/Mums ZS8-6038 (Col)	1
82 — LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	1
83 87 I'VE ALWAYS HAD YOU BENNY TROY/Delite 1566 (PIP)	3
84 89 I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 8075	3
85 — SADIE SPINNERS/Atlantic 3268	1
86 — THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	1
87 — DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	1
88 95 CHECK IT OUT BOBBY WOMACK/United Artists XW 621X	2
89 90 BLACK SUPERMAN/MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	5
90 94 DON'T LEAVE ME IN THE MORNING ODIA COATES/ United Artists UA XW 601X	3
91 91 PINBALL BRIAN PROTHEROE/Chrysalis 2104 (WB)	3
92 72 LADY STYX/Wooden Nickel WB 10102 (RCA)	22
93 88 SAIL ON SAILOR BEACH BOYS/Brother/Reprise 1325 (WB)	4
94 97 99 MILES FROM L.A. ALBERT HAMMOND/Mums ZS8 6037 (Col)	2
95 — MINNESOTA NORTHERN LIGHT/Columbia 3-10136	1
96 99 ONE MORE TOMORROW HENRY GROSS/A&M 1682	2
97 — THANK YOU BABY STYLISTICS/Avco 4652	1
98 98 SNEAKY SNAKE TOM T. HALL/Mercury 73641	8
99 — SAVE ME SILVER CONVENTION/Midland Intl. MB 10212 (RCA)	1
100 85 ALL RIGHT NOW LEA ROBERTS/United Artists XW 626-X	4

RECORD WORLD PRESENTS

Tony Orlando & Dawn

A SPECIAL EVENT





DICK BRODER
personal management

Record World Honors Tony Orlando & Dawn

How far and how fast can a recording act grow? Tony Orlando and Dawn have added previously unthought of dimensions to that question while setting themselves up as a standard of mass public acceptance for others to strive for and emulate.

Few musical acts reach the multi-gold record plateau; for those that do, where are the new horizons? Taking that question to task, Tony Orlando, along with Telma Hopkins and Joyce Wilson, has embarked upon a multi-faceted entertainment career that stretches beyond the bounds of recorded music and into territory reserved for very special, very select talents—the television variety show.

Attacking this medium with the same unbounded energy and enthusiasm that has been the hallmark of their musical success, Tony Orlando and Dawn have carried their talents to the TV screen, providing countless millions of viewers with the opportunity to enjoy their considerable talents “live” in the comfort of their own homes.

By widening their audience, Tony Orlando and Dawn have broadened the possibilities for the entire music industry. **Record World** is proud to salute Tony Orlando and Dawn for their achievements as entertainers in the true sense of the word; the success they have attained in both the television medium and on record sets a standard for excellence that few can ever hope to equal.

Tony Orlando & Dawn

The Tony Orlando & Dawn Success Story

By CYNTHIA SPECTOR

■ Tony Orlando & Dawn, the group in question, is one of the World's Number One Popular Music Attractions. The claim is based on phenomenal record sales, a top-rated television program and the group's appeal to the widest possible cross-section of the universe.

Tony Orlando and Dawn reach and relate to everybody. Paul McCartney calls Tony often, particularly when he likes one of Tony's audience guests in the "concert spot" of the TV show, and President Gerald Ford wrote to give his approval of a skit on inflation. (Incidentally, the Fords now have the complete works of Tony Orlando and Dawn in their personal White House library.)

It's almost been a straight climb up for Tony and Dawn. A record called "Candida" was the catalyst. Recorded as a "demo" with a lead singer named Frankie Paris and two back-up singers, it exceeded hit potential to everyone that heard it. It was produced by Hank Medress and Dave Appell. The two background voices were those of Joyce Vincent and Telma Hopkins, two background singers whose studio work had helped sell millions of records. The honey-sweet, mellifluous molasses tones of the ladies poured over the soul beats of David Ruffin, Johnny Taylor, Dionne Warwick, the Four Tops and Isaac Hayes and made millions of records sell for many people.

Larry Uttal, the then-president of the then-record company, Bell (which has since metamorphosed into Clive Davis' Arista Records), liked the sound of "Candida," liked the rhythm track, liked the background vocals, but didn't like the lead singer, and could not make a final decision on the song for the label without a stronger lead vocalist.

Enter Orlando

A true rock success, failure, success story, Tony, at 16, recorded Carole King's "Halfway To Paradise" and became a teen star. It was 1961. Dick Clark tells the story of a very young Tony, appearing on Clark's then Saturday night version of "American Bandstand" and being so nervous Clark was afraid he would be ill on camera.

Tony recorded a second hit,

"Bless You," and went on the road on the strength of it until 1963. Buried in Britishers and an avalanche of amps, Tony realized the course of music had changed with the advent of the Beatles. American performers disappeared from the charts. Orlando opted for a new career.

He joined the staff of Robbins, Feist and Miller, the publishing arm of MGM Records, where he learned the music publishing business for \$125 a week. For a man who had only known performing as a career, it was a dramatic change, but since it afforded him the opportunity to continue to deal with artists, composers and producers, he adjusted quickly. The most difficult transition for the new executive was to office routine—he had to learn how to open a file cabinet and dictate a letter.

He ultimately went on to April/Blackwood, the publishing arm of Columbia Records, where he became a vice president. Clive Davis, then-president of Columbia, mentions in his book, "Clive: Inside the Record Business," that he realized the potential of the music publishing complex, which had never been touched before, and assigned his most dynamic executives to this branch.

And that's just where Tony Orlando was, dynamically executive-ing, sitting behind a big desk, and never missing his aborted career as a star. He worked with composers like Chip Taylor, Blood, Sweat and Tears, the Grateful

Dead, Laura Nyro, Taj Mahal and Barry Manilow. In fact, he convinced a reluctant Barry Manilow to consider himself as a performer and even produced his first two records for him. He also was one of the first to realize the potential of James Taylor and signed him for April/Blackwood. And he made friends.

Two friends, Dave Appell and Hank Medress, came in regularly to ask Tony's opinion on new material. One day, they came in with "Candida," and Tony recommended they approach Bell Records with it.

The song said "guaranteed hit" to everyone who heard it but it needed a lead singer. Medress and Appell came back to Tony and asked him to do it, but he could not be coaxed into it. Their reasoning was simple—it was a Drifters-type song and Tony had recorded all the Drifters demos early in his singing career.

Medress and Appell were persistent, and, finally, strictly out of friendship and with a promise of anonymity, Tony Orlando created Dawn.

"Candida" almost instantly sold by Tony and the two background singers. Not only reluctant because of his previous non-career, Tony was more reluctant to use his name on record product released in direct competition to his own record company. Tony called Clive Davis to confess his participation on "Candida," now the top record in the country, and Clive gave him his

blessing, adding that he hoped he had no plans to take Dawn on the road. Reassured, and with no intentions of touring with the group, Tony recorded the second single, "Knock Three Times," and it sold three million copies, seven and a half million internationally.

Now Tony Orlando was faced with a crucial decision. He had a stable and satisfying career in publishing. He also had sold several million records. Was he to give up his security and once again face the fickle, record-buying public as a fully-committed, performing artist? After a few test performances, Tony knew that performing was his first love.

Now he had to create "Dawn" in the image of the two hit records. He could only see the group with the two singers that had done the backup vocals on the records—Telma Hopkins and Joyce Vincent. They, too, were reluctant at first. They had a steady string of session dates, Joyce was about to be married and touring sounded demanding and risky.

Tony's idea was to break in the act in Europe, where their records were also major hits, and work out the kinks for six weeks. Europe, almost more than the tour, appealed to the girls and they agreed, Joyce's new husband eventually joining them on the road. The unveiling was in Majorca, Spain.

When the anonymous, reluctant Dawn did get into performing, it was almost too late. As Tony relates in another part of this section, back in the United States there were 14 groups out all over the country booked into every live entertainment spot proudly proclaiming themselves the original "Dawn."

Several hits like "I Play & Sing" and "Summer Sand" followed and, then, of course, it was time to "Tie A Yellow Ribbon Round the Ole Oak Tree." Based on a story by journalist Pete Hamill, the plot appeared on an ABC-TV Movie of the Week. It became another world-wide success for the group, a top single in such diverse places as Germany, Singapore, Hong Kong and South Africa, and a record that has become an identifying trademark for the group.

(Continued on page 22)



Tony Orlando and Dawn

Tony, Joyce & Telma:

**After six years it's still fun.
Congratulations from your friends
(and producers).**

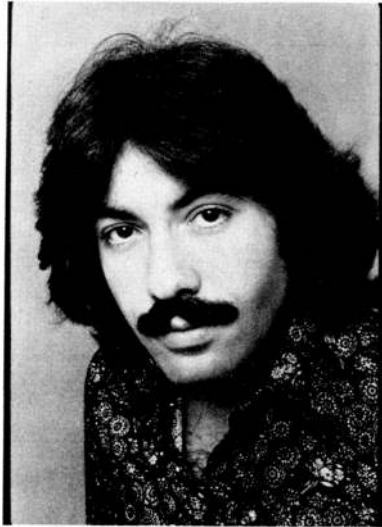
Hank Medress

Dave Appell

Tony Orlando: The 'Dawning' of a Superstar

By ELIOT SEKULER

■ Tony Orlando is indeed one of those "special talents" who appear all too infrequently in the world of entertainment. Whether it be in his records, concert appearances or top-rated television show, he exudes a degree of talent and professionalism that is rarely, if ever, equaled. In the following Dialogue, Orlando discusses the attitudes and enthusiastic outlook that have played such a great part in his successes, past, present and future, and the contributions various individuals have made to the growth of his career.



Tony Orlando

Record World: Why don't you begin by describing the diversification of your career during the past year. You've expanded your activities to encompass a variety of media in a short period of time.

Tony Orlando: From Dawn's beginning in 1970, we've always had an idea about where we were going. It was all experimental, of course, because when I joined the group to go out on the road, I hadn't worked as a performer since 1964; the girls' professional experience was largely as background singers, and they hadn't performed much as entertainers, either. The chemistry really worked though, and soon after we got together, I made the commitment to put myself into the group 100 percent, not just emotionally, but in a financial sense as well. I spent every dime I had in getting it together.

RW: What made launching the group so expensive?

Orlando: What we didn't know when we started was that there were 14 bogus groups, all calling themselves Dawn, already working around this country and Europe. After all, we had already had two number one records—"Candida" and "Knock Three Times"—and most people in the business knew that I was still working at April/Blackwood Music. There were a lot of small-time booking agents and managers that realized there was no Dawn on the road and that nobody would know what we looked like. So they put groups together to do "Candida" and "Knock Three Times" for \$700 per night, and for the first booking that we took, we had to work for that price tag. The promoter said to us, "Why should I have to book you for two or three grand when I can get another Dawn to do your songs for a quarter of that price?"

Our commitment meant that we were going to do it first class; that entailed sound equipment, a rhythm section, clothing and in general, a very high overhead. As you know, working for \$700 a night isn't going to cover my air fare, never mind that of the other eight or nine people, but we worked a \$700 base for six months until it started to get better. The bogus groups began to disappear through press exposure that we attracted and legal action that I took against them.

RW: When and why did you change the name of the group from Dawn to Dawn featuring Tony Orlando and, later still, Tony Orlando and Dawn?

Orlando: We remained simply Dawn from "Candida" until we released a record called "You're A Lady," which was the record just before "Tie A Yellow Ribbon," and at that time it became Dawn featuring Tony Orlando. With the single "Who's In The Strawberry Patch With Sally," it became Tony Orlando and Dawn. The reason why it was changed was that the name Dawn was confusing people. The name change was conceived by Steve Wax, who was at Bell at the time, and it was never intended to be an ego thing, or a move that was preliminary to the breaking up of the group, as was the

case with Diana Ross and the Supremes. We didn't at that time, and we don't now ever consider breaking the group up; when you're on network TV every week in front of 55 or 60 million people, to break up the group would mean to break up the show.

RW: Can you think of a turning point in Dawn's career? A song or event that transformed the group from a recording act to a universal attraction?

Orlando: With every act that goes after this type of career—not the progressive rock groups, but the popular music acts—the goal is to find a song that doesn't necessarily sell millions of singles, but is so charismatic that it creates an identity in the public's mind. For Glen Campbell it was "By The Time I Get To Phoenix," for Bobby Darin it was "Mack The Knife." Those are the songs that turn the corner for you. "Tie A Yellow Ribbon" was not the biggest selling single that we've had; that was "Knock Three Times." But "Knock Three Times" didn't have that same degree of charisma. A lot of things that were fantasies before "Tie A Yellow Ribbon" happened became realities shortly thereafter.

RW: Do you find that your audience is the same for your records as the audience that's watching your television show and turning up for your Vegas and state fair bookings?

Orlando: This group has been very misunderstood as far as our audience goes, by a lot of people in the business. One of the finest examples of who we're reaching can be found in one of the state fairs that we play, where you'll find children, people in their 80s, blacks, teenagers and every other segment of the public. That's the key to success on television and it's also the key to success on records, especially in terms of longevity. This group has never been off the charts in its four years of existence. No record that we've released has sold less than 500,000 units, and the biggest, "Knock Three Times," sold six and a half million internationally.

RW: Was there any reaction to the interracial composition of the group?

Orlando: First of all, there was some resistance from my friends in the business, not on racial grounds, but from a professional standpoint. No mixed group has ever gone beyond a record or two with any degree of success. (Although Sly and the Family Stone is racially mixed, you don't think of them in that sense; the same is true of a few other acts.) When we started, I believed that times have changed and that many of the obstacles that had previously existed were no longer in the way. Not that there still wasn't—or isn't—prejudice, but that people were willing to be entertained without regard to the color of the performers. The biggest worry was with the state fairs which are normally a very conservative milieu. Not only did we play state

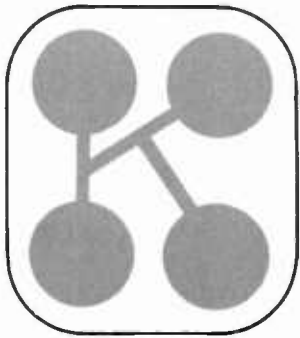
With every act that goes after this type of career . . . the goal is to find a song that . . . is so charismatic that it creates an identity in the public's mind.

fairs but we became the number one state fair attraction. We've worked extensively throughout the South and we never were faced with a racial problem or even a remark. I think it's a real compliment to our society and shows that we've matured somewhat as a people. I also think that we represent the most courageous move that a network has ever made, and I'm not trying to over-exaggerate the issue. Fred Silverman took the risk of putting a group on prime time television—and no group has ever had its own prime time show before—and it was an interracial group as well.

RW: What led you to form the group with Telma and Joyce?

Orlando: First of all, they were the two best, most versatile female singers that I knew. Those two same girls that sang "Tie A Ribbon Round The Old Oak Tree" did all the old Johnny Taylor records, the Four Tops records, Isaac Hayes and a lot of the Holland-Dozier-Holland sessions. They were fast, and that was an important factor

(Continued on page 34)



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OFFICE OF THE PRESIDENT
DON KIRSHNER

April 21, 1975

Mr. Tony Orlando
CBS Television City
7800 Beverly Boulevard
Los Angeles, California 90036

Dear Tony:

You know how happy Sheila, Ricky, Daryn and I are for you, Elaine and the kids. I also wanted to congratulate Telma, Joyce and Dick and all the people on the Tony Orlando team. Al and Bobby were right - Talent always makes it.

Love ya.


Don Kirshner

DK/h1

Tony Orlando & Dawn

Dick Broder on Managing a Superact

By BEN EDMONDS



Dick Broder

■ Dick Broder has been involved with the management and career direction of Tony Orlando & Dawn since 1970. Although primarily a musician in the years 1962 through 1967, he describes his college background as "a music major with a business minor," so it was therefore not at all surprising that his playing should have led him to explore territory within the industry itself. After a brief tenure banging out songs for publishers and selling masters for independent producers, he accepted a position

with Marc Gordon's then-fledgling management firm. While there, he was instrumental in guiding the construction of the TO&D phenomenon, and since 1974 has devoted himself exclusively to the group's management. In the following interview, Broder offers some insight into the development of TO&D, tracing the steps by which they have become easily the ranking triple-threat entertainment attraction to emerge in the early '70s.

Record World: What was the nature of your initial involvement with Tony Orlando & Dawn?

Dick Broder: While in the process of selling a master in 1967, I ran into a guy named Marc Gordon, who at that time was the general manager of Soul City Records, Johnny Rivers' company. He was just getting ready to leave there, and was going to manage this new group, known as the Fifth Dimension, who were coming out on the label. I went with him, and we set up an office to do personal management. We had the Fifth Dimension, and in 1970 we signed Dawn and they became my responsibility, my project. At this point they'd released "Candida" and "Knock Three Times," but they'd never even worked a live engagement. They'd sold somewhere in the vicinity of eight million records, yet a year had gone by and they'd never worked live. The girls were singing background in Detroit, they were studio singers. Tony was an executive at April/Blackwood, and really had no intention of becoming a performer. So Dawn was basically a recording project. But by virtue of having successful records, they'd created a demand for this entity called Dawn and had to service it. The company they were with was Bell Records, and we had a very important group on their roster in the Fifth Dimension. The record company recommended us, and Tony had a meeting in New York with Marc. They worked out a management agreement, and that's the point at which I became involved. The very first live engagement, the first tour we put together, was a European tour in 1970.

RW: Being that they'd never performed live before, did you take an active part in structuring the show?

Broder: Tony was not new to performing. He'd had hit records and had been a successful entertainer in the '60s, and knew pretty much what he wanted to do. We just assisted him by making various recommendations, and then hired all the necessary people to stage the act and design the show. The real problem didn't necessarily apply to Europe; it was establishing the authenticity of the act in America. During that first year, there had never even been a photograph of Dawn. No pictures on the albums, nothing. It could've been a rock & roll band with five guys, it could've been a singer, it could've been anything as far as people were concerned. So we were in the process of authenticating the group mainly to the industry, because when you educate the industry, you then have the opportunity to educate the public.

We had to immediately clean up a situation where there were no less than 14 groups using the name Dawn. I remember there was a group called Dawn working the Pussycat Club in Vegas, a topless

“ We were in the process of authenticating the group mainly to the industry, because when you educate the industry, you then have the opportunity to educate the public. ”

group. At first it seemed like an insurmountable project. People in television were very hesitant about putting them on because of the potential legal problems. We had to issue injunctions, we had to clear the rights to use the name, we had to make clear the fact that this was the group that had recorded the records. That's a long, slow, tedious process, and it was even harder to get people to take the problem seriously. It was not "serious" music; they were not an album group. Their orientation was toward singles, and in that era hit singles artists would come and go by the month. It's funny, but during our first year with the group it was even more difficult to get the kind of attention we needed because the record activity suddenly got milder than it had been. They weren't off the charts—they've never been off the charts since they formed the group—but at the beginning of 1971 it was relatively mild. It was a slower process, but I think it offered us the advantage of discovering exactly what it was we were dealing with without having heavy performing pressures. We could experiment, and find out exactly what the group was capable of.

RW: So not only were you trying to give them an identity to the industry and to the public, but you had to first give them a sense of their own identity.

Broder: Right. An identity, and furthering their abilities as performers. And it was difficult and it was sometimes frustrating. That first year was the hardest year we've ever had.

RW: What exactly was involved in overcoming those obstacles?

Broder: First of all, you have to keep in mind the kind of music we were dealing with, which automatically determines the kind of venues which will display it. It was not a college concert attraction, and it wasn't a sophisticated supper club act. So we wound up working a lot of amusement parks. We went to Europe a lot, because we didn't have the same kind of problems that we were facing here. We used Europe as an additional base of experience, so that the group could get used to performing live and on television. We did a lot of TV in Europe, on top of extensive work in cabarets and military bases. But for the first year or so in the U.S. we were doing mainly amusement parks and what little TV was starting to come our way.

RW: Did you have a clear idea at the time as to what this was going to evolve into?

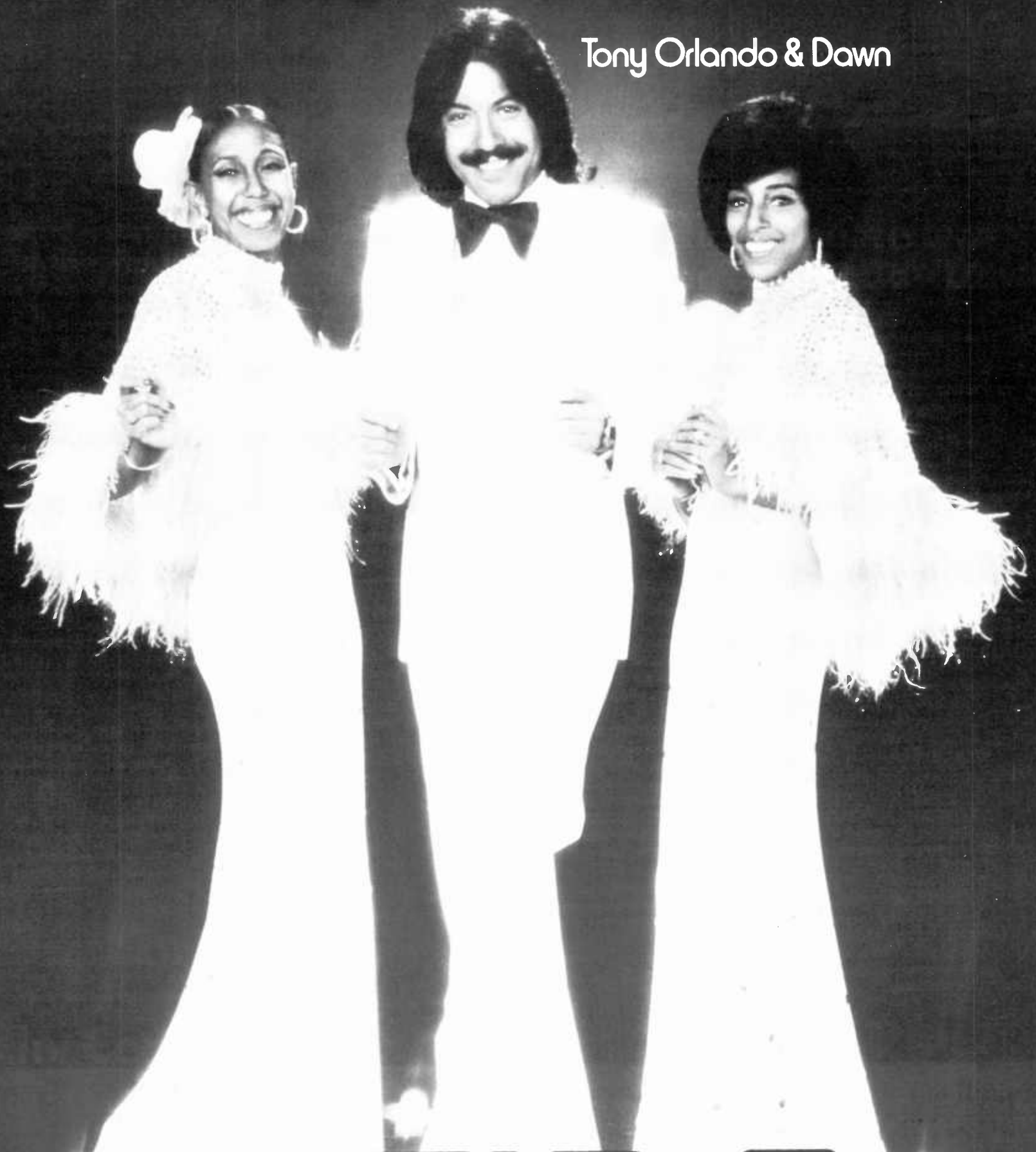
Broder: Well, the act was becoming more and more sophisticated, and consequently the appeal began to broaden. And that next year we discovered that a new venue had opened up for us: the state and county fair business. And they were the first racially mixed act to make it on that circuit. I had taken them to the National Entertainment Conference college concert convention. But we just weren't right for that market at that time. I think that with the help of the TV show, we're now developing into the college market, but at that time there was no interest. So when I took them to the fair convention, I was more than a little apprehensive. But they did a luncheon performance in front of 600 fair managers, and we walked out of there with a whole slew of dates. And when we started to do these little county fairs, it just started to grow and grow. To the point that now I don't think there's anybody more in demand at state fairs than they are. Last year we did six and a half weeks of state fairs.

RW: Had it become Tony Orlando & Dawn yet, or was it still just Dawn?

Broder: The chronological order was this: "Dawn," then "Dawn featuring Tony Orlando," and finally "Tony Orlando and Dawn." The reason for that kind of a process was that the group had confused

(Continued on page 39)

Tony Orlando & Dawn



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Tony Orlando & Dawn

Medress and Appell: Production Power for Orlando & Dawn

By HOWARD LEVITT

■ Responsible for the production of all of Tony Orlando & Dawn's hits, the team of Hank Medress and Dave Appell are known throughout the industry for their ability to combine diverse musical backgrounds with the knowledge of what makes a record a success. In the following interview, Medress and Appell discuss their work with Tony Orlando & Dawn and the phenomenal growth of the group as a performing entity.

Record World: How did you two first get involved with Tony Orlando and Dawn?

Dave Appell: Well, we started with a song called "Candida" which was just a demo with a girl and a piano, and we said, "Gee, it's a great song, let's do the song." We contacted Larry Uttal, who liked the idea, and he gave us carte blanche to go into the record. We found an artist, did the song and it came out great, but the artist just didn't make it and we were stuck. We had a great track, great song, no artist. And we started looking for different people.

Hank Medress: So I suggested that we speak to Tony. He was working at April/Blackwood Publishing; I called him and I had to coax him to go in and do the record.

Appell: He said, "I'll do it, but don't use my name."

Medress: "Don't use my name—I don't want to perform. I got a gig and I don't want to make any waves or be in conflict with CBS." So we worked out a situation where we owned the name Dawn, Tony would do the record and get a percentage for it. He had indicated that he didn't want to perform even if the record was successful. That was the premise that it all started on. It was called a studio record—it had an attractive song that we believed in, and we really didn't have time to find an artist and incorporate a career. I also had found out while we were doing the record that somebody else was cutting it, so we didn't have time. There was a record out at the same time. It's funny, we were talking about this before: what if Frankie Paris would have had the hit record?

Also, before we got it to Tony, I showed it to Chubby Checker, and he said, "No, this is not for me." Anyway, Tony consented to do it with the understanding that if he decided he didn't want to perform, we would understand.

So, we went and we cut the thing, and brought it over to Uttal. He flipped. I mean I've got to hand it to Larry, he's got great ears and he heard the record. The record happened, and it was number one pretty fast.

Appell: The other record that was out—we just buried it in about four or five days.

Medress: Okay, now, here we are now with a number one, and we said, "Tony, do you want to do the thing?" And he said, "No, I told you I don't want to perform it." And we said what if we come up with another number one record? So we go in and we cut "Knock Three Times." I knew that it was a smash. Even before we cut it, we knew it was a number one record.

Appell: We cut that in conjunction with an album, but we knew we had the next single.

RW: It was essentially a studio sound, wasn't it?

Medress: It was. It was totally studio right down to the girls being background singers—they got paid scale, and that was it. After "Knock Three Times" was number one, Tony figured, "Hey, wait a minute, I better grab this." And to his credit he has been a total pro. I don't think you'll find many relationships like ours. We started this in '69, and it's '75 and we're still together. And I can tell you I have seen incidents where Tony has stood up and backed us up as producers. We had cut something that Elektra was flipping over. They were really excited about it and they wanted it to be the first single. Dave and I just didn't believe in the record. And you know it's a gut feeling. We didn't feel we had a big record.

We went out to finish up the album in L.A. on our last trip out, and we had a meeting with Elektra, Tony and Dick Broder. I just stood up and said, "Look, you believe in the record, you want to go with it and my guts tell me—and Dave's guts say—it ain't a record." And Steve Wax, who I respect highly, was there. Tony stood up and



Dave Appell (left), Hank Medress

said, "Steve, I've got to go with Dave and Hank. I've got to go with their gut feelings." Now, we thought "He Don't Love You" was a big record. We knew what it was. I call it a psychological record. Wax went out with the record and said, "Hey, here's the first Elektra Tony Orlando & Dawn record; it sounds like a smash." And everybody said, "Yeah, what a great idea." And that's what happened exactly. One week had the whole country on it, and the record is a smash. But Tony backed us up as a pro and said these are my producers. I don't know if you know this. This is a religious thing. It's mutual respect. But to this very day Tony Orlando doesn't hear any of the material until it's picked and the tracks are recorded.

Appell: We come out with tracks and say here's the songs.

Medress: That's how much trust he has in us. It's very unusual. He's a great music man, he's a great publisher, and he's very involved in the TV thing.

RW: On the first two albums, didn't the production credits actually read "The Tokens and Dave Appell"?

Medress: The Tokens—myself and three guys—were partners.

Appell: I originally worked for them, and then Hank and I sort of became partners, so I was really a part producer and the Tokens were part producers. But in reality, he and I were doing all the work.

Medress: But we made the records and I was splitting the money with them. On the earlier parts, one of the guys played drums and they were doing background parts—one of the guys would sing—but basically the same situation existed; they heard the records when they were finished. I would bring them in and play it for them and they would say, "Yeah, that's a good record, that's a good mix." And so eventually, Dave and I resolved our situation with the Tokens—after a long relationship, we ended it. We just work great together—it's my craziness, as you can see, and he's the pro.

RW: You were part of the Tokens. In actual production, even now, does the Tokens' sound influence your work?

Medress: It did at the beginning, when we were after a particular sound. We played the song "Candida" and we talked about the approach to the record even before Tony was involved. And we said, "Gee, what void should we fill now?"

Appell: When we heard the demos, it was entirely different from our concept of what the song was—just a piano, very slow, done completely differently.

Medress: I don't think any of our particular backgrounds are directly responsible for the sound that we got. We said, "Hey, let's do this particular kind of feeling. This kind of record, this is due—the Drifters, the Ben E. King kind of thing."

Appell: There are always voids in the record business—you know, it's time for this, it's time for that.

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TIE A YELLOW RIBBON ROUND THE OLE OAK TREE WHOSE IN THE STRAWBERRY PATCH WITH SALLY

I PLAY AND SING SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE

To Tony, Joyce and Telma:

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Arvin Levine *J. Russell Brown*

Levine & Brown Music

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CANDIDA STEPPIN OUT CONNIE BOOGIE TONIGHT SUMMER SAND CANDIDA

Tony Orlando & Dawn

Levine & Brown:

The Workings of a Major Songwriting Team

By ROBERT ADELS

■ NEW YORK — There are few songwriter/performer team relationships in the music business as successful as that five year old link between Levine & Brown and Tony Orlando & Dawn. After eight chart singles and 14 album cuts together, it's no wonder that the careers of Irwin Levine & Larry Brown have become as intertwined with Dawn's success as that yellow ribbon and the old oak tree—just one of the images, and hits, these tunesmiths have come up with for Tony, Telma and Joyce.

How they came to write together is a story in and of itself. "As far as choosing writing partners is concerned," explains Levine, "I've always been somewhat of a chemist." Before teaming up with Brown, Levine's longest-running and most successful pairing had been with Al Kooper. Together, they wrote the much performed "I Can't Quit Her" as unveiled on the first Blood, Sweat & Tears album and the '65 number one hit "This Diamond Ring" which served to launch the career of Gary Lewis & the Playboys.

But Levine's musical leanings go back to his high school days and a performing duo he organized called The Naturals. It was 1961 that brought him his first taste of writing success when he co-wrote the Shirelles' follow-up to "Mama Said," a ballad called ("Our Love's Becoming) A Thing of the Past" with Bob Brass. That experience solidified the direction his career was to take for the next 14 years until the performing bug would bite him again.

Levine teamed up with Toni Wine in 1969, a pairing which in a roundabout way inevitably led to the new long-standing Levine & Brown team coming together. Levine & Wine began to make waves together with "Your Husband, My Wife," a hit for Brooklyn Bridge that year, and a tune which augmented the writing duo by one—namely Phil Spector—for Sonny Charles & Checkmates Ltd.'s "Black Pearl" giant.

Levine & Wine then got together on a demo project, a song for which they had no particular artist in mind. Toni Wine herself sang lead and the disc was soon shown around by Steve Bedell of



Irwin Levine and Larry Brown

the Wes Farrell Organization (to whom Levine was signed at the time). As that version of the song made its way around New York, there was another demo cut with Tony Orlando, totally unbeknownst to Levine & Wine. Eventually, the second demo singer became the commercial release's featured vocalist under the moniker of Dawn, and their creation of "Candida" went gold in late 1970.

"I could taste that follow-up!" Levine recalls. But Toni Wine, who for years has been an important creator of and vocalist on Madison Avenue hits—and for whom "songwriting was really a hobby," according to Levine—could not be pressed into delivering this kind of tailor-made project within the necessary time limits; Irwin's search for a new partner brought him to Larry Brown whom he had first met in 1964.

“The key to our success has been empathy. People just don't walk around whistling a clever chord progression; you have to give them a lyric they can relate to as well.”

Larry Brown's musical beginnings went back as far as Irwin Levine's, but for him, success came later. Like Levine, Brown began first as a performer. His initial shot came as a member of The Duals, a vocal group who cut for Bobby Robinson's Fury label in 1957-58. When he came out of the service in 1964, Brown still hadn't made it on the New York scene in any big way, and someone sent him to Irwin Levine for advice. Through that initial meeting, Larry Brown began to work with Bob Crewe and also began a friendship with Levine that was

to lay the groundwork for their later business relationship.

Brown still dabbled in singing, charting in many areas of the country as part of Date Records' Distant Cousins in '66 on a side called "She Ain't Lovin' You No More." But his big break came with Crewe in '67 when he co-authored Mitch Ryder & The Detroit Wheels' smash "Sock It to Me Baby," the title of which was also to take the nation by storm. Co-writers credits for the Four Seasons' hit "C'Mon Marianne" and later Frankie Valli's solo outing "The Girl I'll Never Know" followed before Irwin Levine broadened their friendship to include a stab at the follow-up to "Candida."

The first song to come out of the team of Levine & Brown was an enviable first effort indeed, Dawn's second smash, "Knock Three Times."

Levine had the idea that "Candida's" successor should be in the same vein. The term "tenement rock" would later be thrown about to describe it, but at that time, Levine called it a "projects" song — something apropos to big city, multiple-leveled dwellings of the low rent variety. Levine's first idea was something called "On the Fire Escape," the progenitor of "Knock Three Times." But in the course of that song's completion, Larry Brown

remembered a signalling device from his youth, and "On the Fire Escape" became that now famous accounting of pounding on the pipes to get your neighbor's attention.

The art of the follow-up became second nature for Levine & Brown. After "Knock Three Times" came "I Play and Sing" and "Summer Sand," both hits by Tony Orlando and Dawn.

In 1973, Levine & Brown penned what beyond a doubt has become the single most popular and most identifiable example of Tony Orlando and Dawn's suc-

cess, "Tie a Yellow Ribbon 'Round the Ole Oak Tree." A natural choice for the act's CBS-TV series theme song—and the tune upon which the opening graphics are based—this Levine & Brown creation came out of some service folklore Larry Brown had noticed cropping up in his path through various retellings.

Originally a Civil War story about the homecoming of a soldier from Andersonville prison, the plot was independently turned into a segment of the PBS-TV series "The Great American Dream Machine" a few months before the song itself was written: Quite a coincidence since now the director for this TV film version, George Pitt, is talking to Levine & Brown about future collaborative projects.

"Say Has Anybody Seen My Sweet Gypsy Rose?" came out of a story which Levine had overheard about a dentist's wife who one day left home to become an airline stewardess. "That song took a lot of work; we started it on a napkin at lunch and literally worked — pardon the expression — on it 'til dawn." The dentist became a more generalized husband type and his wife a would-be stripper in the Levine & Brown finished product, and the result was a follow-up to "Tie a Yellow Ribbon" and the song about which they are even more proud.

"If it weren't for the fact that 'Tie a Yellow Ribbon' came first," the pair concur, "'Gypsy Rose' would have gotten more attention as far as the song itself is concerned." No slouch in the sales department in the Tony Orlando & Dawn version, it has nevertheless had a rough time of equalling the pace of the "over 1,000 world-wide cover versions," the pair estimate "Rib-bon" has generated.

Levine & Brown Music, an independent BMI affiliate, came into existence with "Tie a Yellow Ribbon," the copyright which turned into that agency's "Most Performed Song of 1973" title holder. "L&B" Music, unlike so many other small pubberies, is not administered by any larger organization. "Admittedly," Le-

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Web Farrell

Dear Tony

I think you're some kind
of special person pal, deserving
of every thing you've achieved.

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W.F.

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Tony Orlando & Dawn

Ilson & Chambers and TV Production Perfection

■ LOS ANGELES—Few people are better qualified to address themselves to the question of how a hit television series is developed than Saul Ilson and Ernie Chambers. The head writers on the old Danny Kaye show, they teamed as producers for a John Gary special, and the credits which have followed read like a who's who of TV aristocracy. Among them are specials for Carol Channing, Dick Van Dyke, Bill Cosby, Jim Nabors, Dinah Shore, Joey Bishop and Doris Day, as well as series projects with Bobby Darin and the Smothers Brothers. Having been associated with the Tony Orlando & Dawn series since its inception, the team spoke with **Record World** about the part they've played in making the show a success.

"The producer of a TV program," said Chambers when asked to define his role, "puts together the staff, lines up all of the people who will be involved with the creation of the show. Now there are different kinds of producers. You have producers, and you have creative producers . . ."

"I think what Ernie is saying," interjected Ilson, "is that, to draw an analogy with Broadway producers, I would imagine that a David Merrick would not get as involved as a Hal Prince with the creative fine points of a show. What's happening in the comedy/variety field is that suddenly you'll find a lot of producers who are former writers, so aside from merely putting the elements together, they're also directly responsible for determining the direction the show will take."

"Our job," continued Chambers, "was to create a television vehicle for Tony Orlando & Dawn: hire the staff, run the budget, book the show and develop a production schedule. All of that."

Their background as writers qualifies them for inclusion in the "creative producer" category, but this qualification is not a passive one. "We're still writers," Chambers states. "We write for the show. There are a lot of producers who are incapable of a rewrite, who can't write a joke, who could never write a sketch. So if we get into trouble—and you invariably do—we end up in there with the writers. Where a lot of producers might leave it

up to the head writer or director to determine what bits reach the screen, we're right in there ourselves."

In such partner relationships, it's not at all unusual to find a clear division of responsibility between the creative and business aspects. In the case of Ilson and Chambers, however, such distinctions are harder to ascertain. According to Ilson, "Ernie is a writer/producer, and I'm a producer/writer. But in the last year it's become more and more intermeshed; we're both involved in all facets."

"We pitch in on everything," adds Chambers. "But, for example, if there's something to do with cost related to the show, I would definitely be consulted, but he'd take responsibility for it. And if it's to do with writing, he'll be there if he can, but I definitely will be. It's a matter of emphasis."

TV Insight

Ilson was actually the first to see in Tony Orlando & Dawn distinct television possibilities. "I saw them on the Mike Douglas show and was very impressed," he said. "We mentioned it to CBS, but at that time they weren't planning any Summer shows. Then Fred Silverman, who's a CBS vice president in New York, saw Tony on the Grammys, recognized his potential in terms of TV, and put us together with him."

A field trip to see the group perform at Disneyland reinforced the team's initial estimation. "There was something special about Tony," remembers Ilson, "all of that excitement he generated on stage. Though we didn't know exactly how, we felt this excitement could be translated to the TV medium. What were the other elements? To be frank, we didn't know. They'd never done comedy, they'd never acted, had never done sketches. These were things we had to find out. The Summer show was a trial and error period for all of us; by this process we literally built an hour."

Which brings us to the crux of the situation: how does one take untested talent and mold it into top 10 material? Is it possible, for example, to teach the art of comedy?

"For openers," replied Ilson, "they've gotta have it in them.



Saul Ilson (left), Ernie Chambers

If that proves to be the case, then you can bring it out. But you can never create the comedic instinct. The process is like going to school. If you look at all the shows, from the beginning to the present, you'll see a tremendous growth. It's a matter of channeling their abilities into the proper areas. You start with the premise that, because there has never been a Tony Orlando & Dawn show before, you have what Tony can do, you try and find out what little characters the girls have created for themselves. You take the germ of an idea and see how far you can extend it."

Creating Comedy

"The Smothers Brothers had an act which they'd developed over a number of years," continued Chambers. "Martin & Lewis, Flip Wilson—all of these people had established acts. I think that this is the first time that a comedy act has been created for television purposes. Before the show, there was no comedy act. The closest thing would probably be the Monkees. Musical shows, you see, don't as a rule draw big TV audiences. It had to become a comedy show with music as an extra dimension. Tony was a tremendous help in this process, and was very much involved in creating the show."

"I had a meeting with Silverman early on, at which he told me about a moment in the act when Tony sings very black, and Telma says something like 'Sing it out, honey,' to which Tony says, 'You gotta watch out for these Jewish broads.' And that, outside of what they said to the audience, was the total dialogue of their act. That's all that existed.

Anyway, he and Tony had been talking about that little bit as the kernel for building an ongoing relationship where he represented a white liberal mentality and the girls represented a very feisty street-black consciousness. Because today in certain quarters it's become very fashionable to act black. And we had a lot of fun with that; out of those two lines on stage we developed the comedy act."

Public Personality

Even in the live act, however, Tony was the focus, which meant that he'd developed a public personality which could be brought out and magnified for TV. In the case of Telma and Joyce, wide-screen personalities had to be developed almost completely from scratch. "That's true," Chambers agreed, "but the word really isn't personality. It's characters. We created characters. You know that there are certain character traits that Telma has. She's sassy, she never lets Tony get away with any pretentiousness, she's always zinging him. Taking that as the basis of the relationship, we then developed Joyce's role as that of the peacemaker between the two of them. And they've responded well to it. Take that little bit the girls do, Lou Effy and Mgreen. Initially those spots ran about a minute; we'd put them in the context of three or four other vignettes, knowing that they'd have to grow into it. And now, this week, they're doing a six minute sketch. So this show has really been on-the-job training."

When a personality is being groomed for his own television vehicle, it's standard practice to build him up to it gradually, utilizing guest appearances on other shows and a media promotional campaign which builds in intensity toward opening night. With Tony Orlando & Dawn, no such strategy was possible. "The Summer show was on for four weeks," Ilson explained, "while most of the other Summer shows that've made it had eight or even ten weeks. There was no time to test them in guest shots. The major factor in our success under these conditions was simply the faith of Fred Silverman. He saw the limitations of the situation, so he literally saturated the CBS network with promos—close to 90 a

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Tony Orlando & Dawn

Telma Hopkins & Joyce Wilson: From the Studio to the Stage

■ Though they might not appear in the spotlight as often as their illustrious cohort, Telma Hopkins and Joyce Vincent Wilson—the Dawn division of Tony Orlando & Dawn — are an integral part of every venture that bears the group's name. Their clear harmonies and vocal versatility add an extra dimension to the recorded and live performances. And the television program has afforded them the opportunity to step out and shine as personalities.

Record World: Before Tony Orlando, the two of you had a sizeable reputation as background singers in Detroit. How did you happen to team up?

Joyce: When I first got into background singing, I didn't know Telma. But we were in rival singing groups, very competitive, where we were supposed to hate each other. But I eventually met Telma and we hit it off. She was doing some things for RCA, and one night she called me to come down and work on a session with her. We've been together ever since; it's been ten years now.

Record World: Hadn't you done some work with Motown, Telma?

Telma: Oh yes, I started when I was very young. Around 15. I did a session for Jimmy Ruffin. The next time was for Holland-Dozier and the Four Tops; we cut "Reach Out I'll Be There." I also did things with Gladys Knight and Stevie Wonder. When Holland-Dozier-Holland left Motown, we left with them. Joyce and I were together by this time, and Joyce's sister sang with us as well. We became Holland-Dozier-Holland's official background singers, and did all of their stuff — Freda Payne, Eighth Day, Chairman Of The Board. We also sang on the album they did with Dionne Warwick; that was great.

Record World: But you also sang on a lot of the white rock & roll that came out of Detroit.

Telma: Right. We did things with Mitch Ryder, Bob Seger, Brownsville Station, Frigid Pink, Teagarden & Vanwinkle . . . so many.

Record World: And what are these stories we hear about you and Alice Cooper?

Telma: Alice Cooper, yea. This was a long time ago, maybe three or four years. He called us to do this show with him, Christmas Eve at some theatre. But when we found out what he had in mind, we wouldn't do it.

Record World: What were his intentions?

Telma: He wanted us to stand in this room of mirrors, you know, and then he was going to pour chicken feathers on us. Very strange. This was when he was just starting to get a reputation for craziness.

Record World: Is there any kind of music that you haven't sung?

Joyce: I think we've probably done everything. Pop, rock, country, classical, jazz. We even did a religious album for Motown four years ago. We've just never restricted ourselves.

Telma: When we first started singing as Dawn, people were always asking us if it was weird to go from what we had been doing to the kind of things we'd sing with Tony. It wasn't. We were never into one set form of music. We were doing sessions for eight years before we met Tony. It's funny, but the studio habit was hard to break. At the beginning, we'd run home and do sessions every time we got off the road. We missed it.

Record World: How did you get involved with Tony?

Telma: Through a mutual friend. I was working at the Apollo, and this guy named Tony Camillo, who we'd worked with as an arranger at some sessions, called and asked us to do a session. So we went and did the session, met Tony, and didn't think too much more about it. Then when the record started taking off, the company approached Tony with the idea of putting together a real group to back up the success of the record. When we were approached with the idea we weren't too enthusiastic at first. But Tony kept talking, and he eventually got around to saying the magic words: the first tour will be in Europe. That did it. Our first show with Tony was in Majorca.

Record World: How is the material that you record selected?

Joyce: It is in our producers' hands. They bring us the songs, and we sort of depend on their opinions. When you've been in music as long



Telma Hopkins (right) and Joyce Wilson.

as we have, you can hear a hit. I can't say that I've wanted to rush right in and record every song we've cut, but we value their judgement.

Telma: We're free to bring in material that we feel might be interesting for the group. Usually they come in with the tracks already done, because they work in New York and then come out here to add our parts. Once we're cut, they take it back to New York to sweeten it, and then it comes out. Since we've been here we've had two or three days of recording. They would teach us the songs on one day, and the next day we'd go in and record them.

Record World: Have either of you considered writing your own material?

Telma: There's a really funny story about the time we tried. We were in Chicago, doing some things for RCA at the time, and we got "inspired" one day. We'd gotten really bored at the hotel and decided to write a song. I don't even remember what the song was about now; I just remember that it was the absolute worst. But, of course, we thought it was great at the time. The producer came into the session we were on and we said "Listen, you gotta hear this!" We sang the song to him, and all of the people in the room just fell on the floor with laughter. That killed our aspirations; we haven't tried to write anything since. To be completely honest, I don't think we have any writing abilities.

Record World: How do you feel about moving to a new label, Elektra/Asylum?

Telma: We think it's great. Steve Wax is there; we've known him since the early days at Bell. He's a very close and good friend; we have complete confidence in him. He's a sensational record business person, and I think he's one of the main reasons that it's a great company. I feel very comfortable with the people at Elektra.

Record World: What was your reaction when you found out that CBS had decided to give the Summer series a regular slot?

Joyce: We were shocked and delighted. But it wasn't nearly as shocking as when we found out in the first place that we were going to do the Summer show. What had happened was that our producers had seen us about a year before, but they couldn't interest anybody at the network in the idea. When we were in New York, Fred Silverman from CBS came down to see us perform one night, and absolutely freaked. Which is what we did when we found out they wanted us for a Summer replacement show. We tried not to even think about the possibility of going on as a regular show, because that makes the

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Tony Orlando & Dawn

CBS Network Execs Laud Orlando & Dawn Show

By ROBERTA SKOPP

■ NEW YORK—The "Tony Orlando & Dawn" show is an unquestionable network success. Based on the research tabulated by the Nielsen organization the show's appeal cuts across an entire spectrum of audiences . . . it's a family show. When the show initially aired in December it attracted approximately 28 percent of the television viewing audience and was ranked somewhere in the mid-thirties of all shows on television. March 19 ratings revealed that the show had grown incredibly in dimension—attracting 44 percent of the television viewing audience and becoming the fifth highest rated show. Oscar Katz, vice president in charge of programs, New York and Harvey Sheppard, director of program projects, both of CBS-TV, discussed the show's enormous popularity with **Record World**.

Networks have found considerable difficulty in finding appropriate hosts for variety shows. "Television variety shows are the hardest," Katz commented. "On an action show or a situation comedy, you cast those most of the time. But in the case of a variety show you're looking for that unique personality that's not only got to have its uniqueness going but the audience has to like the personality as well." Fred Silverman, vice president in charge of programs sensed that "likeable uniqueness" when he saw Tony Orlando and Dawn perform on the Grammys. Sheppard said that as Silverman watched the trio perform "Tie A Yellow Ribbon" on the Grammy Awards the CBS executive thought that there was so much vitality and charisma there that the group would make an interesting Summer show.

Following that initial impression Silverman discovered that Orlando and Dawn were scheduled as a last minute replacement for Sonny & Cher at the Westbury Music Fair and, upon seeing them live, his feelings were confirmed. Interesting ironies arise because it was at that very locale that Silverman saw Sonny & Cher and decided that they could handle a variety show several years before and it was the "Sonny & Cher Comedy Hour" time slot that the "Tony Orlando & Dawn" Summer program inherited. Sheppard continued, "We had



Oscar Katz

been planning on doing three or four Summer shows and Fred Silverman thought that this fellow, with the two girls, would be a very viable variety act, so in a sense that's what happened. He got two producers, Saul Ilson and Ernest Chambers, and they got together with the group and did a four-week Summer show." Thus CBS begat the "Tony Orlando & Dawn" show.

The reaction after the four week period was staggering, both in terms of ratings and the general overview. Katz explained, "As far as Summer shows are concerned we can't just go by ratings. Summer is the time of year when sets in use are at their lowest, and variety shows, unlike acting shows or situation comedies, can't be piloted. It becomes a question of putting the personality on the air and learning within a certain period of time—in weeks—what his projected image is and how to best extract that in terms of what to do with him or her on the show. So that's why we try variety shows in the Summer. In a period of four or five weeks you get an impression wholly separate from the ratings."

According to Sheppard the response was terrific. People phoned in. When the show went off the air after its scheduled Summer slotting the network found itself flooded with mail and telephone calls. People were saying "Why did you take that show off the air?" Sheppard further explained: "We also have a program testing unit where we actually test programs via audience reaction. We gather sample audiences in various markets and run the show for them, a balanced audience, and it's shown on a television screen. Then we measure their reaction. We did



Harvey Sheppard

that initially with 'Tony Orlando and Dawn' and it was very well received. And this was later confirmed by the ratings.

"One of the things to look for in ratings," Sheppard continued, "is not necessarily the absolute levels but rather what happens over a period of time. And in the four week period that 'Tony Orlando & Dawn' ran in the Sum-

mer slot they built from a thirty to going off somewhere in the forties, which is a very impressive showing. It showed that people who initially saw the show stayed and then it attracted more and more audience. So from every standpoint (ratings, audience response via mail, telephone calls, etc.) the performance of Orlando over the Summer was a really resounding success. Based on that, we obviously had our schedule locked in as of April, but Orlando was our number one show in terms of a mid-season replacement. If anything failed where an hour could be put in, this was our number one show."

But there's a specific personality appeal that Orlando generates that has helped to make the show an enormous success. It should also be noted that the producers on the show are the folks who brought us the original "Smothers Brothers Show," in ad-

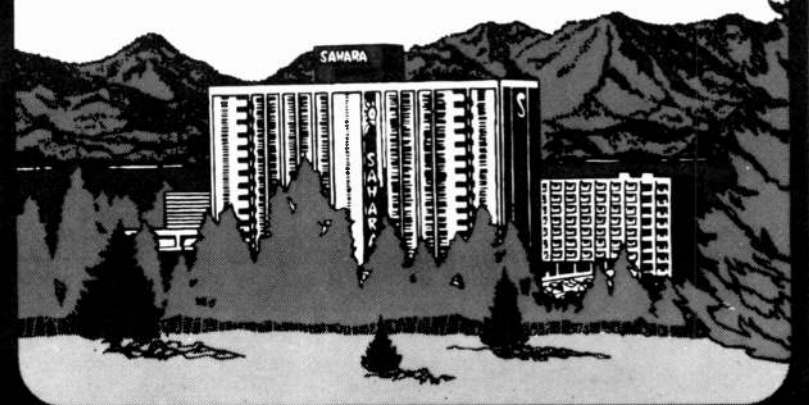
(Continued on page 32)

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Tony Orlando & Dawn

Margolis Makes Magic with the Orlando and Dawn Show

■ LOS ANGELES—Still in his late twenties, Jeff Margolis is the youngest member of the television directors guild and the youngest director ever to preside over a network series. A former film and television student at both the University of Southern California and UCLA, his first professional involvement with the medium began when he formed his own cue-card company while still a student. His final project at UCLA was eventually re-taped and syndicated through Metro-media, winning a local Emmy award for Margolis only months after the completion of his student career.

After obtaining a strong background as an assistant director for a number of network series and director of several important specials, Margolis was asked by producers Saul Ilson and Ernie Chambers to direct the first Tony Orlando and Dawn shows, a Summer replacement series in the Summer of 1974. Recently, Margolis discussed the development of the show with **Record World**, the growth of Tony Orlando and Dawn as television performers and his views on the role of the director in the video medium.

"There's been a very family-like atmosphere surrounding the Tony Orlando and Dawn Show," said Margolis. "It's an interesting set-up. Few of the shows that I've been involved with had that kind of closeness. We're all relatively young; even the cameramen on the show are all under 35 years old, which is very unusual. It's not that I'm putting down age—some of the most creative men around the CBS network are the oldest, wisest people in the business—but I knew that the more youthful the atmosphere surrounding the show, the more successful we would be. The performers can relate better to the crew and that makes the show flow much better. Most of the writers are also young and the show is very youth-oriented. There's been a good feeling about working with each other and we've all gotten involved in every respect of the series."

Director's Role

The director's role in a TV musical variety series is, in Margolis' view, to make the material as visually exciting as possible through the guiding of stage movement and the almost subtractive process of shot selection.



Jeff Margolis

"In a sense, I'm painting an hour's worth of pictures every week," said Margolis. "I have to get the audience involved; I have to make them laugh or cry and see what they would see if they were

actually in a close, intimate setting with the performer. That's why you have to use four cameras; you have to cut in for the close-ups and cut wide at times to show the audience everything they should see.

"Equally important though, is the hiding of the things that they shouldn't see. When I direct the show, I know, for example, the style of music that they'll be performing and what kind of shot will make the audience relate best to the performer in the context of that material. The way that the performer is shot is the most

(Continued on page 47)

Rozario Teams with Orlando & Dawn For 'An Ideal Working Relationship'

■ One of the most important components in any successful performer's organization is the music director. No matter how talented an artist might be, without the proper musical framework in which to present that talent it can all too easily become diffused and ineffective. The musical director functions as a focus for his artists, and in Bob Rozario, Tony Orlando & Dawn can claim one of the best. An arranger/conductor in the Las Vegas area for nearly a decade, he entered into a fruitful professional relationship with Bobby Darin that lasted for six years. Following the singer's tragic illness, Rozario hooked up with Tony Orlando & Dawn, an association he's maintained for the past two years.

"When Bobby got sick," Rozario recalls, "I decided to look for something else to do, but my standards were very high. I had several offers, but none of them seemed to be the right situation. Then Dick Broder called me and invited me to see Tony Orlando & Dawn at the Fairmont Hotel in San Francisco. I caught the show, and right then and there I knew that these were the kind of performers I wanted to work with. What impressed me most, apart from their musical ability, were Tony's performing abilities—the way he could work with an audience. That's what made my years with Bobby Darin so rewarding, and that's what I saw in Tony Orlando & Dawn. I felt that here was an act that was going to grow, and offered me the opportunity to grow along with it.

"See, you can sit down and play the greatest music in the world, and still not communicate with an audience. I need that level of communication. If a performer is good he'll do it not only with his audience, but he'll also be able to carry it over to the people he's working directly with. It brings out the best in musicians, and Tony has that ability. When you go onstage, then, you're not just backing up a singer; you're part of a whole thing."

His responsibilities to the TV show include the preparation of roughly eight musical segments per week, no small task. Though this volume of activity might appear to be confining, Rozario prefers to attack it from a different perspective. "On the show, we're not limited to having to reproduce the sound of the group's records. We can experiment with different sounds, try out different things. We're always looking to improve our presentation.

"The group has been tremendously helpful; they learned the TV medium very fast because, instinctively, they knew the right things to do. The hardest part for them was just to get used to the limitations of TV, going from a big stage to a small screen."

The key to this smooth transition, Rozario feels, is the internal flexibility of the show's staff. "We all work very closely in putting the show together," he stated. "We have what we call our 'Monday Meetings,' where we set aside time strictly for musical conferences. I sit at the piano and

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Michael Travis:

Costume Design for Orlando & Dawn

By ELIOT SEKULER

■ LOS ANGELES—By the time it completed its recent 17-show run, the Tony Orlando & Dawn Show had established itself as a top 5 rated program, the highest rated variety show on the air. Beginning with a somewhat innovative format (never before had a musical group hosted a variety series), Orlando, Ms. Hopkins and Ms. Wilson won over an audience for themselves with a pervasive mixture of humor and glossy vivacity. The icing on the cake, though, was the show's lush production values, including an elaborate array of costumes that kept pace with the brisk movement of each program.

Within the context of the new TV variety shows, costumes have had a more prominent role than the medium had previously assigned them. At least one variety show that had enjoyed success in recent years could attribute a good part of its visual effective-



Michael Travis

ness to the dress of its performers. "CBS wanted a show that would be as effective costume-wise as 'The Sonny and Cher' show had been," said costume designer Michael Travis. Travis, a veteran of some 15 years in that field, had worked with Tony Orlando and Dawn prior to the show's conception, designing cos-

(Continued on page 47)

Tony Orlando & Dawn

Orlando's Accountant: Tony Surrounds Himself With Good People

■ NEW YORK—As a senior partner in Mason & Company, David Gotterer, certified public accountant, performs all functions related to Tony Orlando's financial affairs—monies received and paid out, preparation of tax forms, tax counselling, estate planning, and the auditing of record companies and music publishers re royalty payments to Tony Orlando. Gotterer also assists in the negotiation of all business deals—all subject, of course, to Tony Orlando's final approval.

"Tony is a gentleman, very aware of all financial transactions," says Gotterer, who has been associated with Orlando for four or five years now. "In most instances," he added in an interview with *Record World*, "he has always listened to my advice. He is a creative individual who listens to his professional people."

Gotterer is a soft-spoken person whose track record as a C.P.A. in the entertainment industry stretches over a more than twenty year period. He respects Orlando's ability to surround himself with advisors to whom he can delegate responsibility for non-performing (and writing) matters. And while professional ethics prevent him from discussing his relationships with the artists he represents in detail, Gotterer is lavish in his praise for the strength of Tony Orlando's commitment to a multifaceted singing, recording, acting, writing, television and personal appearance career.

Ira Mayer

Steve Wax on Breaking Tony Orlando and Dawn

By ELIOT SEKULER

■ LOS ANGELES—Tony Orlando has described the effectiveness of a promotion department as being the most important factor in a company's (and hence an act's) success. "In most record companies," he observes, "the president creates the aura of success while the promotion department actually creates that success." Few instances of a specific promotion man's role being crucial to the development of an act have been as visibly apparent as the role of Steve Wax in breaking Tony Orlando and Dawn.

Wax, currently Elektra/Asylum's vice president, promotion, has worked with Dawn since the group's inception four years ago. At that time, as national promotion director of Bell Records, he was credited with breaking "Candida," the first in a series of hit singles that were to launch the group on their climb to their present position at the top, simultaneously, of the two biggest entertainment media.

"I knew it was there when I heard it," Wax said recently, describing his early reactions to hearing the first Dawn single. "I knew that record was a hit. I flew down to New Orleans and WTIK went right on it. Within three weeks the record went top ten and we just spread it around the country."

Wax, who began his career in record promotion at Jubilee Records in New York before moving to Bell and later E/A, has also become a close personal friend of the group's, and his move to the latter company is regarded

by the group as being their primary motivation in joining the Elektra artist roster. It was Wax, in fact, who changed the name of the group from the original billing as Dawn to the transitional "featuring Tony Orlando" and eventually to their present Tony Orlando and Dawn title. In a recent interview, Wax described the group's beginnings and discussed the diversification of their careers during the past year.

"Tony was reluctant to go back on the road as Dawn because he had a very good job at April-Blackwood and he knew that performing is a very fickle business," Wax recounted. "He didn't know if it would be a one-shot deal until 'Knock Three Times' came along. That record got so big that it left him no choice. He had to make a decision at that point and after going out on a couple of dates, he knew that it was what he really wanted."

The decision to add Orlando's

name to the group's title was a result of the appearance around the country of various groups calling themselves Dawn, according to Wax. "The radio stations were saying that it was Tony anyway," he said. "It made it easier for us to eliminate the bogus groups, and after we called them Dawn, featuring Tony Orlando, they began to call them Tony Orlando and Dawn."

Steve Wax agrees with Orlando's assessment of "Tie A Yellow Ribbon" as the turning point in Dawn's career. "They had 'Candida' and 'Knock Three Times,' and then there were two or three records that hit the top 30. Everybody was watching then, and a lot of people figured that it was a top 40 act that had had its run. When they came right back with a record like 'Tie A Yellow Ribbon,' people woke up and realized that Dawn was going to be around for a long, long time.

(Continued on page 20)



Danny Thomas, Tony, Ruth Buzzi and Joyce in "You gotta give the people hope" skit.

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E/A Execs Welcome Tony Orlando & Dawn

Mel Posner:

Orlando & Dawn Broadens E/A's Roster

■ Mel Posner, president, Elektra/Asylum/Nonesuch Records, is excited about Tony Orlando & Dawn's Elektra signing as an indication both of the group's growth and its significance in further broadening the range of contemporary musical styles now represented on the Elektra and Asylum rosters.

Mass Appeal

"As I view it, Tony Orlando & Dawn's contribution to our roster lies in the special appeal they have for an uncommonly wide audience, as well as their consistency in maintaining that appeal," Posner remarked. "Tony Orlando & Dawn is the first Elektra or Asylum act to have its own hit television show, and of course that medium and its audience offers an exciting new area for us.

"In the sense that Elektra/Asylum is still growing in all areas of music, the group's recordings on Elektra emphasize the extent to which we've achieved a truly multi-faceted musical style, one that encompasses not only contemporary singer/songwriters and top pop and rock groups, but now a truly mainstream act as well, one that appeals to a widely varied audience, a family audience. Together with our involvement in classical music through Nonesuch and our development as a country label, this new union with Tony Orlando & Dawn points up our breadth of styles."

Major Pop Force

Posner is equally emphatic about Tony Orlando & Dawn's music as a consistent focus for Elektra/Asylum's existing approach to promoting and supporting its artists. "What we're doing for Tony Orlando & Dawn is consistent with what we do for all the artists on the roster. But the group does appeal to both a younger and older audience than we usually work with; in fact, they're really the first act of major importance in the pop field today who are equally successful as a Las Vegas club act or at state fairs as they are on radio, records and television.

"Still," Posner summarized, "what impresses me most about Tony, Joyce and Telma is their professionalism. Before we even got down to discussing the album, Tony wanted to meet with



Mel Posner

key executives to offer his help in whatever areas, and in any way, that might be needed.

Efficient and Fulfilling

"His management has operated along those same lines, and it's made the project more efficient and more fulfilling as well."

Steve Wax (Continued from page 19)

Wax attributes a large measure of the group's multi-media success to their ability to relate to and entertain an audience composed of all ages. "People enjoy their shows," he said, "and I think that we're getting back to a little more entertainment in the record business today and away from the groups and performers who are just 'doing their thing.' That's enabled them to cross all boundaries; they're one of the few groups that can really sell across the board."

Predictably, Wax asserted that the group's recently found success as television performers should skyrocket their record sales. "Television gets to 50 or 60 million people a week," he calculated, "and if you can get to just two percent of those people, you've got better than a million units." He also believes that Orlando and Dawn's new affiliation with Elektra Records



Steve Wax

will be a boon in the area of album sales, which had previously lagged somewhat behind the group's astronomical success with singles. "Merchandising will of course be directed towards maximizing the group's television exposure. I think that WEA's distribution efforts will also help to bring us very heavy lp sales."

Steele Seeks a Broader Profile For Orlando & Dawn LP Product

■ Elektra/Asylum's sales and marketing programs for the Elektra label debut of Tony Orlando & Dawn are being geared toward a significant extension of the group's already impressive audience. George Steele, vice president, marketing, outlined both the existing strengths and potential appeal for the group as reflected in past sales demographics and airplay.

"For an act such as Tony Orlando & Dawn to achieve the status of one of the top acts in the world, selling millions of singles world-wide, but only now achieving consistent gold album status, points to a new area of growth," Steele explained. "We know we've got a monster top 40 single in 'He Don't Love You Like I Love You.' But we want to reach an FM audience as well. We're going to be going after a soft FM and, of course, 'good music' listening group."

Steele cited the recent dramatic upsurge in album sales for the group as evidence of this new growth. To realize a better penetration of that market, Steele continued, Elektra/Asylum's sales force is updating and refining its demographic portrait of the group's audience. "We know that Tony Orlando & Dawn sell dra-



George Steele

matically at major retail outlets," Steele commented. "We want to pinpoint their sales at the rack level as well.

"Instinct tells us that musically the group will not only achieve strong album sales, but can generate strong tape sales as well."

A wide-ranging media saturation campaign, as detailed by Elektra/Asylum's director, sales, Stan Marshall, is the initial stage of this program, according to Steele. Referring to the transformation of Tony Orlando & Dawn into an even more imposing album act, Steele said, "Advertising will have a lot to do with this, in terms of which media we use to expose the group and what image they themselves project.

"The FM avenue that we're going to approach will dictate this to an extent, as will the group's already broad television exposure. In terms of consumer advertising, we'll be exploring broader outlets."

According to Steele, the major challenge in exposing Tony Orlando & Dawn remains the public's earlier identification with their hit singles. "The act is still somewhat tagged a singles act, yet this is both inaccurate and inadequate. We'll be trying to raise the audience's awareness of the group's sophistication and versatility.

"Tony Orlando & Dawn don't generally play any of the venues used by rock acts, or by solo performers like Judy Collins or Jackson Browne, for example. So we have to reach the audience that they do play to." Reaching this audience, Steele continued, would be something of a precedent for Elektra/Asylum. "This represents a unique challenge to Elektra/Asylum in terms of the basic applications of marketing. At every level we'll be supporting Tony Orlando & Dawn aggressively, especially in terms of album and tape sales. We'll be going for a broader profile in all phases of the market."

Tony Orlando & Dawn

Sharell on E/A's Ad Strategy

■ In mapping out Elektra/Asylum's advertising strategy for Tony Orlando & Dawn, Jerry Sharell, director, advertising and artist relations, cites the group's breadth of appeal as a primary factor.

"As far as target audience is concerned," Sharell commented, "there isn't one, in the narrower sense of the term. In cutting radio spots, we're emphasizing Tony Orlando & Dawn's appeal in terms of the family. This really is one group that can reach everyone, and that's the approach I'm taking. I'm cutting spots that can be played on any radio station, with a demographic audience that ranges from five to 105."

Sharell dismisses the need for creating a specific image for the act, since their highly-rated CBS-TV series has already introduced them to a massive national audience and that audience is already responding positively to the trio's personalities. "As far as artist relations and advertising are concerned," Sharell explained, "the group's potential is built-in to a remarkable extent. So much of our 'exploitation' is really right there, in the group's personality and the broad exposure they enjoy. How lucky can we get?"

While Sharell sees Tony Orlando & Dawn's potency as television celebrities as a natural platform for exposure, his approach to television advertising has been developed along several lines. After exploring various themes for upcoming spots, Sharell explained the current project as yet another glimpse into the group's personality. Tony, Joyce and Telma will be taping their own spot, but rather than pursue a hard-sell approach, the group's own reluctance to "toot its own horn" is being used as the key theme for a casual, friendly mood in the segments being taped.

"We'll begin in about six markets on the album with a very heavy time buy, with print support to be tied into the show itself. Backing that up will be extensive consumer and trade print, with all of this aimed at that broad demographic span, at the family as a whole," Sharell said. "With regard to TV buys, we'll be setting spots in all day parts, with spots to run at every time of day."

The campaign will be Elektra/Asylum's second entry into television promotion. Sharell notes



Jerry Sharell

that the initial campaign is being kept flexible to permit optimum coordination with other phases of the campaign. "We'll be working closely with Independent Media Service, a media buying service based here," he added.

Sharell also outlined the similar spread of spots and potential audiences for the company's radio campaign on behalf of Tony Orlando & Dawn, and again emphasized that softer FM formats will be a crucial target for these buys. Sharell sees radio as the key area for extending the group's audience into new areas as yet unexplored. "We're taking them in front of audiences who've never seen them. And, because of the

(Continued on page 41)

Bob Brownstein:

The International Impact Of Tony Orlando & Dawn

■ Past single hits by Tony Orlando & Dawn have established them on a global scale, and, for Bob Brownstein, director, international, at Elektra/Asylum, coordination of overseas merchandising and promotion will mirror many of the methods and goals of Elektra/Asylum's Stateside programs. Brownstein cites the group's past impact abroad as dramatic.

"Their largest single to date there, 'Tie A Yellow Ribbon 'Round The Ole Oak Tree,' reached number one in virtually every country where it was released: Canada, England, Germany, Holland, Belgium, New Zealand and Australia all reacted to the group at that level," Brownstein remarked, pointing up the group's range of international audiences.

Creating a broader market and additional momentum for the group will involve one primary

Stan Marshall: Multi-Media Saturation Is the Key to Orlando & Dawn Campaign

■ Stan Marshall, director, sales, for Elektra/Asylum Records, outlined a broad multi-media saturation campaign, set to reach listeners on national media and in record retail locations, as the primary stage of Elektra's program for supporting the label debut for Tony Orlando & Dawn. Marshall keyed his remarks to the group itself, and detailed in-store promotional tools and projected advertising schedules as logical indicators of the group's appeal.

"Tony Orlando & Dawn are multi-media artists. They do television, concerts and state fairs, and because of this unique diversity and breadth of appeal, our merchandising tools will also



Stan Marshall

be designed to coordinate with those activities," Marshall commented. "We'll be utilizing television in a number of markets for the act, with 30 second spots now being prepared for those buys."

(Continued on page 38)

For Christensen, It's Magic Above All

■ Glen Christensen, Elektra/Asylum's art director, saw the challenge of preparing new visual materials for Tony Orlando & Dawn as an opportunity to reflect new elements in the group itself, and to underscore their arrival on Elektra Records. "We wanted to take a new direction

with their image, and move away from the more theatrical graphic ideas that had been associated with the group. We decided to pursue more of a one-to-one relationship in how Tony, Joyce and Telma were presented visually."

Broadening Appeal

Christensen sees this simpler, more natural approach to graphics as important to broadening the group's appeal. "I think a less contrived approach, one that is handled simply but effectively, is more compelling, more direct." In pursuing that concept, Christensen chose photographer Norman Seeff, known for his stylish portraits of many contemporary artists.

Tony Orlando & Dawn's busy television schedule created initial problems in scheduling studio time for photographing the group, Christensen pointed out. But two sessions were scheduled for shooting Tony, Joyce and Telma, and Christensen would later recall that the group's openness to this shift in their visual identity was invaluable. "Artists can be uptight and unyielding under higher pressured situations, and certainly the group's current schedule would have been ample excuse. But Tony, Joyce and Telma were very trusting, and being the professionals they are, didn't fall into that position. Dick Broder was equally vital to the sessions; it sounds hackneyed, but he really was more than just a manager during the shooting.

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(Continued on page 41)

Tony Orlando & Dawn

Bob Levinson Salutes Tony Orlando

■ LOS ANGELES—Working with clients on the road that runs from recording success to television prominence, with the usual side trips into concerts and nitery appearances, has become one among many positive characteristics of Levinson Associates, Inc., the national public relations organization.

There's been that kind of involvement with the likes of Glen Campbell, Mac Davis, the Hudson Brothers, Jim Stafford and, of course, Tony Orlando and Dawn, but firm president Bob Levinson decries any sameness of method or duplication of creative innovation en route.

"We always operate from the premise that no two clients are the same or can be served on the same basis beyond the one-two-three mechanics of publicity that too many people too often confuse with public relations," he says.

"Rather, it's the thereafter that makes the difference. It's the ability to become involved with the total making and success of a client, get a firm grasp on his particular objectives and the contributions being made by others, then work on an organized, inventive and orderly basis to achieve those objectives. It's total marketing as much as PR.

"It's not a case of making an entertainer seem different. It's a



Bob Levinson

case of showing where the entertainer is different, something special unto himself, apart from the pack — all leading to those plateaus, whether record sales, the prestige stage dates, the television series, or some combination therein."

Levinson added, "In the case of Tony Orlando and Dawn, something special was already at work when we joined the family about two years ago — Tony Orlando. Here was that rare combination of superb showman and shrewd businessman, combining the experience of both worlds toward clearly-conceived goals.

"While devoting himself to the creative part of the career, working with Telma and Joyce, in the recording studio with his producers, he was wisely surrounding

himself with people whose expertise said they were the best in what they did and could function confidently in his behalf — Dick Broder, his manager; Stevie Wax at the record company; his agent, Mike Gurse, at ICM . . ."

That the records continue to sell into the millions, that the concerts play to capacity audiences and are sell-outs barely days after tickets go on sale, that the prestige stands now include the likes of headline engagements in Las Vegas and, of course, that The Tony Orlando and Dawn Show looks to be settled into the CBS-TV schedule for a few years, Levinson attributes to something beyond talent and mass appeal.

'Human Quality'

"It's the heart of Tony Orlando," he says simply. "It's that human quality he projects off a stage or into millions of homes via TV each week. Tony doesn't have to pretend to love people; he loves people.

"It flows from every pore. And because it can't be faked, the people know and respond in kind. That's the kind of love affair that only gets better."

Levinson Associates, Inc., with offices in Los Angeles and New York, represents a diverse roster of entertainment clientele, with emphasis in the area of music.

The TO&D Story

(Continued from page 4)

The record won Orlando and Dawn a passel of awards, the best single of the year from the viewer-picked American Music Awards and record of the year from the NARM convention. The success of the record led to bookings in the bigger rooms—Las Vegas' Riviera Hotel, the Copacabana in New York—the ones that could lead right to the television show Tony Orlando always wanted to do.

'Ragtime Follies'

An idea started twirling around Tony's head years ago. The group had a song, "Say, Has Anyone Seen My Sweet Gypsy Rose," a throwback to the ragtime, vaudevillian era, that seemed to lend itself to a total entertainment package for an album, Vegas, TV, anywhere. Top hats, canes, striped blazers, the whole paraphernalia of a by-gone, much simpler era—"Dawn's New Ragtime Follies."

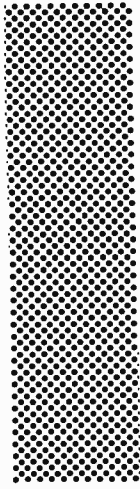
The act was first debuted as the opening act for Don Rickles at the Riviera Hotel in Vegas in 1973. It came as a total entertainment concept: costumes, dancing and singing. Tony says, "It was time for a good-time act. The rock musicians were into a totally self-indulgent trip. It was 'get into my trip' and I thought everyone was ready just for entertainment. I know I was.

(Continued on page 37)

Tony Orlando Turns on the Music

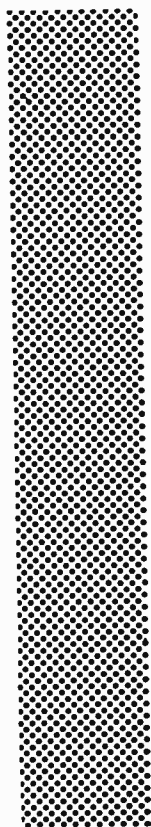


Never one content to simply stand in front of a microphone when delivering a powerful solo, Tony Orlando is clearly an "action" performer on stage.



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Tony Orlando & Dawn

New Orlando & Dawn LP: A Knockout

By ROBERT ADELS

■ NEW YORK—Tony Orlando & Dawn's "He Don't Love You Like I Love You" lp, the trio's Elektra bow as an album attraction, is just what you'd expect from three voices which America invites into their living rooms every week. It's the natural translation of their multi-faceted appeal—one which has grown and matured with television exposure—into the next stage of their successful recording career.

Their sixth album with producers Hank Medress & Dave Appell is not conceptual in the "New Ragtime Follies" sense, but does take their voices into a specific territory of mood and momentum which the listener can readily pick up on. A flexible genre still best described as the "New York" sound provides a frame of reference, and the material does the rest in terms of setting the scene. The ten sketches each offer a different, strong visual component in terms of lyrical imagery; the readings Tony, Joyce and Telma give every one of the songs capitalize to the fullest upon their ability to stand on their own—while at the same time the trio's level of performance effortlessly links them together as an undeniable whole.

Mornin' Beautiful sees the curtain rise on what turns out to be a play on words. It is the first of several writing contributions from the team of Dave Appell and Sandy Linzer whose first collaboration appeared on the "Tuneweaving" album, and who have been going strong as Dawn supporters ever since. While the full orchestrations easily place you in the mood for all the polished and professional pop pleasures to come, the solo vibes work of George Devens is the first hint of the kind of subtlety that also makes the album work so well throughout.

(Continued on page 35)

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Joel Friedman:

The Sales Strength of Orlando Product

■ Joel Friedman, head of the WEA Distributing Corp., recently expressed his views on the success of Tony Orlando & Dawn to **Record World**.

"We are pleased as punch to have Tony Orlando and Dawn with the WEA group of companies, and knowing what a blockbuster artist he is, there's no question that we feel he is going to add immeasurably to the size and stature of Elektra/Asylum, specifically. There's also no question in my mind, having heard a rough cut of the album some time ago, that I personally think the album is in the grooves, and that it's one of the best things that Tony has ever done. In addition to that, knowing the marketing strength and the ability that we have to coordinate the merchandising of sales of such an artist as Tony, I feel we can do an enormous sales and marketing job.

WEA Orientation

"One of our major strengths is that we're an album-oriented company as opposed to a singles-oriented company, and we expect to make Tony a major album artist. We've got something like 55 or 60 albums on the charts now, and I've lost track of how many singles specifically, but something like 14 singles. I think our singles batting average is perhaps better in the first quarter of 1975 than perhaps it's been in the past. But our sales figures indicate that the WEA group has been the number one group for

the past five years, substantiated by the trade paper reports.

"Secondly, we have always dominated the album charts specifically, so despite the fact that Tony may have had a history of being a singles-oriented artist, I think there is so much more that we can add in terms of the weight of our merchandising know-how and ability to make certain that he is not relegated to a singles artist.

"One of the things that we have been able to successfully do is to coordinate an aggressive promotion, advertising and marketing campaign to work with an artist of television appeal. Specifically, I mean to have advertised product available on sale at a retail outlet and placed in a retail outlet regardless of the nature of the retail outlet at the point of most visible impression. Tony's on the tube every week. In addition to that, we will be supplementing his TV appearance schedule with our own in terms of advertising, which includes radio, AM as well as FM. It also includes in black and white and direct advertising with our customers—with rack jobbers as well as dealers.

"Further we have prepared a television spot that will capitalize on selling albums to the television audience that loves Tony and the group. Tony Orlando will be with WEA for some time and we are more than happy to combine his artist talents with our merchandising abilities."

Orlando & Dawn Abroad



Tony Orlando and Dawn in England taping a 'Lulu' special.

Tony Orlando & Dawn

A Salute from Clive Davis The Gold Explosion for TO&D

■ NEW YORK — Arista president Clive Davis recalls his earliest professional association with Tony Orlando, from the days prior to Tony's emergence on the national scene:

"I first met Tony Orlando in 1961. I had just drawn up a contract, as an attorney for Columbia Records, to purchase a master, 'Lonely Tomorrows,' Tony's first recording by Don Kirshner and Al Nevins. [Editor's Note: "Lonely Tomorrows" was the flip side of "Halfway to Paradise."] It was one of the first contracts that I had ever worked on so I was very eager to follow the progress of the record. Well, it took off like a shot and dramatically brought the printed page to reality.

"Tony's career flourished for a while, but he found it more productive to switch over to the executive side a few years later. After I became head of Columbia Records, we decided to build up the company's music publishing



Clive Davis

activities and I was delighted to find that Neil Anderson had recommended Tony for the job of general professional manager. Tony really did a great job for several years in this capacity, being energetic, enthusiastic and imaginative. Even after he had the studio hits with Dawn he continued working in his role. He must have thought the string would end at some point because

he made it clear that he wanted to stay on in an executive post. "Finally, when it was obvious that the string would not run out, he left with my best wishes to publicly join and promote what is now a nationwide institution—Tony Orlando and Dawn. Evidently, he made a sound decision.

"Basically, I've inherited Dawn's catalogue, which was beautifully enhanced by two fresh albums worth of material that Tony was kind enough to deliver to me when I assumed my new role. So, I am delighted to be sharing his good fortune with him and I could not be more pleased for him that things are going so well. We have about three more al-

(Continued on page 53)

ording and performing groups world-wide, they are hotter than ever, with Arista's entire catalogue selling at a tremendous pace.

The best-selling trio have already chalked up more than 20,000,000 copies of their international smash hits like "Candida," "Knock Three Times," "Tie a Yellow Ribbon," "Say Has Anybody Seen My Sweet Gypsy Rose," "Steppin' Out Gonna Boogie Tonight," and "Look in My Eyes Pretty Woman."

Riding the crest of their highly-successful network television series, Tony Orlando and Dawn began 1975 with five albums climbing the music industry's sales charts. Bulleting up the charts simultaneously were the albums "New Ragtime Follies," "Prime Time," and "Tuneweaving." In addition Arista issued two fast-breaking repackages of previously released material; "Knock Three Times & Candida" and "Tony Orlando and Dawn II."

(Continued on page 53)

TO TONY,

**FROM ONE OLD HAS-BEEN
PUBLISHER REP TO ANOTHER**

CONGRATULATIONS

MAC DAVIS

Tony Orlando & Dawn

Kirshner on Tony Orlando's Teen Idol Days

By ROBERT ADELS

■ NEW YORK — Neil Sedaka, Carole King, Olivia Newton-John, Bobby Darin . . . just a few of the "discoveries" of Don Kirshner, the man who also created the multi-media concept of the Monkees and The Archies. So when the Kirshner Entertainment chairman refers to Tony Orlando, one of his earliest "finds," as the individual whose comeback gives him "the biggest kick, the biggest turn-on of them all," you know he's speaking as a man who doesn't throw praise around loosely.

"He deserves the credit for where he is today," Kirshner elaborates, prior to detailing the story of his own role in Orlando's discovery.

First Stop

The first stop along the way for Tony Orlando on his road to superstardom was 1650 Broadway, where in 1960, Don Kirshner was beginning his music-based empire with Nevins-Kirshner Productions and Aldon Music.

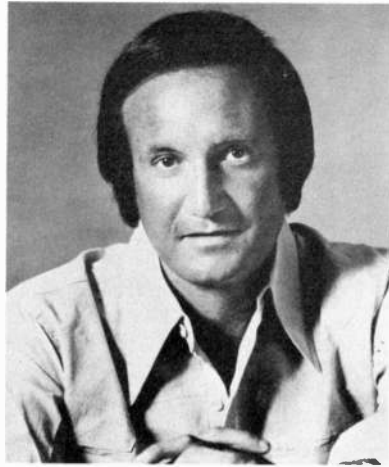
Tony gave Kirshner a live audition of his singing ability. The executive was listening, but he was also looking and analyzing. As he reflects on their first meeting today, Kirshner explains: "There was a warmth, a humility about him then, but also an ethnic quality. The first thing that struck me then was that he could be another Ritchie Valens, but he could go in almost any direction: His voice had a soul feel, but it could easily make almost any kind of material his own.

First Hits

"He was very much a family person, as I am, and that impressed me too, especially the kind of relationship he had with his mother, his sister and his wife Elaine. I signed him as a writer and to a production deal. He played many instruments and was clearly a multi-talent even then."

The first release for Tony was "Halfway to Paradise" on Epic—an example of one of the first independent production agreements with a major label; and 1961 continued to be a great year for Orlando as his second effort, "Bless You" scored even higher as a top 40 smash.

By the following year, Tony Orlando was enough of a teen idol to rate the cover story on a debuting fan-oriented publica-



Don Kirshner

tion, Hi-Teen, as well as his own monthly column in the magazine.

Business Ties End

But a number of circumstances led to an end of the Orlando-Kirshner business ties. Kirshner himself sold his own company to Columbia Pictures and began to immerse himself in establishing and running Screen Gem's multi-faceted music and record operations. The English invasion confused many a pre-1964 idol, and Orlando was no exception.

"But we grew even closer as friends through the years," Kirshner explains. And Kirshner was still to figure into the continuing career of Orlando. In 1969, Phil Spector was looking for some new writing partners and Kirshner brought Toni Wine and Irwin Levine to his attention. Together they had a smash with "Black Pearl" for Sonny Charles & Checkmates Ltd. (A&M); when Spector dropped out of the three-way team, Levine and Wine continued to write as a duo. In 1970, they wrote "Candida," the song which was to launch Tony's new career as the lead singer of Dawn.

Rare Individual

"Tony is one of those rare individuals who doesn't forget his past," Kirshner is quick to point out. "I remember how he idolized Bobby Darin in the early days, and so I took Tony to see Bobby's show at the Copa. It was there I told him that someday he'd be playing there too, and sure enough he went out of his way to make that dream-come-true part of my own happy experience."

The same time Tony Orlando was playing the Copa (as "Tie a Yellow Ribbon" was resting comfortably in the top spot on the

charts), Kirshner was totally involved with plans for his son Ricky's bar mitzvah at the Waldorf. Came the Saturday night of the family affair, and so did Tony's entire act as the entertainment, in between his two-shows-a-night commitment to the club. Orlando's giving of himself to show a friend how much he thought of him made for a very special evening.

Appeal Analyzed

From a business angle, Kirshner knows what has made Orlando a welcomed guest into 40-50 million living rooms each week. "He's the kind of image an older woman wants to mother and a younger woman wants to be with. He's got the ability to put across a melodically-oriented tune . . . and getting back to that level of humbleness he has about himself, that really comes across the tube . . . No, you can't fool the television viewers and put sincerity there if it doesn't really exist. Tony's family appeal shows through to the public."

But when Tony Orlando or his manager Dick Broder calls Kirsh-

LP Liner Notes Tell Of Tony's Discovery

■ The role Don Kirshner played in the discovery of Tony Orlando was in part documented thusly by Sixteen editor Georgia Winters in her liner notes for his first album, "Bless You," on Epic:

"Not until several days later (after the initial Kirshner-Orlando meeting) did Tony learn the identity of the man who had listened to him, praised him and offered him a record contract. It was the famous manager and music publisher Don Kirshner. During the audition, Tony had thought Kirshner was just kidding him along; he refused to believe him . . . the mysterious gentleman in the Nevins-Kirshner office who offered to make him a star. By the time Tony learned who his prospective benefactor was, he was too embarrassed to return to his office. Finally, Tony mustered enough self-confidence to see Kirshner again."

And as they say, the rest is history.

ner up to let him know that one of the songs to which he owns the publishing rights is going to be performed on the series, or drops by his office with Joyce and Telma to say hello—"That's not business," as Kirshner sees it "That's the kind of friendly relationship we've always had.

"Over the years," Kirshner amplifies, "Tony has always trusted my judgement, not only with songs but with people as well. Today, Tony is still with Dave Gotterer, my first and present accountant."

Common Success

And call it coincidence or whatever, like Kirshner, Orlando has also gone from songwriter all the way on to his own television show. The hosts of "Tony Orlando & Dawn" and "Don Kirshner's Rock Concert" have a lot in common, including a long-standing friendship.

Summarizing his belief in and personal affection for Tony Orlando, Kirshner adds it up this way: "When he walked into my office, I saw a lot more than an adorable roly-polly little kid who looked a little Jewish, a little Greek, a little Italian and a little Latin. I sensed a total charisma, a talent with staying power that could bridge the gap from records to nightclubs, films and television — someone who would have little trouble changing with the times while still being a family man with a passion about it. In short, a 'mensch!'"

And if the spotlight is paradise, Kirshner has truly enjoyed seeing his early discovery and long-time friend go from "Half Way . . ." to all the way!

Bob Rozario

(Continued from page 18)

we just bounce ideas off each other. We try and get away with as much as possible. If we come up with something that looks plausible, we won't hesitate to take it to the producers and lay it out for them. The teamwork, the camaraderie on the set, makes for a thoroughly refreshing atmosphere in which to work. I think it stems from Tony's personality—his knack for developing positive relationships with people. Even when we have opposing ideas, he's always willing to listen. It's an ideal working relationship."

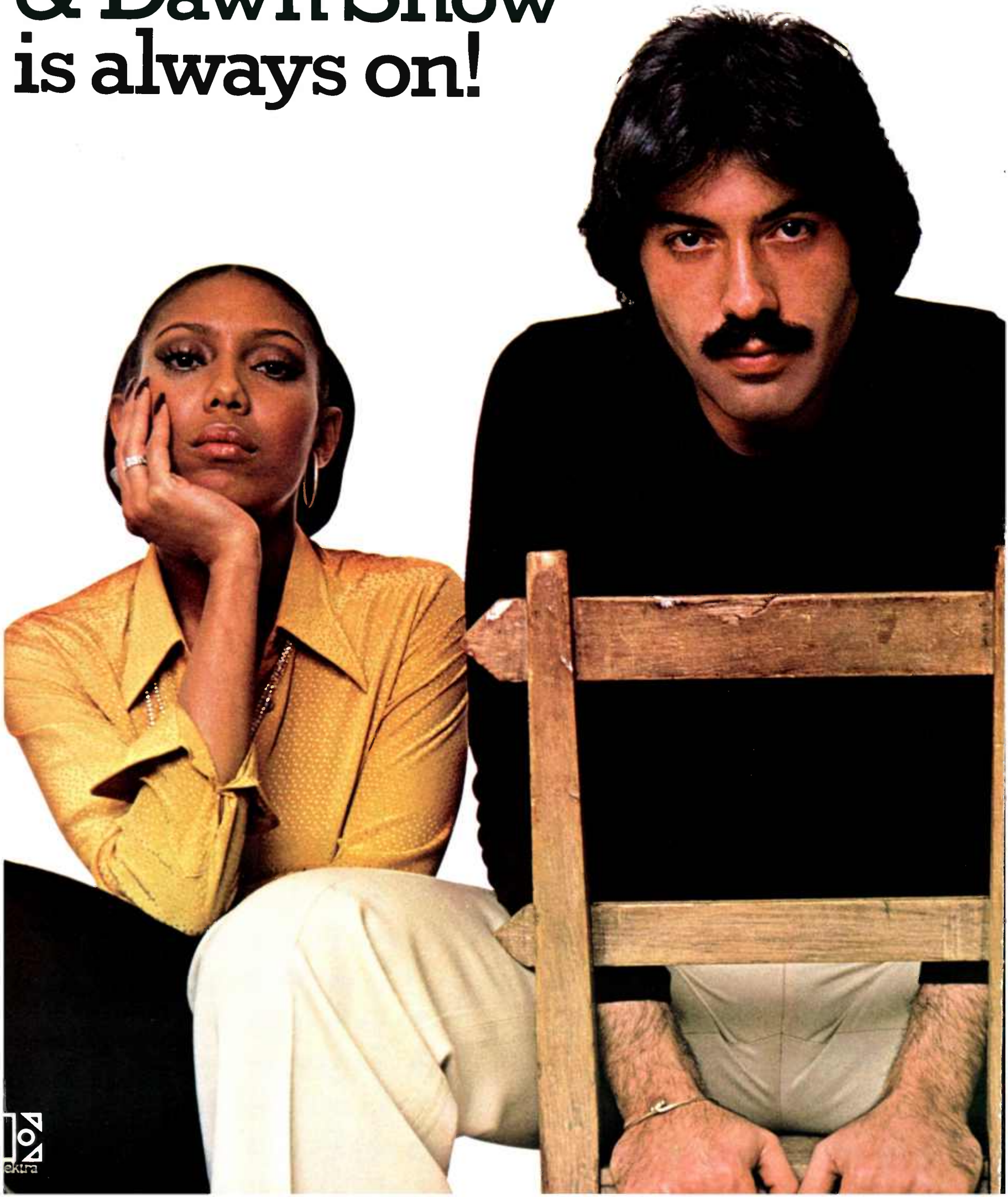
'Tony Orlando and Dawn' TV Highlights



Shown above are some scenes from the popular CBS music-variety series, "Tony Orlando and Dawn." From left (top row) are: Dawn, Joyce Vincent Wilson, Telma Hopkins and Tony Orlando; Tony Orlando with guest stars Anne Meara and Telly Savalas; Tony, Joyce and Telma with Dom DeLuise and country singing star Tammy Wynette; (second row) Telma and Joyce unveil their balancing act; Tony in a skit with Carroll O'Connor and Telma; Tony with Academy Award winner Art Carney; (third row) Loretta Swit

the M*A*S*H series making her television singing debut with Tony; Tony with Andy Griffith; Joyce and Telma hamming it up with shiek Ted Knight; "The Great One," Jackie Gleason, joining Tony for a duet; (bottom row) Joyce, Tony and Telma; Tough Tony in a boxing skit; Telma and Joyce with Rosie Grier on the premiere Summer show of "Tony Orlando and Dawn;" ageless beauty of another CBS success, "Rhoda," Nancy Walker with Tony.

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April	30	Providence Civic Center Providence, R.I.
May	2	Springfield Civic Center Springfield, Mass.
May	5-11	The Latin Casino Cherry Hill, New Jersey
May	30 - June 1	Sahara Tahoe, Lake Tahoe
June	12-25	Riviera Hotel, Vegas
*July	7-13	Sahara Tahoe
*July	21-27	Universal Amphitheatre, Los Angeles
*Aug.	15	Portland Coliseum Portland, Oregon
*Aug.	16	Seattle Arena Seattle, Washington
*Aug.	17	Pacific National Expo Vancouver, B.C.

*The above engagements are subject to change with respect to
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Tony Orlando & Dawn

Orlando's Multi-Dimensional Career Keeps ICM's Gurseley on His Toes

By IRA MAYER

■ NEW YORK—"Everything Tony Orlando does—he wants to do the best. And he always finishes with one thing before moving on to the next." Such is the perspective of Mike Gurseley, a senior vice president and the agent responsible for Tony Orlando at ICM. "The last several months he's been concentrating on the television show—to make it the best he possibly can, and Tony won't be happy until it's the best of its kind on TV."



Mike Gurseley

Gurseley and Orlando met about four years ago, when Orlando signed with what was then CMA. Orlando went out to the west coast to meet with the 15 CMA agents of the time and "without anything being said between us, there was instant communication and liking," says Gurseley. The two became close friends and associates while solidifying their busi-

ness relationship. At that time there was no performing group Dawn, and their energies were devoted to mapping a program of development. "Tony expressed his desires, the goals he wanted to reach," says Gurseley. Around April, 1973, Gurseley had the opportunity to book his first dates for Tony Orlando—at Disneyland.

(Continued on page 38)

Wes Farrell's Pocketful of Gold

By DAVID MCGEE

■ LOS ANGELES—Music publisher Wes Farrell has played a major role in the success story of Tony Orlando and Dawn. Farrell's Pocketful of Tunes owned "Candida," the song that became Dawn's first hit.

"That song was written by Irwin Levine and Toni Wine," Farrell told *Record World*, "and it was an interesting situation for me because I was, in those days, producing one or two acts in addition to publishing.

"One of the things we were determined to do on a constant basis, if we believed in a song, was to concentrate on it to the point where we eventually got the artist we wanted to do that song. 'Candida' was written for an artist whom I was producing and that artist just utterly turned down the song. Levine and Wine and myself were most anxious for this artist to cut 'Candida' but the artist simply wouldn't do it.

"To make a long story short, we had about eleven recordings of that song and nobody ever released the thing. Then I got a call from Hank Medress and he felt that he and Appell had finally cut a hit on the song and asked if I could give them an exclusive, to the extent that there could be an exclusive. They had cut the song with Tony Orlando, who was working for April/Blackwood Music; he wasn't sure he wanted to get involved, but he loved the song and he cut a hell of a record.

"It was Tony's decision, and what it came down to was going back into the studio versus continuing to work for April/Blackwood. Obviously he cut the best record of 'Candida.' Other people tried to put out what I would call imitations of the best record, but unquestionably Tony had cut the best record. So we had ourselves a beginning there."

Follow-Up

Following the success of "Candida," Farrell had to decide on a follow-up. And there were other decisions to be made in trying to pull everyone together for another session: Orlando was busy making commercials and when he wasn't doing that he was traveling a great deal; Irwin Levine needed a collaborator. As it happened, Orlando went back into the studio with Medress and Appell and Levine found a collaborator in Larry Brown and the



Wes Farrell

upshot of that was "Knock Three Times," followed by "I Play and Sing," followed by "Summer Sand."

Worldwide Hits

"'Candida' and 'Knock Three Times' were worldwide hits," Farrell said, "and it was a great experience for us because it made us more aware of what we had to put into the European market. It was the first time I'd had a record go into the top ten in England after being re-released three times. The act broke worldwide and what was really fun about the whole thing was to see what it did for Tony; he and I went back to about eight years before that and it was great fun to see all the good things happening to him."

Farrell laughed and added that no one expected Tony to go on after the second hit. "After 'Knock Three Times' we thought it was all going to end. Suddenly Tony's a star and we were so surprised because it wasn't supposed to last!"

Gigantic Talent

Asked if he saw any star qualities in Orlando at any time, Farrell replied that he realized Orlando was a gigantic talent when "Halfway to Paradise" hit.

"The reason Tony didn't make it really big then," explained Farrell, "was due to the nature of the era he was in. So many things came and went so fast that either all the parts fit together and made sense or they were unequal and you had to move along to something that made more sense."

For Orlando, publishing made more sense and Farrell remembers that the qualities that made (and make) Orlando a great singing talent served him well in the publishing business.

"Tony is the kind of character who's committed to music, so

(Continued on page 47)

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Tony Orlando & Dawn

CBS Network Execs (Continued from page 17)

dition to various specials, Ilson and Chambers. The show's appeal is of a family nature. The Nielson reports show that it has as much appeal to children (in television terms meaning anybody under 11) as its competition, "Little House on the Prairie." It's very strong with teenagers and as far as adults are concerned its appeal cuts across a broad spectrum. Sheppard commented, "In a strange way they're contemporary singers but their music is also middle of the road, thereby appealing to all age groups . . . Old people love it, young people love it . . . It's just a very popular show, which is of utmost importance for a variety show to work. Variety shows that fail are usually the ones where they take artists who have very select appeal; they may be hot as artists, but their appeal is very selective. And if they are hot as recording artists it's usually to a very young group, and as a result it just never translates into

a very successful show, because their appeal is just too limited."

Katz, knowing that the readers of this article would be associated with the record industry, commented in those terms: "A lot of guys think that because somebody's hot in the record field they would automatically make a good variety show act. That just isn't true because television is

distinct from records because it's essentially a personality media. So the person has to have the right kind of personality appeal, which is not necessarily true of recording artists. In addition to that, if you're talking about a musical act, it simply can't be too specialized. It has got to be fairly broad in appeal and Tony Orlando and Dawn have both of

those factors. He's got an appealing personality, the audience participation spot that he does is especially attractive to the audience, and the music is both contemporary and middle of the road."

Other Elements

An important point made by Sheppard is that a variety show that's solely music just can't be done. "You have to have some comedy, some other elements," he explained. "And one problem that we run into with performers is that although they might sing very well, when it comes to comedy they're too stiff, they just can't handle it."

One show a week is taped in Television City, California. The spot of the Orlando & Dawn show is during prime time; peak viewing hours are generally from 8 to 11 in the evenings and the show's current slotting is from 8 to 9 p.m. on Wednesday evenings. The show is directed by Jeff

(Continued on page 38)



*To my friend Tony:
It must feel great to
be an overnight success.*



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CONGRATULATIONS

RAYMOND LUSSA

Tony Orlando & Dawn

Dialogue *(Continued from page 6)*

because there wasn't much time for rehearsal when we first started. You could give them a background part or a line to sing and they'd pick it up right away; there's no note that they can't sing. Another factor was that they had already sung on two of Dawn's hit records and I didn't want to be fraudulent and put together a phony group. And finally, my musical taste leans toward r&b as well as my background. That made it comfortable for them; even though I was doing "Tie A Yellow Ribbon," I was doing other things in the act.

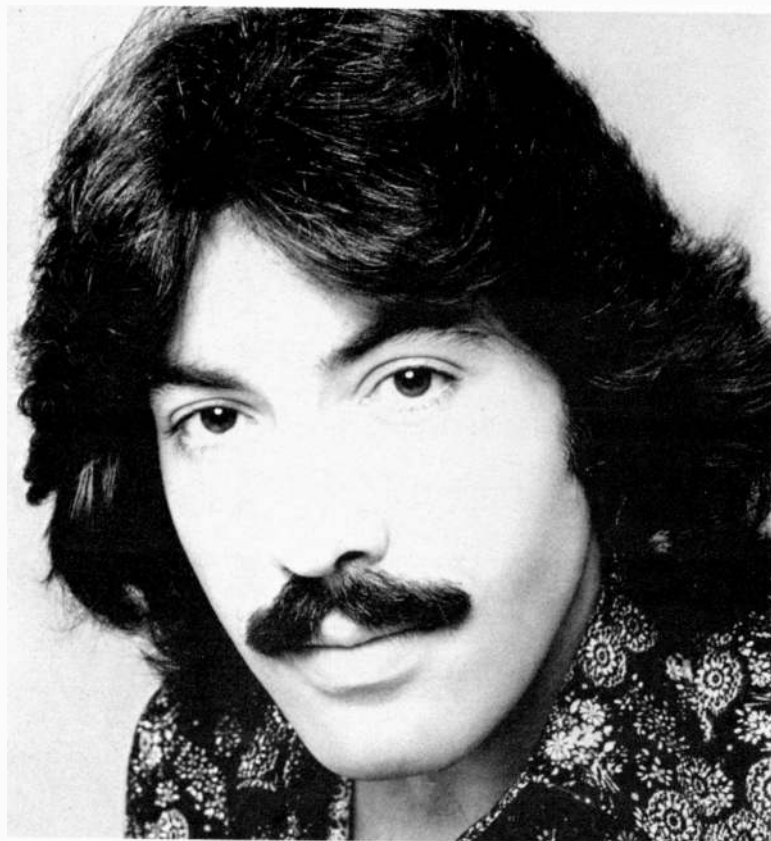
RW: It's interesting that an r&b flavored tune, "He Don't Love You," became your most recent single.

Orlando: I can't take credit for that. My producers, Hank Medress and Dave Appell, are very special people; we've been with them for the past four years and without them, we'd never have been on the charts. When I go into the studio with Dawn, I'm an extension of them.

I'll make an analogy. It's very similar to an actor working on the set. The director knows what he wants in the way of a performance, he knows what the finished scene is going to look like. It's no insult, no blow to the actor's ego to have the director, or in my case, my producers, say that they want to hear it done in a certain way. My job is to get as close to their concept as possible.

RW: How did you meet Hank Medress and Dave Appell?

Orlando: I've known Hank and Dave since I was a child. Dave was with me in Philadelphia; he worked on all the Dovells' records, the records by Bobby Rydell and the Orlons, a lot of Cameo-Parkway material. Hank was a member of the Tokens in the early days; he did "The Lion Sleeps Tonight," produced the Chiffons, the Happenings



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and a lot of other people. "Candida," though, was the first record that we did together.

RW: You had been with April/Blackwood Music for a while by then. What led you to record that song?

Orlando: Well, for a long time Hank used to come up to the office and talk about things and occasionally, he'd come up with a song he thought was good. We'd talk about who would be a good artist to record the song, what label it would be good for, etc. One day he came up with a track called "Candida" and asked me what label I thought it would be good for. I listened to it and said Bell Records. We called Larry Uttal and went over with the track and Larry and Steve Wax listened to it, liked it and bought it. They bought it with one condition, though; they thought the lead vocal on it was too MOR-ish and they wanted Hank to find a singer that was a little more top 40. Hank tried a couple of other guys and then remembering that I used to do all the Drifter demos for Carole King, asked me to do the song. I thought it would be a conflict of interest, since I was working for a division of Columbia Records at the time, and didn't think that Clive Davis would be too enthusiastic about my recording for a competitor.

But Hank persuaded me to go in and record the song. My condition, though, was that it wouldn't be called Tony Orlando and Dawn or anything else with my name in it. I didn't want to be a performer, I didn't think that the record was a hit and I didn't want to be embarrassed. Then the record came out, became a big hit and started climbing the charts. I called Clive Davis and told him it was me; he was excited, thought it was great as long as I didn't have any intentions of going out on the road. I told him that I had no such intentions, that I liked my job and wasn't going to leave a position of financial stability just because I had a hit record; I've seen hit records come and go. Then came "Knock Three Times" and I called him again and got a similarly encouraging answer. By that time I was placing April/Blackwood songs on the Dawn album, so one hand was washing the other. But Clive could have taken the other position; he could have said "no way," as I frankly think most other record executives would have done. As it turned out, he was exhibiting excellent business sense. If he

(Continued on page 46)

Tony Orlando & Dawn

New LP (Continued from page 24)

Dance, Rosie, Dance is a more plotted storysong from Appell/Linzer that is kind of a "Singin' in the Rain" ballet emotionally turned inside out. There's more than a hint of disco appeal even though it is basically structured as a ballad: Tony's invitation to trip the light fantastic is of a most powerful sort. The listener is left to flesh out the grimmer details, but clearly the dancing to be done here is for appearances only. It's a bittersweet soiree he's suggesting.

Maybe I Should Marry Jamie has a familiar ring: a guy is on a bus (or at least seriously thinking about hopping on one) to go back home to the girl who once loved him. But instead of the soft-shoe feel of "Tie a Yellow Ribbon," the setting is pedal steel-powered country. Joyce and Telma exhibit their low range as they get into the Nashville spirit. Here, Sandy Linzer teamed up with Ralph Kotkov.

House of Strangers is the first of two Dawn solos on the album. The female contingent of the trio does a duet that sheds new light onto the old tale about that husband who always has his nose stuck in the morning paper come breakfast time. Electric piano enhances.

He Don't Love You Like I Love You, the group's current top-charted single smash closes the first side of the album. Jerry Butler, who did the original under the title "He Will Break Your Heart," shares writing credits with Curtis Mayfield as the early post-Impressions r&b tune goes the pop shuffle route.

Tomorrow's Got to Be Sunny opens side two on a course very much in line with the opening band on side one. The Italian song by Giorgio Gaber (with English lyrics by Earl Schuman) retains much of its continental charm as Tony sings the chorus in the original language of love. This is a romantic weather report of the first order.

Pick It Up is a bit reminiscent of the Moody Blues first hit "Go Now,"

as well as of the funky waltz ditties of early Boz Scaggs. It is the most musically unique cut on the album, the kind of song that many "album" acts would feel comfortable with as a breakthrough kind of single vehicle. The stray bluesy tinges so far exhibited on the album all seem to come together on this Appell/Linzer winner.

Missin' That Girl is the Levine & Brown contribution to this album; it could have fit equally well on the "New Ragtime Follies" set but appearing as it does here as the sole example of the group's now famous "rag rock" genre, it is all the more appealing. And with hits like B. J. Thomas' ". . . Somebody Done Somebody Wrong Song" proving the strong contemporary after-effects of the trend they started, the cut sounds anything but dated.

If Only (He Would Make Love to Me) is the second Joyce/Telma duet on the album, this one ably arranged by Joe Renzetti of "Mandy" fame. A further extension of the Pointer Sisters school of country, the total effect is not unlike some cosmic meeting of Minnie Riperton and Olivia Newton-John. Written by Robin Batteau (who penned El El Chicano's hit "Tell Her She's Lovely"), it has a near-closing line about a tear-stained dress that is not an easy image to forget.

Grandma's Hands, the Bill Withers hit, provides an appropos happy/sad closing to the album. Tony takes the finale spotlight as a solo with all the fine work of the Artie Kaplan New York Horns and Strings.

If it's hard to formulate an immediate priority listing of follow-up singles from this brilliantly conceived set, it's only because now, more than ever before, the "album identity" of Tony Orlando & Dawn makes itself the prime focal point of the listening experience. The hits will come of course—all in good time. You have to let the music on this album do its flowin' first.

The Latin Casino Congratulates Tony Orlando & Dawn on your smashing success

See you May 5-11

Dallas Gerson

Charles Gerson

Larry Uttal on the Beginnings at Bell

By ROBERTA SKOPP

■ NEW YORK—"I knew it was an absolute hit record, sung by a hit artist, the very moment I heard it," explained Larry Uttal describing the first time producer Hank Medress played "Candida" by Dawn for the current Private Stock Records helmsman, who at that time headed Bell Records, the label that launched Tony Orlando and Dawn's career. But the story is not as simple as one might infer from that, and in order to explain, several steps must be taken backwards, to the time prior to Tony Orlando and Dawn's formation.

Medress approached Uttal one day with a song and an artist, asking Uttal if he would be interested in turning the demo into a master. "I loved the song and I liked the artist, so Hank went in and produced the record," Uttal explained. "He came back with the finished product and there was a great track but the artist just didn't make it. Hank apologized and I said I was sorry but this was just one of those things that you have to write off and go on to the next project," Uttal continued. Several months later Medress called Uttal and said that he thought he had finally found the right artist for the song, to which Uttal replied, "Go into the studio and do it; you've got carte blanche. I've got complete faith in you." Well, Medress came back with the record that knocked Uttal out. When Uttal inquired as to who the artist was Medress said, "It's a group called Dawn. You won't know who it is so don't worry about it." Uttal continued, "I simply couldn't get any more information from him but that. So we put the record out. It was 'Candida,' a huge hit, and of course, somewhere along the way, I found out, as did the world, that it was Tony Orlando."

The reasons behind Orlando's initial secrecy are well-known now. According to Uttal, Orlando was concerned that his job at April-Blackwood might be disrupted, and, having made it once before record-wise, he was well aware of the vagaries of the record business. But the word slipped out and as Tony Orlando and Dawn stepped full-fledged into the limelight, such secrets are not easily kept, especially when the ensuing record turned out to be a hit of enormous proportions, "Knock Three Times."



Larry Uttal

Uttal recalled a time shortly after the "Knock Three Times" success, running into Orlando and his wife Elaine in the lobby of the Century Plaza Hotel during a NARM convention. "I had previously tried to persuade him, in numerous telephone conversations and meetings, to leave his job and go into show business as a performing act—something that he was very reluctant to do. But I remember as we were sitting in the lobby of the Century Plaza Hotel he told me he was ready." Orlando said, "Okay, I've had two smash records. I'm going to quit my job and put an act together and get to it." And do it he did, with Telma Hopkins and Joyce Vincent Wilson, the two ladies who sang with Orlando on both previous chart records.

An affectionate gleam could be caught in Uttal's eye as he recalled those early days of "getting it together." Uttal introduced the trio to Marc Gordon and Dick
(Continued on page 38)

Brooks Arthur: The Early Days

By ELIOT SEKULER

"What you see now, well, he had it then. The office was really a small complex and you could hear what was going on in the other rooms. Carole King, Gerry Goffin, Jack Keller and Barry (Mann) and Cynthia (Weill) all came running into my office and, as I stood there like the proud papa, everybody was fainting away. Donny Kirshner heard him and signed him on the spot. It was instant love with Tony Orlando . . ."

■ LOS ANGELES—Brooks Arthur's friendship with Tony Orlando began with their introduction at The Turf restaurant in New York, when Orlando was an aspiring singer from "somewhere in New Jersey" and Arthur a songwriter and "fledgling engineer." In the course of their meeting, a casual audition was arranged that resulted in Orlando's introduction to Donny Kirshner, Aldon Music and the record business. Although their professional involvement ended officially with Orlando's signing to Aldon, the artist still refers to Arthur as his first manager.

Brooks Arthur takes a measure of pride in the fact that he deferred from a management position in Orlando's career. "On deciding that they wanted to work with Tony, Al Nevins and Donny Kirshner asked me what my role would be. I just looked around the office and saw faces like Carole's, Barry's and Cynthia's and had to give way. I didn't have the goods at that time that those people had as a writer or producer."

Today, few people would dispute Brooks Arthur's possession of "the goods." As an engineer,

he's racked up over 200 chart records, winning several Grammy awards along the way. He's expanded his role as a producer very recently to include current sessions with Neil Diamond and serves as president of the New York chapter of the Recording Academy.

Arthur and Orlando became close friends soon after the latter's first signing and since both were affiliated with Aldon, Brooks Arthur served as a musical mentor and vocal coach to the singer. Arthur, who in addition to his activities as producer, engineer and songwriter, was also briefly an artist ("Mary's Laugh Made Me Cry," on Kapp Records), describes working with Orlando in the early days. "Tony could sound more like Ben E. King than Ben E. King. He'd do 'Stand By Me' or 'Spanish Harlem' and you'd swear it was the original vocal."

In Limbo

"Despite Orlando's success in the publishing field, Arthur describes the period prior to the artist's re-emergence with "Candida" as "a cold night. It may not appear so tragic when one can move out of the artist end of records and into the business side the way that Tony did. But when you're yearning to be an artist and nobody wants to hear you any more, it's the ultimate frustration; you can become very angry with yourself and the people around you. Tony had to eat though, and he used the experience as education; he became a lot more sophisticated about the business."

A Thorough Entertainer

Arthur considers Orlando to be a "thorough" entertainer in the traditional sense of the term. "The entertainment ethic and the rock and roll ethic have merged to a great extent," he said. "That's why Tony has done so well. To see him on the stage and the rapport that he established with his audience makes me realize that these are still the early days for Tony Orlando."

The First TV Shot...



Tony Orlando & Dawn's first TV appearance, on the David Frost Show in 1971.

Tony Orlando & Dawn

The Orlando & Dawn Success Story *(Continued from page 22)*

"After all, the entertainers of the vaudeville days had to paint fantasies. There was no TV, no radio, they had to do it themselves. That's why they lasted so long."

Tony's excursion into the nostalgic paid off. Not only were there two more singles successes, "Gypsy Rose" and "Who's in the Strawberry Patch with Sally?" and a gold album, it was a preview to what the group would be later. Interviewed right after the opening at the Riviera, Tony said, "As pleased as I am with the way things went, I'd really like to try even more directions."

The success of the concept album, combined with the continuing top 10 sales of all of Tony Orlando and Dawn's singles, finally led to the fulfillment of still another of Tony's personal fantasies.

"I've always wanted to sing on TV, and there's nothing I can foresee doing which I would like to do more than what we're doing

right now," says Orlando. Tony's obvious liking for the medium makes the show stand out from its competitors.

Fred Silverman, vice president in charge of programming for CBS-TV, saw the potential of the group at a live show and signed

them for their 1974 Summer mini-series. The original four episodes showed the one-on-one warmth Tony and Dawn had established while touring. Their warmth is unique, exhibited in various situations like the night Fred the cop came on television for the first

time in his life, the night a lady in the audience took over the whole show — singing, dancing, talking to the audience (this was one show that Paul McCartney so enjoyed)—and the night Tony introduced his grandmother to the nation. CBS brought the show back for a regular season run on Wednesday nights at 8:00 p.m. beginning last December. It is now Top 5 in the Nielsen ratings, the top-rated musical-variety show on television.

"Can you believe? None of us has ever had any acting training, we just did some on-the-job training," says Tony. "In fact, until the 'New Ragtime Follies' neither Telma nor Joyce had ever spoken lines on stage. Now, we are doing whole sketches with great actors."

The Greek-Puerto Rican seems a sure thing for movies. The dark good looks in combination with the New York street savvy one learns in Manhattan's Chelsea district seems to have created a

(Continued on page 53)



The "New Ragtime Follies" live stage presentation in Las Vegas, 1973.

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Tony Orlando & Dawn

Larry Uttal

(Continued from page 36)

Broder, who were managing the 5th Dimension under the Bell banner at that time, and they struck up a good relationship. "We all worked very closely," Uttal continued. "In the beginning they were playing State Fairs and the like. Then they went into the studio to cut 'Tie A Yellow Ribbon' and things started changing because that was an adult, contemporary record in addition to its teenage appeal." Following that major success, Uttal explained, Orlando worked very diligently to make his performing act of the same high calibre as were the recordings. There were important gigs at the Fairmont Hotel and at the Copa that showed a steady positive progression, Uttal recalled, but it was when he went to the Riviera Hotel in Las Vegas and put together the Follies act (which cost him a fortune) that all knew Orlando and Dawn were home free. "It was a beautifully put together act and I think from that time on it was up. The television show followed, along with more hit records," Uttal stated.

"I remember 'Candida' was my first big record on my own in London," the Private Stock president continued. "The record had been out there for three months and just stiffed. This was after it had been a hit here. I went over there and said that we've just got to get back on the record. We re-released it, just put everything we had into it, and in five months the record took off."

The launching of the career of Tony Orlando and Dawn also concretely spawned another important relationship of Uttal's, with producers Hank Medress and Dave Appell. "We had known each other for many years but we were never able to get together on a record. This was the first project we were able to consummate," Uttal commented. He also explained that he feels exceptionally close for another reason: "Tie A Yellow Ribbon" is probably the most successful record released under Uttal's auspices.

In conclusion Uttal stressed the personal fulfillment of his association with Orlando: "My relationship with Tony is great. Tony did a lot for my company, and I think we did a great deal for him. It was a relationship with great mutual rapport, great mutual respect."

CBS Network Execs

(Continued from page 32)

Margolis, with musical direction handled by Bob Rozario, and the writing staff headed by Al Gordon and Hal Goldman. Guest artists have included William Conrad, Nancy Walker, Florence Henderson, Carroll O'Connor, Telly Savalas, Anne Meara, Esther Rolle, Lloyd Bridges, Danny Thomas, Ruth Buzzi, Bill Macy, Loretta Swit, Ted Knight, Kate Smith, Art Carney, Andy Griffith, Georgia Engle, Dom DeLuise, Tammy Wynette, Tony Randall, Arte Johnson, Charo, Frankie Avalon and lots more. On the onset of the show's airing Orlando commented: "We'll have a lot of good music and a lot of fun. Telma and Joyce will be back as Lou Effy and Moreen, the characters they've been doing for years on their own. And we've got some wild takeoffs on glitter

rock and calypso." He also, at that time, said that his chatting with the audience is a spot that he particularly likes, and feels that the audience does too, so that will be continued.

In terms of numbers, just for the month of March, 45 million people saw the Orlando show every time it aired. The audience under 18 years of age is almost 15 million people. So in terms of record-buying potential, it's fantastic. And, although schedules for the Fall season have not as yet been finalized, both Katz and Sheppard anticipate that the show will start again in September. And if there are to be any changes at all, it will most likely be via additional production values.

In terms of fan mail the show
(Continued on page 41)



A lighter moment on the show.

Stan Marshall

(Continued from page 21)

As for in-store displays, Marshall said that Elektra/Asylum has developed a range of display materials to include posters, streamers, banners and a specially designed mobile/counter display. All are full-color and design keyed to the album art.

Target Audience

"In conjunction with the release, we'll be concentrating considerably on the peripheral audience, in addition to the traditional youth market," he indicated. "The target audience for our merchandising will be extending to both sides of that youth market, complementing the enormously wide demographics of 'The Tony Orlando & Dawn

Show.'"

Marshall also pointed out that the show provides exceptional penetration in smaller markets. "We anticipate inordinately higher sales in markets that are served exclusively by rack jobbers, due to this broad scope of exposure enjoyed by Tony Orlando & Dawn," he summarized.

Emphasis

For all phases of retail sales and merchandising, Marshall is planning heavy cooperative advertising and promotion, with emphasis on coordinated in-store display activities utilizing the varied merchandising tools developed for Tony Orlando & Dawn by Elektra/Asylum.

Mike Gursey

(Continued from page 30)

Both the working and business relationships took time to develop. "It was gradual," explains Gursey, "because Tony lived in the East. But he moved West last year in March or April, just before the television show got started."

Gursey goes on to stress "the idea that Dick Broder (Tony's manager), Tony and myself grew in a special way together. We all had to learn the television business together. When the relationship started, something happened that really bonded the friendship: Tony opened at the Fairmont Hotel in San Francisco. His act wasn't ready, and after the show I was the only one who went backstage and told him what I honestly thought. And ever since then we've been able to be completely honest with each other without hurting each other. It's a very unique relationship between an agent and an artist. And that, I think, is the secret of our success together."

"Also, Tony feels that he's one part of the wheel and that without all of us working together nothing can really be accomplished—especially Dick, Tony and myself, which is not making light of what the agency as a whole does for him. He has a tremendous way of making people work and work hard for him, from the top down. Everyone at the agency is a staunch supporter, from Marvin Josephson on down. People like Buddy Howe, too."

For Gursey, Tony Orlando's career is not one-dimensional. He is aware of Orlando's long-range desires (such as entry into the film field once he's exhausted what he can do on television, for example), "planning for down the road." And part of that kind of advance planning Gursey attributes to Orlando's experience as a businessman in the publishing field. "He approaches the business side differently than most artists because of the business sense that's developed inside of him and because of his publishing career."

Gursey and Orlando's wives are close friends the same as Mike and Tony are, and Tony is the godfather of the Gurseys' children. So the multi-dimensional aspect of Tony Orlando's career clearly carries over into his private life as well.

Tony Orlando & Dawn

Dick Broder *(Continued from page 8)*

many people. They couldn't get an image of what Dawn was. But they could identify with the male singer, and in live performances and on TV, Tony just kept on emerging. Until last Summer, the girls would only sing, they did no comedy repartee . . . so the obvious way was to go with Tony and Dawn. It was a natural process, even though there's a great joke currently going around as to "which one's Tony and which one's Orlando and which one's Dawn." It was a slow process, but a natural one. I think that people understand it now, and I wouldn't have rushed it any faster than we did.

RW: How did you come to leave the management concern with Marc Gordon?

Broder: The group had a four year management agreement with Marc and when it expired I had the opportunity to go into business for myself. I formed my own company, which was something I had been considering for quite some time, irrespective of the TO&D situation. My intention has always been to refine what I do—not necessarily expand it—and this way I could focus my abilities. I wanted to be able to concentrate all of my energies on developing an artist to the maximum of his potential, which is something I now have the opportunity to do with TO&D.

RW: In working with Marc, though, wasn't most of your energy already devoted to the group?

Broder: Yes, they were my basic responsibility. However, with the other artists, like the Fifth Dimension, I was responsible for assembling the touring companies and co-ordinating the tours with the promoters. Personal appearances are my forte; I learned the business by putting tours together. From the day I went to work with Marc until the day I left, that remained my responsibility, and quite frankly it was an

awful lot of work. I was putting in 18 hours a day, plus travelling a lot, and I just felt that I wasn't really directing my energy properly.

RW: How did you make the initial transition from being a musician to being a music business person?

Broder: It was a very slow process, but my instincts told me that I needed to redirect my abilities. I could see that the opportunities as a musician were limited, but in management there's no limit to what you can do, no ceiling. It can be anything you want it to be, and that's what gets me off. Playing was more structured, so when I started to be involved in business affairs, I cut my playing down gradually until I wasn't playing at all. Which was hard for me to do, because music is my first love.

RW: When you made this leap into a basically unknown area, you must have had some doubts, the fear of the unknown?

Broder: I don't delude myself into thinking that I know it all. I know, for example, that I'm in a brand new area right now, working in television production. Even though I've had a lot of experience with TV, it's been on a guest-shot level or with specials, but never in a weekly series. It's time-consuming, but very stimulating and educational. Doubts? No, I don't think about things like that. I just go straight ahead. It doesn't matter what it is; if I can get the information then I can do it. I don't worry about a thing like that not succeeding.

RW: When the group's contract with Bell expired and you were shopping for a new label, what specifically were you looking for?

Broder: We were looking for the right kind of a worldwide organization, one that could continue to stimulate the interest that we had already developed through Bell. Bell had a foreign deal with Polydor

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TONY ORLANDO & DAWN: THANK YOU 51,526 TIMES.

JAMES & JOSEPH NEDERLANDER

Tony Orlando & Dawn

Levine & Brown *(Continued from page 12)*

vine comments, "we were not the easiest publisher to find at first." But now with their own professional manager, Russell La-Vatola, they have a more accessible organization under their own direct control.

"It's been a hell of a five years," Brown remarks, addressing the team's association with Tony Orlando & Dawn. L&B are at a point now where they are broadening their own base — getting back into the realm of performing as Levine & Brown (on Arista Records) and producing other acts like Clive Baldwin's forthcoming single for Mercury, described as "a musical analog to Woody Allen's 'Sleeper'." But clearly, they acknowledge the fact that it has been their association with Tony Orlando & Dawn which has aided them in reaching the point where they can tackle this "triple threat" musical dream.

"When I first heard that my song 'Candida' was being released with Tony Orlando's voice

on it," Levine recalls, "I was totally knocked out. He had been one of my favorite singers for years and to this day I treasure my rare copy of his Epic album."

Getting into the habit of writing for a talent you admire helped hone Levine & Brown's songwriting capabilities into a style that has become their own trademark as well as a highly visible link with Orlando's ascending star. Levine has turned into a "natural melody writer with a knack for lyrical editing" while Brown is "a poet with a strong feel for ripping apart a melody," according to the pair's own analysis of their talents.

"The key to our success has been empathy," Brown summarized. "People just don't walk around whistling a clever chord progression," Levine explains. "You have to give them a lyric they can relate to as well."

Clearly, the philosophy Irwin Levine & Larry Brown have devel-

(Continued on page 47)

Ilson & Chambers *(Continued from page 14)*

week at the time. You couldn't turn around without seeing Tony Orlando's face on the screen. It was one of the most extensive campaigns I've ever been involved with.

Overcoming Odds

"This show, in fact, succeeded with the odds stacked against it in several ways. They'd never done comedy, and it's a comedy show. It featured a host who sang contemporary songs, with a moustache, long hair and high-heeled boots. In the past, most of your TV stars have been what we call 'whitebread': waspish and completely safe . . ."

"I remember when we were doing the Smothers Brothers Comedy Hour in 1967," interrupted Chambers, "and we wanted to have Simon & Garfunkel on the show. But before they'd permit it, CBS had to have a screening of an appearance they'd made on the Red Skelton Show to see if they looked weird on television.

And they look like Joe College compared to this guy."

One of the interesting footnotes to Tony Orlando's success is the fact that, for someone not possessing classic "whitebread" appeal, he's skillfully maneuvered himself into a position where he's accepted by the viewing public with as much affection as they'd accord the "whitestbread" boy next door—no small victory.

Staying Fresh

Having achieved a tremendous amount of success with the formula they've already established, one wonders how it's determined when alterations need to be made to keep the presentation fresh. "The formula really hasn't been perfected as yet," states Ilson. "We're still working on it; exploring new possibilities. There are always these little 5000 mile checkups."

"Also," adds Chambers, "we've only been on for 17 shows. The

(Continued on page 47)

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Tony Orlando & Dawn

Glen Christensen

(Continued from page 21)

He helped encourage the creativity there."

Sessions were shot in both color and black & white. "Norman decided to try some high-keyed shots for the second session," Christensen said, noting that Seeff has worked almost exclusively in the past with diffused, soft-focus images that have since become his low-keyed trademark. "It wasn't until the end of the last session that we struck on the high-keyed images, shot against a stark white background, that would become the cover." Seeff's more familiar diffused black & white style was utilized for press photos and ads for the group.



Glen Christensen

"To those who know, I'd venture to say that Norman really pioneered the soft-focus techniques being used more and more widely today in album cover graphics. When the preliminary prints came in, though, they were so compelling that we had to keep them high-keyed. And, in that sense, I think these portraits point to a new direction for Norman, just as Tony Orlando & Dawn are following a new path in their visual personality on the album," Christensen said.

Christensen concluded by emphasizing the group's attitude as a key factor in the success of the new graphics. "Tony, Joyce and Telma understand that any achievement, any great success, comes from the combination of different people's drives, dreams and egos. And, above all, magic. They deserve it all."

Orlando Wins Wynette With a Yellow Ribbon

Country singer Tammy Wynette had these words to say of her appearance on the Tony Orlando and Dawn television show: "He was just great to work with—so easy going and nice. In the dressing room before the show's taping he had a gift wrapped in a yellow ribbon. . . . He really made you feel at home."

Frankie Avalon Recalls Young Tony Orlando

NEW YORK — Frankie Avalon needed little prodding to detail the relationship over many years that eventually led to an Avalon appearance on the Tony Orlando and Dawn television show. There were numerous "running into each others" along the way, and several periods of lost contact. Yet a certain basic respect between them appears to have provided a bond throughout those times.

The story, however, is best told in Avalon's own words, and what follows is taken from a telephone interview with Record World.

"I've known Tony for about 15 years. He was just starting out then with a song called 'Halfway to Paradise.' We were working at Palisades Amusement Park when they had shows there, and we kind of hit it off right away. We'd run into each other now and then, and had a nice rapport with each other. But we lost contact for a few years. Then I ran into him here in L.A. He was out of the record business, in publishing, and we met in a restaurant. Then he got back into the record business again, and then we ran into each other in Vegas.

"He came to see my show and I went to see his show. We got together and started discussing, not only socially but professionally, some of the things he was doing at the time. And I don't know—I felt like the older man giving advice to a friend. We sat in his dressing room for a good two hours between shows and we discussed attitudes about performing, and he was the kind of guy that really listened. I listened to some of my older peers, and he listened to what I had to say and utilized it.

"Next time I ran into him at CBS—he had already gotten the show and I was doing another show—and he said to me, 'You know Frank, I never forgot the conversation that we had in the dressing room in Vegas. I really put it to use and I want to thank you. I'll never forget that.' I was really pleased by that, and then he said 'I want you on my show,' and I said 'fine.' He said 'I really want you on my show. I admire you' and so forth. I said, 'I'm a fan of yours, Tony.' So we got together and did the show.

"In working with Tony on that show I've got to say—I've been in this business about 18 years—I've worked with the best and the hottest, and the biggest, but I've got to say very truthfully that Tony Orlando is probably not one of but the nicest guy that I've ever worked with on a show. He just looked out for me more than anybody has ever done. He gave me all the liberties and all the opportunities to do whatever I wanted to do on the show. That really shows the guy's character. He really lets his guests do whatever they want—he tried to make me as comfortable and warm as possible on his show and constantly asked me if everything was alright. If there was anything I needed. We were like two guys that started in this business together and after 15 years were working together and it was kind of like hanging out in the dressing room, having laughs.

"He's a very hard working guy. For what he does on that show—it isn't just an hour's performance, and rehearsal time of four or five hours a day. This man works at least 16-18 hours a day. I know that for a fact. He's very dedicated to what he's doing with that show. And I'm very pleased with that. There are nice people in this business, I must say that, but there is no one that I've ever met that is any nicer."

CBS Network Execs (Continued from page 38)

is near the top, and Sheppard suggested that it may in fact be number one. "People just enjoy the show," he said. "It was scheduled one night at 10 o'clock because of some specials and the ratings were still as strong, which



Tony Orlando (left) with Frankie Avalon in 1963.

shows that people will travel with the show."

When Katz explained that the show gets approximately 45 million viewers each time it is aired he said, "That's kind of like a gold record, isn't it?"

Bob Brownstein

(Continued from page 21)

"For the time being, though, film will fill that need," he added. "We're assembling a film of Tony Orlando & Dawn performing their current U.S. hit single, 'He Don't Love You Like I Love You,' which is in current release throughout the world. That film will be available for use by our foreign licensees and affiliates, in addition to the campaigns they themselves will create," Brownstein said.



Bob Brownstein

In summarizing the importance of the group's arrival on Elektra, and the response from Elektra/Asylum's associated companies throughout the world, Brownstein concluded, "The new album will show all of our companies a new growth in the material and style for the group. The advance reaction I've received from those companies—based on pre-release tapes of the album—shows an incredible amount of energy and excitement to be working with Tony Orlando & Dawn, and we anticipate great success."

Jerry Sharell

(Continued from page 21)

television show, we have that added dimension of exposure that will be coordinated with the radio spots. I think the people who listen to harder progressive FM stations will be more prone to watch the show.

"The new album is going to build that audience as well. There's a cut on there for every radio station in the country, and the radio people will respond positively and continue to respect the group for its professionalism," Sharell concluded.

Tony Orlando & Dawn

Dick Broder (Continued from page 39)

under which we sold a lot of singles all over the world. Singles-wise, we were probably the most important act on a worldwide basis. But Bell wasn't an album-oriented company and, let's face it, if you're going to really succeed in this business, you've got to sell albums. So we wanted someone who could follow-through and develop an album market throughout the world. Naturally we were looking for a great American company as well. As far as I was concerned, Elektra/Asylum was the label. An added incentive was the fact that they had Steve Wax, who is not only a tremendous authority on the workings of the record business, but had also been at Bell when we were there. And the kind of leadership that David Geffen has always demonstrated was an attraction in its own right. We felt very positive about David, based on his and Steve Wax's past association with Tony. Elektra/Asylum was simply the place to be.

RW: How had Tony and David been associated in the past?

Broder: When David represented Laura Nyro, Tony Orlando was involved in the purchase of the Nyro catalogue for April/Blackwood Music, which is a publishing division of Columbia Records.

RW: What merchandising indicators did you look for to gauge their effectiveness?

Broder: To start with, you look at the charts. And they're all over the charts. The WEA operation is the finest merchandising organization in the world; there just isn't anybody that's better. Their ability to move product creates a prestige position in the marketplace for their artists. Their taste, their discretion; the whole operation is a diamond. Their intentions were right with TO&D, and I could feel that they were ready to move into the area of mainstream pop. I felt that they could do it, and they are. The first single was released, and it was

the fastest-selling single that we'd ever had; probably the fastest selling single there ever was. I've never seen a record move that fast. The album was released on April 3, and I'm looking forward to an equivalent success there. We try and give them as much co-operation as we can, and they're as supportive as any record company could possibly be. I couldn't ask for more.

RW: Even before they merged, both Elektra and Asylum had very distinct corporate images in terms of the kinds of music they dealt with. How do you think the addition of TO&D will affect that?

Broder: I think you'll see them signing more mainstream pop and top 40 artists. When we signed the deal, nobody could really predict what would happen. We could've turned out to be the biggest failure in the history of TV. But they believed in the group and they believed in the show, and stuck with us. I have to feel that if you give a good merchandising organization a good product, then they'll adapt to the demands of that product and everything will be fine. We've got great product, great merchandising, and an attraction that is consistently creating more and more of a demand for itself. It's got to work. And based on our success, I think the label will want more artists of our nature.

“We've got great product, great merchandising, and an attraction that is consistently creating more and more of a demand for itself. It's got to work.”

RW: With all the commitments you're faced with now in so many directions, how do you assure that all of the bases get covered?

Broder: You just have to be judicious about the time you devote, and keep your priorities in mind. In terms of the way I assign the group's time, it's the TV show, then recording, and then personal appearances. If you're not doing the first two properly, then you don't even get a crack at the third. We've got the producers involved with these things down pretty well, so we can accurately determine how our times should be budgeted.

RW: What's involved in developing a smooth interaction with your booking agency?

Broder: As far as the agency is concerned, all my experience with TO&D has been with what's now known as ICM, though I go back to the days when it was GAC. I feel that if you're dealing with a multi-faceted attraction—one that's capable of scoring with records, TV, movies and personal appearances of all kinds—it's got to be the right kind of organization. The large agencies are the only ones who are equipped to handle all of that. Small agencies have their advantages, but they're best when you're dealing with a specialized product. With a variety artist like TO&D, you really need an agency that's actively involved in all of the markets you'll come in contact with. ICM has always been able to do that for us, and it's even more valuable when you add the strength of their European sales force. That's the kind of power and leverage that I look for.

When you're talking about a specific agent, I just look for people with integrity. That's of the utmost importance when you consider that this one person is directly representing your artist on a day-to-day basis with consumers, promoters, fair managers and theatre operators. I monitor those guys, I make a point of maintaining direct contact with all of those people. Awhile back, ICM had adopted that responsible agent setup where everything is cleared through one person. It works for them because they have so many people involved that without that discipline you'd probably have utter chaos. I respect that, but my experience has taught me to keep contact with as many of the people as possible. From the guy in the mailroom to the president of the board, I want them to feel that they can have immediate access to me when they're faced with a problem. I want to know about any problems the minute they pop up; I get very impatient when I have to go through nine million channels. So I go up to their offices a lot,

(Continued on page 54)

**CONGRATULATIONS to
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**TO MY GOOD FRIEND
TONY ORLANDO
FROM
MARVIN FISHMAN & ETOMER FISHMAN
CRAFTSMAN CLEANERS**

Tony Orlando & Dawn

Medress & Appell (Continued from page 10)

Medress: And then after we had reached a point with the Drifter thing, Tony came in one day and said, "Look, are we together? Do you believe in me? Don't lock yourself into anything, don't think of me as Tony Orlando & Dawn, this way or that way, or any way particularly, just go in there and make records." So Tony actually said "go experiment," because you get caught up in this business with a couple of syndromes. If you're successful in a bag, and then you want to make a change, two things can happen. People resent the fact that you're running away from something that's happened, or they want you to do that. So the pressure that was coming down from the record company was "stay where you are because it's working for us." And Tony felt, and rightly so, that maybe we had used it up.

Appell: The same thing we did with "Ribbon." After "Ribbon" came out we did about three or four songs in a ragtime vein.

RW: "Ragtime Follies" was essentially a concept album. Is that something you want to stay away from or is it something you might go back into?

Medress: It was such an obvious concept—"Yellow Ribbon" to "Sweet Gypsy Rose"—I don't even know what that means—rag rock, etc. It was just good time songs. And if you listen to those records, in our rhythm sections, we avoided that. We always used snare drums, we always used instruments that were compatible with old sounding but timely music. Most people say, "Oh we can go make those old songs. All they are are goody, goody records." They went in and did them like goody, goody records. And there was a difference there.

RW: Do You have any writing plans as far as Tony Orlando & Dawn are concerned?

Appell: You're talking about songs? Sure we are. Bit by bit. On

the last album we had, there were about five things. About half the album is original material that we wrote.

Medress: I used to write, and I feel that I function best as a producer—listening to material, picking material objectively. Dave creatively functions very well as a writer and as a producer also.

RW: You have some tracks still in the can over Arista. Will that be issued as an album?

Appell: Yes, that's correct. I imagine it will probably be put out as an lp.

Medress: Tony and us sat down, and it was very easy to say let's make our commitment. And we went in and we tried to make hit records. The "Prime Time" album that's out now is a very representative album. A hit that came out of that lp—the last single. Everything well recorded, good stuff and no trash.

RW: Do you two feel that there is a Medress/Appell sound? If not, do you prefer it that way?

Medress: Yes, I resent the "Phil Spector sounds."

Appell: Phil Spector cuts Spector records—you don't remember the artist. You remember him. Richard Perry is different—you don't remember him, you remember the artist. I think the producer should really make the artist the sound. Producers don't have to go out and record, and the performance is really the artist.

RW: Would you say that there is no real sound?

Medress: No, not really. But when people hear a certain arrangement, they can tell it's his arrangement, or something like that. You can hear a producer. I think in the trade they would know it but the average public wouldn't.

(Continued on page 45)

CONGRATULATIONS TONY ORLANDO & DAWN

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Tony Orlando & Dawn

Joyce & Telma (Continued from page 16)

disappointment stronger if you don't get it. When we did get it, it was a complete upper.

Telma: The prospect of doing a TV show was very frightening at first. At that time we had no conception of what television is all about. For all we knew, the whole thing was just taped in an hour, commercials and everything. But we were really excited; it seemed too good to be true. Even when it was happening, we really didn't believe it. Until we actually saw it on TV.

Record World: So how did you go about learning the TV situation, making yourselves comfortable with it?

Telma: The producers were a great help to us. We didn't know how to deliver a line, we'd never heard of comedic timing. But we were lucky enough to have good people guiding us. When we'd have a camera run, our director would say, "For this line, you're on camera two, and then we'll switch to camera four, your closeup is on camera two." We had no idea what he was talking about. But gradually you learn all the tools and how to use them. It's been a challenge. And it surprises me that we were able to adjust to it as quickly as we did. We're learning more and more about things we'd never thought we could do.

Record World: It's a building process?

Telma: It's got to be. To do anything right takes time. Singing was a little more natural to me; something I always knew I could do well. But sometimes you don't even know what you've got. Like, our Lou Effy and Moreen sketch was actually conceived ten years ago, as little characters Joyce and I used to do for ourselves. We used to do it on the road, just to relieve the tedium. We'd do it for Tony, and he'd tell us that if we ever got a TV show, that bit had to be in it.

Record World: So you were thinking about a show back then?

Telma: Not really. It was just a daydream. If someone had told us that two years later we'd have our own TV show, I think we would have laughed in their faces. Now I daydream a lot. I want 90 million dollars and a house in the country.

Record World: Now that you've had a taste of working in a different medium, do you want to expand your talents in this area further?

Telma: Definitely. If I get the chance. I've always had the ability to act silly. My mother always said that if I ever made any money, it would be at doing something silly. But I'd like to see what I could do with serious drama. I have a feeling that it's also something I could do well. I'd like the chance to find out, but not right away. The TV thing is enough of an expansion for the time being.

Record World: After all that you've been through, do you still get along personally as well as you did at the beginning?

Joyce: We all get along pretty well. Everybody has their ups and downs, but we hold it together. What's really strange is how our relationship with our audience has changed. After the Summer show, we went back to perform at places we'd been the year before, and the change was incredible. It went from "Who are they?" to "Wow it's them!" and it was like we were running for our lives. Girls jumping on stage and killing us to get at Tony. All of these people who want a little piece of you to take home. At Disney World, we were attacked by our fans and pushed into a wall, our dresses were completely torn to shreds. It's not intentional; they never stop to think that you could get hurt. But it's a scary feeling for us; we're not the sturdiest people in the world.

(Continued on page 52)

TO: TONY ORLANDO AND DAWN

FROM: CONSOLIDATED FILM INDUSTRIES
AND GLEN GLENN SOUND COMPANY

REGARDING: YOUR UPCOMING ELEKTRA RECORD RELEASE

We know your record release will be met with as much enthusiasm and success as your outstanding television series.

CONGRATULATIONS !!!!!!!

Your friends at CFI Videotape
and Glen Glenn Sound

Tony Orlando & Dawn

Medress & Appell (Continued from page 43)

Appell: I think Tony has a distinctive vocal sound.

RW: You say Tony sometimes doesn't see a song until you go in the studio. But in with coming up with the concept of how you want it done, do you work very closely with Tony? Is he aware of what you want before you go into the studio?

Appell: He had a song called "Grandma's Hands"—a Bill Withers song. We heard Bill Withers' record and we said, "Gee, how can Tony do this?" And then we saw him do it on the show and we just came up with a concept entirely different.

Medress: I have a lot of respect for his tastes after working with him and knowing him for 15 years. He has great ears and a great feeling for a piece of material. So in choosing material, he might as well be in the room. I think we just have a rapport with one another. We just trust one another. For the first time ever, the last trip out there—California—was the first time we ever recorded something where Tony said, "Hey, I really hate this, but if you want me to do it, I'll cut it."

I'll tell you what I think is important now because of all this success. The improvement and the growth of Tony Orlando as a professional singer is extraordinary. We go out to California now and he's never heard the songs. He learns them—physically learns them—in the studio and records them the same night. It's a confidence that he has now. It's extraordinary.

RW: Do you look forward to the next time you're going into the studio?

Medress: Yeah, because we're having a good time. I mean, the obvious pressures of the record business are always there. You've either got the goods or you don't.

Appell: But we don't press, really. If it's good listening, we cut it.

RW: Have you cut stuff with Tony that you have completely scrapped?

Appell: Not too much, but we have.

RW: What sort of things will cause you to say "forget that one."

Medress: A gut feeling. The key word is magic.

Appell: Or you can tell before you go in and listen to a song. For instance, right now we're writing a song for a new album. We've spent four days on it and we just keep working until we make sure it's right.

Medress: There's a way of recognizing something. And it's something that you can't go to school and learn. Clive Davis tests records by responses. I just don't understand that. You make your record and either it feels good or it doesn't. I don't give a damn if somebody in Texas gets a rush and plays this thing for the record and tells me that it isn't or is a hit.

Appell: I don't think that anybody is a god and can say, "Hey, that's a smash record." But it's just a feeling you get. There are a lot of records I hear on the air and I say, "Gee, how did that make it?" And there's another record I'll hear for the first time and I'll say, "Oh, that's got to be a hit." Because we know. I think a lot of it is personal taste too.



Tony Orlando and Dawn pose with their American Music Award in 1973.

Medress: Another interesting thing about his career is that it's the first time that we have ever worked with a "superstar." And we talked about it—Tony, Dave and myself—because it would have been very easy to fall into that middle America syndrome of just make records, straight down the pike, and you become goody, goody television—I'm not knocking TV because we sell a lot of records—but we finally talked about it and we said let's just make records and separate the media.

RW: So you consciously ignored the TV aspect?

Medress: Ignored it to the point that we're record producers. We are aware of the fact that there are certain lyrical things that we just aren't about to do. I mean if somebody walks in with a song about a stiletto and finding their old lady in bed with a cat—I don't think we should sing that kind of thing. There are certain image things you watch out for. TV personalities can help records, and they do help records.

RW: Tony's aware of that also?

Medress: Oh yes, he is a thorough professional. He is one of the most professional people I ever worked with.

RW: What does the future hold for the relationship between you two and Tony?

Medress: For the first time in our lives, we'll have gold albums. That's been my goal. It took 15 years to get the first one; another one just went gold at Arista.

Appell: I also think that musically, we're both growing—Tony Orlando and us. The type of material that we're doing, the production,

(Continued on page 50)

To Tony, Telma & Joyce

Thanks

**for a great show
in '74**

**Glad to have you back
in '75**

**Pacific National Exhibition
Vancouver, B.C. Canada**

Tony Orlando & Dawn

Dialogue *(Continued from page 34)*

had stopped me from recording with Dawn, there wouldn't now be any Dawn catalogue on Arista Records.

RW: After your hits with "Bless You" and "Halfway To Paradise," why did you stop recording to go into publishing?

Orlando: There was no work. Those two records kept me working until 1963, and after that I really didn't have any successful records. I ended up going from appearances on Dick Clark's tours to bowling alleys in New Jersey and I didn't really see much future in it at that point. Then, after Donny Kirshner sold Aldon Music to Screen Gems, I lost them as my producers. I went with some other really great producers then. I did a record with Bob Morgan, who was sizzling with Bobby Vinton at the time; it bombed. I went with Burt Burns, who did all the Drifters' records and it bombed too. Burt Bacharach and I did a record, Bob Crewe and Bob Gaudio; nothing—they all bombed. I began to think it was my fault because all of those guys were cooking with everybody else. I tried to be realistic, thinking that I was 19 at the time, I wanted to get married and I had to do something. The music business is the only thing that I know and I had some experience working with publishers like Donny, so I decided to go into publishing. I took a job at \$125 a week at Robbins, Feist and Miller Music; it was my first job. I spent half an hour figuring out how to open a file cabinet when I first got there and I had no idea of how to do anything in an office. I was a singer, though, so publishing grew on me because it was an area of the business in which I was able to work with writers, record producers, independently produced masters, a lot of other different things and people. It came very naturally to me.

I eventually moved to April/Blackwood at about the time the Beatles started to happen. You can see, if you check out the charts from that era, what happened to a lot of those people. It was goodbye Gene Pitney, goodbye Ben E. King, goodbye the Shirelles and Roy Orbison, goodbye Tony Orlando. It stopped—boom!—for all of us. Neil Sedaka, Bobby Vinton and others just laid back and waited. I went to work and waited.

RW: I've heard that you were involved with the "Raisin" score while you were at April/Blackwood. What was your role in developing it?

Orlando: The "Raisin In The Sun" score was secured by Neil Anderson whom I worked with at April/Blackwood. Nobody really believed in it but him, though, except for the two writers. It was a dormant score when I got there and I really loved it. I rejuvenated it, did an album on it and got Clive and other people at CBS to invest close to \$100,000 in backing the show, creating an excitement and momentum for the score.

RW: What writers were you working with at April/Blackwood?

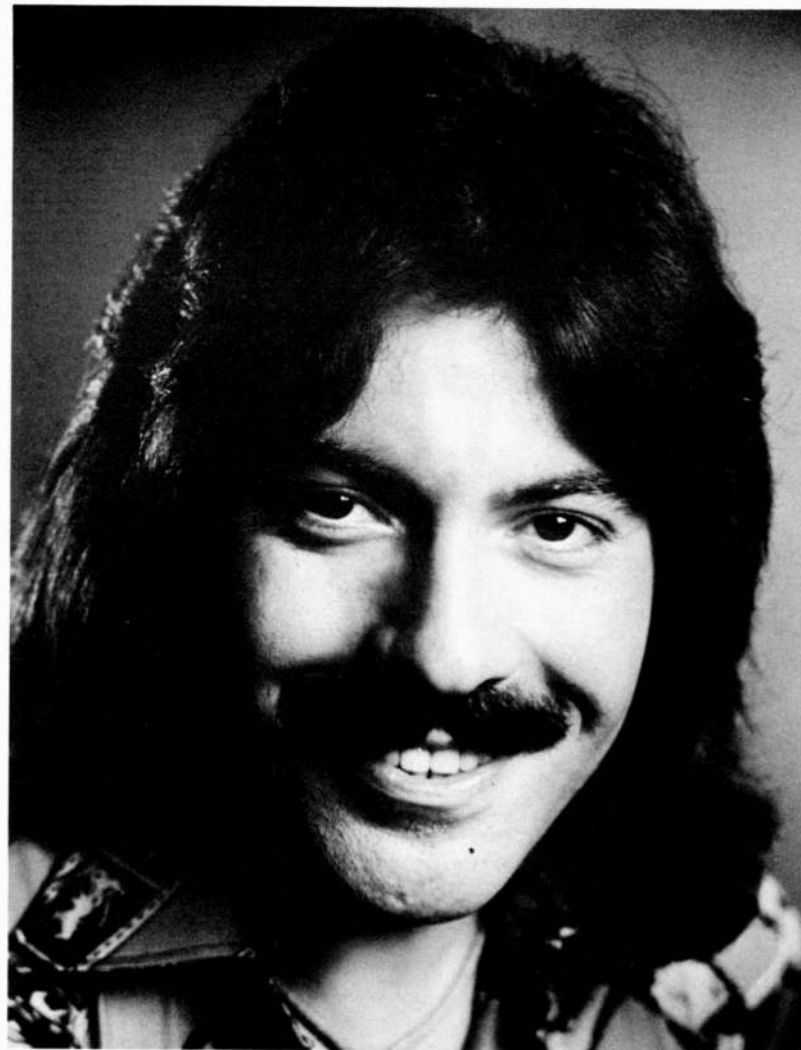
Orlando: My writers were Chip Taylor, James Taylor, Blood Sweat and Tears, the Grateful Dead, Laura Nyro, Taj Mahal and Barry Manilow. Barry came up one day and played a couple of songs for me and he didn't really believe in himself as a singer. I convinced him to go in and cut a single, a song called "Amy," which became a record on Bell. I produced his first two records under the name of Featherbed, featuring Barry Manilow, and I'm now very proud. We also wrote a song together that's on his album, called "Pretty Blue Magic."

RW: Would you consider writing some of your own material?

Orlando: It's not that I can't write, but I never really thought of myself as a songwriter. To become a good songwriter, you've got to continually write all the time. I've had a very weird 15 years in the business, from my first two records, to a job working with writers, to my commitment to an entertainment act. My time and energy have always been spent in other facets of the business, and I've never oriented myself towards songwriting. I have some songs, but if you look at my albums you won't find one song that I've written in the credits. I refuse to put a song on a Dawn album unless I love it; I won't place my songs there just for the sake of the publishing revenue. My show is my song; that's my art form.

RW: Do you have aspirations in the area of films or other dramatic roles?

Orlando: I have aspirations in every area that this business has to offer. I've had records, I've worked Vegas, I've done concerts, we



"Television and movies, I think, clash to a certain extent . . . It's harder for a television performer to become a film actor because television is a more personalized medium . . . The psychology of an intimate setting versus the wide screen makes it difficult for performers to mix the two media."

have our own TV show and I'd be interested in whatever else is available in the realm of show business.

Some areas, though, aren't really compatible when done simultaneously. Television and movies, I think, clash to a certain extent. It's harder for a television performer to become a film actor because television is a more personalized medium. TV performers are seen by the public in their bedrooms, any place where you can put down the set. The psychology of an intimate setting versus the wide screen makes it difficult for performers to mix the two media.

RW: Will you be continuing to appear in Las Vegas?

Orlando: We'll be doing Vegas in June at the Riviera Hotel and we'll be doing a lot more state fairs. I love state fairs for two reasons. One, you walk into a set situation with 50,000 people. Two, those people don't generally get a chance to go to Las Vegas. They're farmers, hard working people without a sophistication hang-up and they really love it when you give them a good show. You get a great indication from a midwestern audience as to what's happening and you can't get that from an audience in New York or Los Angeles.

RW: What brought you to Elektra Records?

Orlando: Steve Wax. Promotion is the name of the game. In my case, I was offered \$400,000 more to go with a different company and I'm very happy that I went where I did. David Geffen was quoted in an Esquire interview as having said "I got Tony Orlando cheap." Well, that's a fact, but I'm very glad that it happened. David has been very patient. I owed Clive Davis 21 sides before I could record for David and David never pressured me. Clive got his 21 sides,

(Continued on page 52)

Tony Orlando & Dawn

Jeff Margolis

(Continued from page 18)

important aspect of television direction. They want to see the performer, not the set or the costumes. You don't go away from a show whistling the set."

The Tony Orlando and Dawn Show was, for all three members of the group, an initiation to the complexities of musical variety shows. "Every week," said Margolis, "I could see them loosening up and developing television personalities of their own. They're very good performers now, with a lot more confidence in their ability to relate to a mass audience. The show has really helped them in that way—they know that they can get the desired response from their audience because it's been proven to them every week by the ratings that the show received."

"In the beginning, I gave them very little movement," continued Margolis. "Instead of making them aware of the cameras, as they are now, I would cover them with the cameras instead of asking them to help me. I would sometimes sacrifice certain angles, certain shots or looks that I wanted so that they could concentrate on their performance. Now I can tell them, in any of the comedy sketches, that they need, for example, to walk from the counter to the stove and then turn towards camera three. They've been very eager to learn and they've gotten used to television; they can concentrate more now on their acting, their singing and on the cameras. We've all gotten a chance to make the show better."

At the time of *RW's* interview with Margolis, the show was taping its 15th segment and had received a Nielsen-estimated 44 share of the audience. "In the beginning, we had our growing pains," related Margolis. "But now it's just really happening; the show's a hit. Everybody's complementing everybody else; the writers are writing very good material, the lighting directors are lighting well, the art director is building the proper sets and the performers are performing wonderfully. It's been going beautifully all down the line."

"Doing television can be frightening. But Tony, Telma and Joyce have grown incredibly in the course of the series. They're doing comedy now and doing it well."

Ilson & Chambers

(Continued from page 40)

audience isn't necessarily as conscious of all that as we are. It may very well be sometime into next season before we feel the need to shake it up.

Familiarity

"Weekly television depends on familiarity, the reassurance that when somebody turns on the show they'll get what they came for. But next year we'll probably do some different things, like perhaps a couple of location shows, to offer the public a little extra something. This show has been a tremendous learning experience for all concerned, and will continue to grow."

Levine and Brown

(Continued from page 40)

oped for the penning of hits has proven viable as well as profitable. Thanks to their songs, Tony Orlando & Dawn, and indeed the art of popular songwriting as a whole, have consistently risen to new heights.

Wes Farrell

(Continued from page 30)

when things didn't come together as they should have after 'Half-way,' Tony said 'The fact that I'm not making it as a singer means that I should go somewhere else in the business,' so he became a fantastic publisher. *Fantastic*, not just average.

Maturity

"I remember at one time he said, 'You know, I don't really know if I should leave publishing.' By this time he had his second number one record and he took a little while to get serious about it. But obviously he was more mature, the business itself was more mature, it was better organized and he was much more aware of what he had to give to it. I think that made the difference."

Asked for any possible reason to account for Orlando's astounding success on record and, moreover, on television, Farrell responded, "He's what people want to see and hear—everybody likes the music."

"So many things make it right for you to go on, but one thing

is certain: You must be a genuine professional, and that's what Tony has always been. There's so many good things happening today and we can't tell what he would do in another time. Do we have a crystal ball? But I've spent time with Tony and I know he sometimes works 18 hours a day on that show. He doesn't complain—'Aw gee, gosh, golly, gotta work'—he's on the case and that's what makes anyone a success."

That ceaseless desire to work is the one quality Farrell feels Orlando needs most to keep in order to remain successful—"He should be as interested as he possibly can in what he's doing. The more you polish it, the shinier it gets."

"I think he undoubtedly has a future as an actor, no question about that. If it's the right property, he'll be just as good in that area as he is in all the others. Here's a guy who didn't have any experience in the area he's in now and he's proving himself out beyond anyone's expectations."

Will success spoil Tony Orlando?

"Not a bit," Farrell rejoined. "He still comes around and we talk and that's the great thing about Tony—he doesn't forget. He's a very rare article, a special kind of guy."

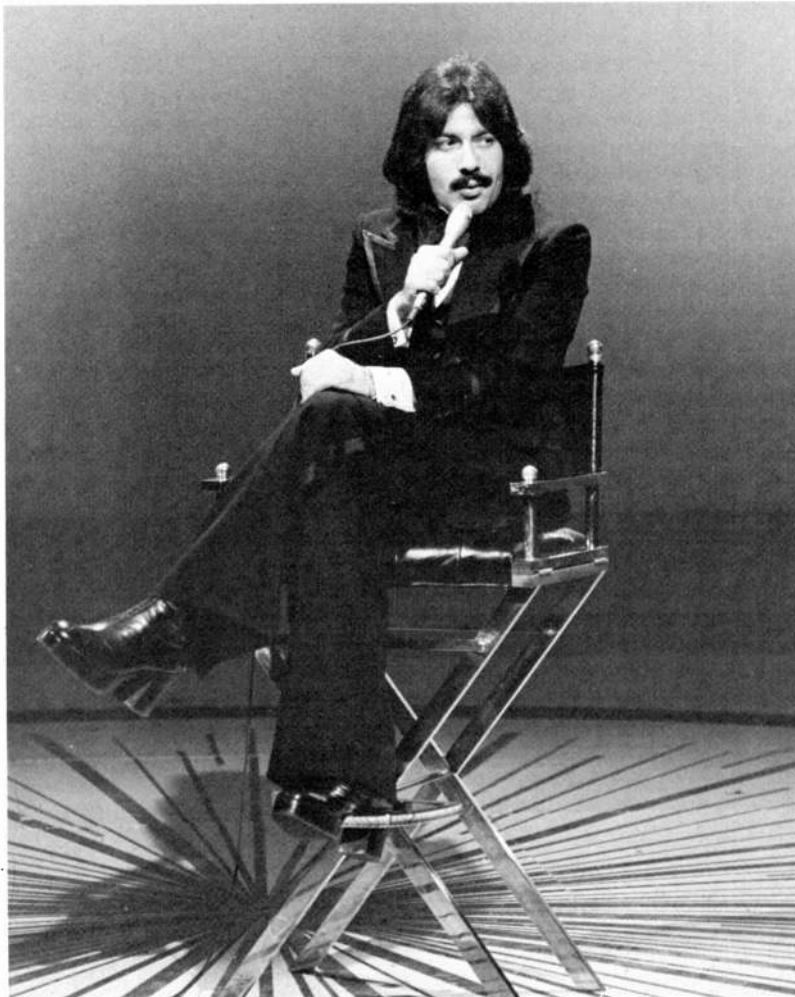
Michael Travis

(Continued from page 18)

tumes for the group's Vegas and state fair appearances. Other performers he's dressed in the course of his career have included Eartha Kitt, Diana Ross and the Supremes, Wayne Newton, and the Fifth Dimension. He's worked for other TV series (the Steve Lawrence Show, the Gary Moore Show, the Bell Telephone Hour) and designed costumes for the Academy Awards presentation for a five year period. He's even done work for show biz' most outlandish dresser, Liberace.

Orlando, according to Travis, "prefers to make his statement in terms of clothes by wearing something well-cut and elegant. His appearance is also affected by the girls, who change around him. They wear a different gown for each performance, and they're the garnish on the salad, the

(Continued on page 53)



Tony Orlando in a solo spot.

Tony Orlando & Dawn

Anderson Recalls Tony Orlando In the April/Blackwood Days

■ NEW YORK — Tony Orlando joined April/Blackwood Music as general professional manager late in 1968. In a position he held for approximately three years, he was in charge of the day-to-day operations of getting covers recorded; supervising, producing and recording demos; and acquiring records. According to Neil Anderson, who was a vice president at April/Blackwood from 1967-1971, and who is now vice president in charge of BMI's San Francisco offices, Orlando was the number two man at the time, with April/Blackwood's Nashville and Los Angeles offices reporting directly to him.

In a telephone interview with **Record World**, Anderson recalled many of the projects on which Orlando and he worked during their days with April/Blackwood, as well as recounting the close friendship which developed between them at the time. "We spent several wonderful years together," Anderson said, "and I'm delighted with what's happening for Tony now. At that time he was out of the recording end of the business, and he said he wasn't going to get back in. But he always had something in him—and it came out again almost in spite of himself."

Anderson stressed the fact that Orlando was involved in more than the mechanics of his job at April/Blackwood, stating that Or-

lando participated in creative decisions, too. And in addition to having worked the songs of such well known rock personalities as James Taylor and Laura Nyro (April / Blackwood administered Ms. Nyro's catalogue then), he worked with such staff writers as Chip Taylor, Bobby Weinstein, John Stroll and Mickey Leonard, among others. One specific project Anderson remembers quite vividly was the acquisition of a musical score to "Raisin in the Sun." Orlando did a demo album
(Continued on page 53)

Fogel Recollects

■ Larry Fogel was not with April/Blackwood Music when Tony Orlando was there, but he remembers first meeting Orlando at a convention in Atlanta, Georgia. On their way to a dinner, Fogel discovered he wasn't going to get his meal without a tie, and Tony Orlando lent him a yellow one. "This tie will bring you luck just as it did for me," said Orlando. And one and a half years later, Larry Fogel (now general manager), assumed Tony Orlando's general professional manager position at April / Blackwood. Fogel doesn't like to think of himself as an old oak tree, except on certain occasions.

Zoppi Rides the Riviera With Tony Orlando & Dawn

■ LOS ANGELES—Tony Zoppi has been associated with the Riviera Hotel in Las Vegas for 10 years, where he functions as director of publicity, public relations and advertising. For a full 16 years prior to that, he served as entertainment critic for the Dallas Morning News, and was responsible for a local television program and daily column. With the Riviera having recently inked Tony Orlando & Dawn to a two-year agreement, Zoppi reflected on his—and the hotel's—experiences with the group.

His own experience, it turns out, extends even farther back than that of the hotel. In June of 1973, Zoppi was asked to help construct a show in Dallas for the then-returning Vietnam prisoners of war, backed by millionaire and longstanding POW benefactor Ross Perot and co-sponsored by Dr. Pepper. The show was an impressive one—Bob Hope emceed, and guests included Marty Allen, Mike Connors, Barbara McNair and George Kirby—and had no difficulty in drawing 60,000 people to the Cotton Bowl. Also on that show were Tony Orlando & Dawn, then just beginning to emerge as a showstopping attraction. "I had never seen them," Zoppi recounted, "but through a friend I was able to get them to come in because of this song they'd recorded, 'Tie A Yellow

Ribbon,' which had more or less become the theme song of the POW's return." To emphasize the point, during the show Tony Orlando dedicated the song to one POW in the audience, and had him join the group onstage for the song's rendition.

Not long after, Tony Orlando & Dawn made their first Las Vegas appearance opening a Riviera show for Don Rickles. "I remember that engagement very vividly," Zoppi asserted. "They took every cent they made on the engagement—I don't remember what we were paying them, but it wasn't all that much—and invested it in the act, because they were determined to do a great show here. In my 10 years with the hotel, they're the only entertainers I know who've done this. They hired a chorus line, special costumes, everything. They were determined to impress Las Vegas, and they did one hell of a show."

When the group sat down to negotiate a contract with the Riviera, it was as a solid headlining act. "They've built up quite a following as a result of the TV show," Zoppi observed. "Tony has tremendous charisma. I think warmth describes his appeal better than anything; he has a beautiful warm charisma when he's in front of people. It's the same kind of feeling people had
(Continued on page 49)

In Concert...



Tony Orlando appears poised to reach for a big finish as Dawn dramatically dazzles the audience with their own brand of visually victorious camping.

Tony Orlando & Dawn

Bruce Morrow: A Staunch Supporter

By DAVID McGEE

■ NEW YORK — Counted among Tony Orlando's staunchest supporters and long-time friends is WNBC disc jockey "Cousin Bruce" Morrow. Morrow and Orlando met in the late '50s when both were appearing at Palisades Amusement Park; Morrow was host and emcee for the park's weekend stage shows and Orlando was just hitting the charts with "Halfway To Paradise."

Orlando was a new performer then, and Morrow remembers him as "shakey and nervous" in those early days. "I particularly remember Tony," Morrow told *Record World*, "because he came over to me and said he really didn't know what was going to happen onstage since he hadn't had that much experience with a large audience."

"He walked out and the audience went wild. I always remember Tony on the apron of the

Tony Zoppi

(Continued from page 48)

for Perry Como and, when he was first starting out, Dean Martin. In terms of Vegas, I compare Tony Orlando with Engelbert Humperdinck, who came in here and just took this town by storm overnight. That was seven years ago, but the vibes are very much the same."

Though the group's Riviera unveiling isn't until June 12, the hotel is already feeling a strong buzz over the two-week engagement. "We've received an unusually large number of requests for information about their appearance, and the stream of inquiries is building," said Zoppi. "Based on this, we expect a barrage of reservations three weeks prior to the engagement, which is when most people generally make their travel plans. I don't know what kind of a show they're cooking up, but judging by what they've done in the past, I'd have to say that they're the kind of group who don't do anything unless it's done right."

"Tony Orlando impresses me as a person who does things right. I've seen a lot of 'em come and go in the business, and this kid impresses me as one of the real hot ones. He's got a lot of determination; he demands that it be done right. And when you go at it with that attitude, you're bound to have staying power."

stage and all the girls grabbing at him. He was always great to the audience, always very nice, and as time went on Tony became more and more polished and he enjoyed appearing in public and he enjoyed being on stage."

It was shortly after Orlando's initial appearance at Palisades that radio stations "started playing the hell out of 'Halfway To Paradise,'" and after another hit, "Bless You," Morrow said Orlando "disappeared."

It was several years before the two friends met again, as they passed each other on a New York street. Morrow didn't recognize Orlando, who had grown a moustache.

"I walked right by him," Morrow recounted, "and he said 'Hey don't you say hello to your old friends?' Of course I recognized the voice right away. Tony was out of the business at the time. This was before he went into publishing."

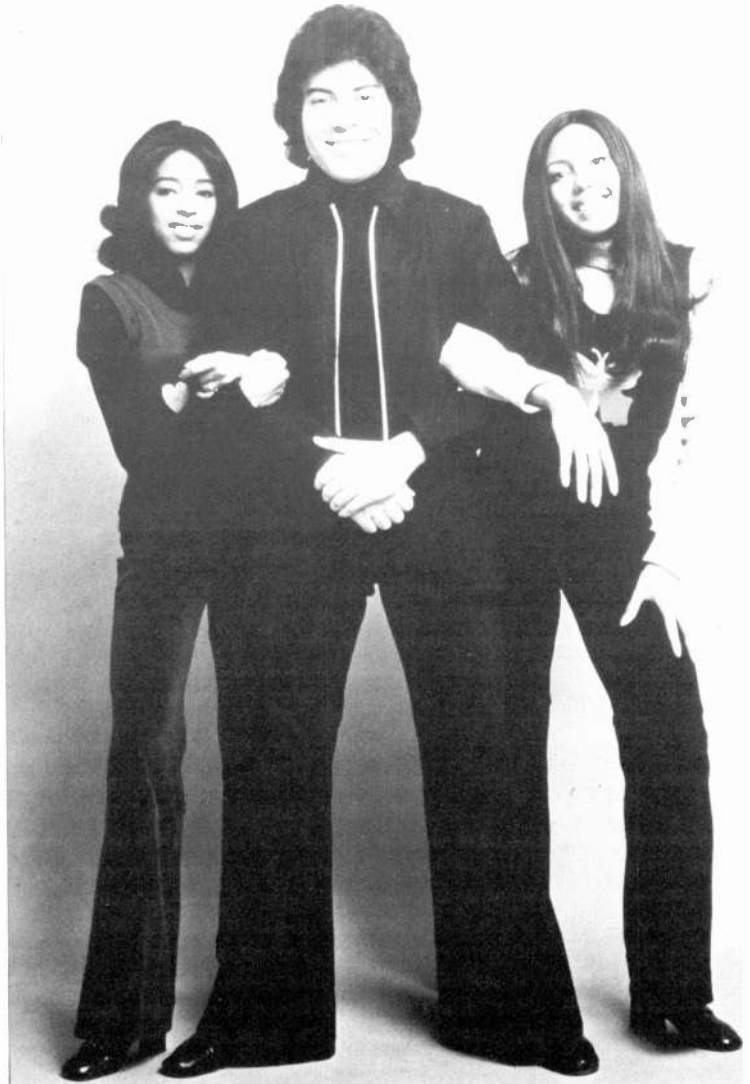
"We talked and he was very happy and told me that he'd had his chance and it would never happen again, that your boat comes in once and he muffed it."

But Orlando's boat came in again, in a curious way, and it happened that Morrow was soon cuing a record entitled "Candida" by a group called Dawn. When asked if he knew then who it was singing the song, Morrow was quick to answer yes and to add that he "resented" the fact that they called themselves Dawn. Morrow said he always announced the record as being by Tony Orlando and Dawn.

"I called Tony and told him I was having a party and I asked him to bring the group over. This was when the first record hit, and I asked him to come on over and try it out, see what happens. That was the first time they ever appeared in public; they sang for my friends . . ."



Bruce Morrow



Tony Orlando & Dawn's first publicity photo, 1971.

Tony closed the Copacabana and I went there that last night" said Morrow. "I went up to see Tony in the dressing room and we talked and he was quite excited about a lot of things. The girls added quite a bit to the act. But to me, it is still Tony Orlando and Dawn. It's not Dawn; it has to be Tony Orlando."

"We both looked at each other that night at the Copacabana and I said 'Hey, I thought you said the boat passed you?' He couldn't and can't explain what happened. It just happened and it happened quick. The music was right and he was right."

Morrow said he liked the first Dawn records because they delivered "brightness with sincerity" and they made him feel good.

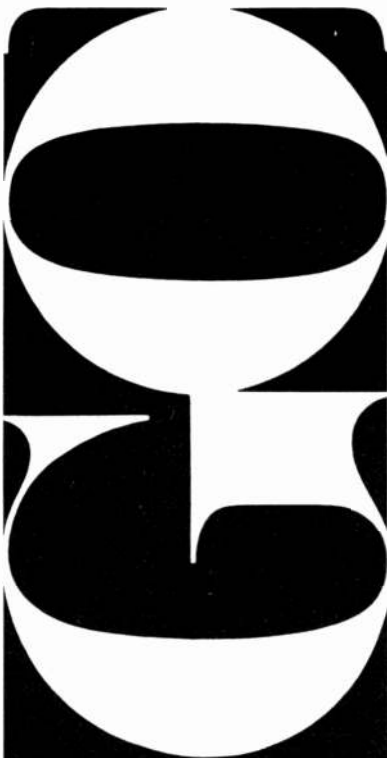
"I used to knock on the pipes when he hit the pipes; I had a lot of fun with those records. I had fun, I think the audience had fun, and when you can make the audience have fun through radio, through records, you got it made."

It's music and a lot of credit has to go to the producers too. The music has some fun to it that jumps out of the records . . . It's kind of a fun thing to see the girls. They're very attractive. So it's like the old Ziegfeld Follies era—put a beautiful woman onstage and let the tenor sing . . .

"Obviously they have talent," Morrow went on. "Obviously they have talent surrounding them in writers, producers, etc. Let's say that the nation needs some fun. Tony Orlando's music filled a void where there was no light music. The nation needs something light because there's enough heaviness. We need some class acts that are very light. We don't have any more Jan and Deans; the Beach Boys still do it but they're not there, they're not accessible. So who's around? Tony Orlando walked in and he's got himself a monopoly. He appeals to that very looked-after 19 to 30 year old audience."

(Continued on page 52)

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Tony & Dawn Take on Vegas



Las Vegas stage show 1973.

Medress & Appell *(Continued from page 45)*

everything keeps growing. Like when The Beatles started, they just kept growing all the time. That's the way I feel we are here.

Medress: Creatively, I would love to be able to do some more conceptual albums. With an artist like Tony, you are on a time schedule. So a lot of times you have to plan—like the album that just came out, we're in the studio next Thursday, starting the next one—because he's available in June. So sometimes because of the time schedule you can't really get into a conceptual idea. I hope we can get some more of that stuff done; we really enjoy it.

RW: When you talk about doing a concept album, that to me almost precludes thinking about what's going to be the single from the album.

Medress: No, to me the backbone of the industry is still single records. It's instilled in us—you do that with your eyes closed. So I would never ever go in and say, "Let's get off and hang out and get our rocks off," just to do something creative and nothing else. I couldn't, I don't know how.

“ One of the things that I think is really important is that we are friends (with Tony). And I think it's significant that the relationship has lasted so long . . . He's a very classy guy . . . I enjoy working with him, he's a turn on. ”

Appell: Even the "Ragtime Follies" album—we knew there were singles in there. The concept was an entirely different one. About 30 men went in—just to do an overture for that thing, which was unheard of in an album—to give you that feeling of a show.

Medress: To me concept just means continuity.

RW: What about your relationship with Tony?

Medress: One of the things that I think is really important is that we are friends. And I think it's significant that the relationship has lasted so long. Tony made a statement to us before the Elektra deal. We were having a drink out in California and he said, "I want you guys to know that as long as I make records, you guys will do business with me." He's a very classy guy. I like Tony. I enjoy working with him, he's a turn on. I've never really socialized where I've hung out with him and his family, although we've seen them a few times, but he'll always find time to get on the phone with my kid and talk to her. It's a pleasure.

RW: About Joyce and Telma: What would you say is their major contribution?

Appell: They're the fastest working talents we ever worked with.

RW: Do they work very well with Tony in the studio?

Medress: Well, as a matter of fact they are never even there when Tony is there. Here's the way we work: First of all we put Tony on the track. Then Tony goes home and we bring the girls in to do the background.

Appell: They set up in front of a mike—boom—one take and they know the songs. They've got such tremendous ears, musically. They can just pick up things and they have a great sound.

Kate Smith Becomes A Rock & Roller

■ NEW YORK — Speaking with the same enthusiasm with which she has belted out songs over the years, Ms. Kate Smith recently recalled for *Record World* her two television appearances on the Tony Orlando and Dawn Show. "I just adore that fellow," she said with unbounding energy. "It's been such a pleasure. He's such a wonderful individual. He really got me into the rock and roll bit."

Ms. Smith, who lives in New York, where she also maintains a business office, still performs in concert with the Kids Next Door (and sometimes with comics such as George Gobel or Jan Murray), having in the last few months done shows in Atlanta, New Orleans, Toledo and at the Latin Casino in Cherry Hill, New Jersey. Immediately following her talk with *RW*, Ms. Smith was to fly to the west coast to tape a segment for the Cher television show. But it was clear from the flow of conversation that Tony Orlando had made an indelible impression.

On Ms. Smith's first appearance with Tony Orlando, the two did a duet on the late Jim Croce's "Bad, Bad Leroy Brown." The second time around, they did a take-off on Elvis Presley, in which Ms. Smith gave a rendition of "Hound Dog."

"He got me into a groove singing rock and roll," said Ms. Smith. "I don't know if I could do it with anyone else—and even if I could I don't think I'd feel as comfortable as I did on Tony's show. It's terrific what he's doing, and what we did together."

"To come out of a big ballad on my own . . . he came out to greet me and we went on from there together. I like rock and roll that has a good beat and isn't too repetitious. It's a nice change from what I've always done."

Ira Mayer

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Tony Orlando & Dawn

Joyce & Telma *(Continued from page 44)*

Telma: We aren't into being recognized. I'm always surprised when I find people staring at me. Like, are they looking at me because they know who I am or is it because my zipper is down or what? But we enjoy what we're doing, and that makes it all worthwhile. I watched so many talented people in Detroit blow it for themselves, by being greedy or just by not having it together. We've been lucky, because we've always liked working together and still do. In the end, we all want the same thing and we want it together. Nobody's looking to go flitting around by themselves. It makes for a tighter relationship.



The girls perform a skit on the show.

Bruce Morrow *(Continued from page 49)*

"I don't believe his making it is an accident. He has the talent, has an intense desire in his heart and he's being very careful with

his career, with what he's doing now, with whom he's associating and he's relying on some very good people to help make decisions. He's a smart character."

Durability

What about the records and the television show? Will anyone remember the songs in decades to come?

"I think their records will hold up for the next 10 or 15 years," said Morrow. "They're nice records and they have what's called 'staying power' and I think they'll always be able to fall back on those. He's doing a lot of other things now. He's got a record, an oldie remake, that's climbing up the charts now. 'Tie A Yellow Ribbon'—what a classic; that'll be a standard 20 years from now. Once again it seems to come out—fun. Everytime I talk about Tony Orlando the word 'fun' is everywhere. He tickles me; his music is light, it's nice, and it's well done. Put the formula together and there's not too many singers who can come close to Tony."

'Personality'

"To me, more important than his talent, is his personality. Today, Tony is as I remember him. He's a human being. I remember this shy kid coming onstage at Palisades Park and the Tony I saw a couple of weeks ago is the same way. He's Tony just like Brucie's Brucie. We're old buddies. That's kind of a nice thing. It gives you a good feeling when a guy has made it that big and has retained his sensitivity."

Dialogue *(Continued from page 46)*

two albums of material that was not just technically good, but the best we could find. Steve Wax, though, was the reason why I went to Elektra/Asylum, and he deserves credit for creating Dawn in the recording field, just as Fred Silverman created Tony Orlando and Dawn in television. Steve believed in it and fought for it and knew what kind of product would work for this group. I don't think that you can move from one company to another in the record business for money. You move for the people involved.

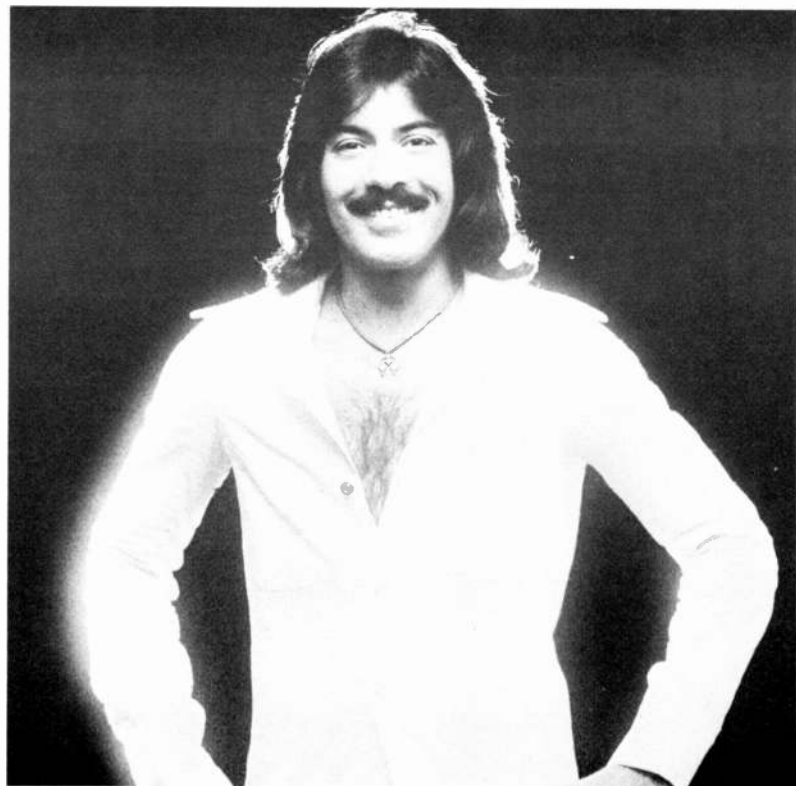
RW: So you made the move to maintain the continuity you had established.

Orlando: It's a concept that Jerry Wexler always stayed with. If you look at Atlantic Records you can see that his people never left them and they were never fired. The same people have been at Atlantic for 15 or 20 years. You have to respect that, especially since they're successful.

RW: How did your experience in the non-performing end of the business affect the way your career developed?

Orlando: It made me understand what it's like to be on the other side of the desk. It gave me the ability to act intelligently, to avoid making a decision for emotional reasons. I became more able to empathize with the record executive, the TV executive, the

(Continued on page 55)



"(Publishing) made me understand what it's like to be on the other side of the desk. It gave me the ability to act intelligently, to avoid making a decision for emotional reasons."

Savalas Sings Orlando's Praises

■ NEW YORK — "I knew he couldn't be all bad — he's half Greek," said MCA recording artist and actor Telly Savalas of Tony Orlando. And so when the invitation to appear on Orlando and Dawn's television show came "I responded quickly."

'Fun'

Savalas, reached in West Berlin where he is working on a new film project, said he sang and

played in a couple of comedy sketches. "I had a ball," he added. "It was loose and fun and comfortable."

Describing the Orlando show as a "friendly, warm, easy set," Savalas said he found himself "surprised and pleased at Tony's talent and professionalism. Usually for a guy just beginning it's very uptight. With Tony Orlando everything was totally in order."

Tony Orlando & Dawn

Rickles Shared Riviera Bill

■ LOS ANGELES — "The Ragtime Follies," an elaborate stage presentation that incorporated much of the material from the then current Tony Orlando and Dawn album of the same title was the vehicle that served to initiate the group to the Las



Don Rickles

Vegas showroom milieu. At the time, the trio opened for Don Rickles, long a Vegas headliner, and the latter comedian recently spoke to **Record World** about that event.

"My manager was really responsible, suggesting that Tony Orlando and Dawn should open. They were beginning to get very, very hot at the time and had had several number one records." Rickles thinks the group has really progressed as a performing entity.

Although Rickles has entertained the idea of appearing on the television series, he has thus far not been able to fit the show into his tightly booked schedule. He said such an appearance might be made next season.

Rickles, who had recorded a pair of lps for Warner Brothers in the late '60s, deferred from the notion of a return to the recording medium. "I don't have the material that I think should be on an album at this point. And it's also a matter of the time involved in doing it. My act is very visual in a way and a lot of the things that I do are really not suited to records." He did not, however, disallow the possibility of returning to recording.

Rickles and Tony Orlando and Dawn will both be playing the Riviera in the coming months, but by now both acts are headliners. "We won't be on the same show anymore," said Rickles. "They'd probably be asking for more money than I would."

Orlando & Dawn Success Story (Continued from page 37)

whole aura of "sexy singer" around the not-unwilling Orlando. But he's a dedicated family man; in fact, the one thing he would like to change is the fact that his current schedule leaves him little time for his family.

For the future, then, it's more of what made Dawn sell 25 million records. The 15 years Orlando has spent in the recording business are evident not only in the polish of his performances but in the consistency of all the people he has worked with over the years. He still has the same manager and producers, the same music writers, the same conductor.

The recent move to Elektra Records, after all those hits on Bell/Arista, is in a broad sense to continue album growth, but even that move shows the Orlando loyalty. "Steve Wax, the promotion man who broke the act at

Gold Explosion

(Continued from page 25)

Both the "New Ragtime Follies" and "Tuneweaving" albums have recently been certified gold by the RIAA, while "Prime Time" is rapidly approaching gold status as well.

Neil Anderson

(Continued from page 48)

of the score, producing and singing himself, and though the show was not to emerge on Broadway until a number of years later, Anderson says that anyone listening to that demo album could have predicted two successes—one on Broadway, and one for a very talented individual named Tony Orlando.

Ira Mayer

Michael Travis

(Continued from page 47)

boutonnieres on his tuxedo; that's his way of dressing up," concluded Travis.

Travis was called upon to produce an average of three gowns each per performance for both Joyce and Telma in addition to the numerous costumes that accompany each comedy sketch.

Clive Davis

(Continued from page 25)

bums still to go, including a 'Greatest Hits' album; our association will be continuing. I am thrilled for his success and I wish him only the best."

Bell, is now with Elektra/Asylum. He's always been with us, and I just didn't want to start new directions with anyone else." The first product of the new union, the "He Don't Love You" album, was released the first week in April.

Appearances booked for the hiatus between shooting the TV shows include the engagement at the Latin Casino, major concert appearances and Tony Orlando and Dawn's first headline engagement in Las Vegas, at the Riviera Hotel. No more opening for Vegas comics in a 30-minute show. It's star time and Tony is looking forward to seeing what he'll be able to do as a headliner. Whether he'll be pulling in the high rollers or the family trade is really interesting to Orlando, who is still the executive.

The summer fair dates the group will be playing are highly lucrative and very attractive to them because they can reach the greatest amount of people in

these engagements. "The power of television is incredible," says Tony. "We did a fair where people had stayed days to be able to get in to see us. Without exaggeration there were 10 miles of cars backed up to see us! Ten miles! Bumper to bumper. Now, there's a sight. And that was just after the four Summer shows. People had placards they'd done themselves with lines from the shows painted on them—all the put-downs the girls do on me. I've never seen anything like that."

The only problem seems to be to find the time to do all the things, listen to all the new songs, try the different types of entertaining Tony wants to do. First, there's this Summer and all those appearances, particularly that headliner trip in Vegas. His PR people say the only thing Tony and Dawn open these days is fan mail, but Tony himself says, "Man, I'm still an opening act. Now, I open for 'Cannon'."

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Tony Orlando & Dawn

Dick Broder (Continued from page 42)

and make a point of meeting any new people they might hire. I do the same when I'm in New York. To me, that's simply what you have to do to extract the maximum efficiency from an organization. When you're dealing with something that has the inherent growth factor of a TO&D, all you really need to do is keep clearing the way. Clear out the obstacles, and let the thing grow.

We've been very lucky to have a guy by the name of Mike Gursej be the group's responsible agent at ICM for a number of years. In addition to being just a dynamite salesman, Michael has the highest integrity of anybody I've ever met. In the agency business, I'll look for someone that cares. Someone that will get involved. Someone that will treat your group with as much respect as you would treat them.

RW: Did the agency recognize the group's growth potential from the outset?

Broder: I can't say that they jumped on the bandwagon right away; there were a few believers. Now, naturally, they're all believers. At the very beginning it was hard for everybody. It was a new artist who'd sold eight million records but had never performed on stage before. There were problems with all the phony groups, not being able as a consequence to get the right kind of bookings. But as I said before, this gave us the opportunity to develop the attraction. So no time was wasted. But as the situation stands now, we have what I feel is total support of the record company, total support of the agency, and total support of the public relations firm. Everybody's cooking.

RW: You're in somewhat of a unique situation, managing someone whose experience in the business is as extensive as your own. How

does this work out?

Broder: I think it's a distinct advantage to the group and to myself. I've always been of the opinion that artists should take it upon themselves to know as much about the business as they can; the mystery needs to be removed from the music business. The more they know about it, the better off they are as individuals. With the Fifth Dimension we'd have regular corporate meetings, where I would painstakingly relate to them all of the negotiations and deal points until they were completely informed. With Tony, it's more managing in association with him.

RW: Now that the group has achieved success in several areas, what's opening up for the future?

Broder: Given their TV popularity, I think the handwriting is on the wall. I see them devoting the majority of their energy to the TV series; that's a big slice out of the year. We do two albums a year for Elektra/Asylum. But we're not going to work ourselves to death; they'll get substantial vacation time. We've just made a two-year deal with the Riviera Hotel in Las Vegas; the group enjoys appearing in Las Vegas and Lake Tahoe. In terms of personal appearance, I think that we'll probably do one or two major concert tours a year to maintain their international prestige. You'll probably see them doing something in the Far East and Europe, if not every year then certainly every other year. Tony, I think, is ripe for a lot of different things. You'll eventually see him in major films. We're currently involved in two major programs. One is for the Department of Health, Education and Welfare, utilizing the group as spokesmen for a new program called "You Can Be More Than You Are." It's a government-sponsored mass media program where the group will present information to the public about how you can advance your education. In addition, Tony has been named national chairman for prevention by the National Association For Retarded Citizens. That's pretty much what the next year or so looks like right now.

RW: How do you resist the temptation to just push the project to its limits to see how far it can go?

Broder: I think it's in the ability to recognize a distraction immediately. I can recognize a pitfall from a distance, and this helps me to keep the group on course. There are a million possible things you can do with an act, and when you reach prominence you're faced with a situation where they could virtually be all over the world at once. What we are doing is keeping them on purpose, clearing away the distractions. When they record, they just record. When they perform live, they're doing only that. We try not to complicate or confuse what we've set out to accomplish, keeping things systematically coordinated. And as things stand now, there's nothing in our way. I think we can go on forever and just keep getting better all the time. ☺

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The group poses for a CBS photo session, "Catching the Dawn."

Tony Orlando & Dawn

Dialogue (Continued from page 52)

interviewer; very often, performers can't experience that. They become very bitter about the other people in the business because they don't understand what goes into the making of decisions.

The other thing that it taught me was that you should never lose your ability to say thank you, because thank you's go a very long way. There's a lot of chess playing that goes into building a successful record and when it's over, the people who helped play the game want to hear—and deserve to hear—your thanks.

RW: How and when did you begin your association with your manager, Dick Broder?

Orlando: When I was still at April/Blackwood and saw that Dawn had sold 8,000,000 singles on two records, I decided to commit myself—as I said before—to the development of the group. I knew that record companies respected stability in management, and with that in mind, I went to Marc Gordon, who had done an excellent job with another Bell act, the Fifth Dimension. Marc had never seen us perform, either individually or as a group, but he also respected those 8,000,000 records and we made a deal. Dick Broder was assisting Marc Gordon Production through the years and had become a very important part of that company. I saw that Marc was spending a lot of time with the Fifth Dimension and, realizing that management was a very time-consuming enterprise, asked Marc if Dick could represent me within the company. At that point we set up a co-management situation; it was Broder-Gordon Productions and when my deal was up with Marc Gordon, we split. We're friends, there were no hassles and we paid him all the monies that he was due. I thought that Dick had devoted so much time to the group that he deserved to be our sole manager. His job wasn't easy in the

beginning. We had to overcome the image of the bubble-gum group, the group that was thrown together in the studio, which was a conception that most people had about us. The credibility really wasn't there for a long time, the artistic respect both within and without the industry. We had to earn that through consistency and a lot of work.

RW: Why do you think that so many stars of the early '60s have been able to make such a strong comeback?

Orlando: I think that there's something of a creative vacuum in the music business right now. It's not that there aren't a lot of talented people making records, but with the possible exception of Stevie Wonder, there isn't anybody contributing anything that's really new. In the past, there were people like Chuck Berry, Jerry Lee Lewis, Elvis Presley and then the Beatles. In between those people's emergence, there were the singers, the people who could interpret a song and they held things together back in the early sixties just as they're holding things together now.

RW: Do you feel as though you've reached a position in your career where you're impervious to what happens on the charts? Does the success of your television show make you more independent of the music business?

Orlando: No way. The record business is where I'm coming from, it's my roots and I still think that it's the biggest octopus of all. Records can reach more people, more countries than movies or television and it generates more emotional communication than any other medium. March 20, which happened to be my wife's birthday, was also the day that I celebrated 15 years in the business, and I still consider records to be THE business. ☺

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CHICAGO VIII—Col
KING ARTHUR—Rick Wakeman—A&M
PLAYING POSSUM—Carly Simon—Elektra
NUTHIN' FANCY—Lynyrd Skynyrd—MCA

ABC/NATIONAL

- AUTOBAHN**—Kraftwerk—Vertigo
CHICAGO VIII—Col
FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
KATY LIED—Steely Dan—ABC
MICKY MOUSE CLUB—Disneyland
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
TOMMY—Polydor (Soundtrack)

CAMELOT/NATIONAL

- CHASE THE CLOUDS AWAY**—Chuck Mangione—A&M
CHICAGO VIII—Col
HE DON'T LOVE YOU—Tony Orlando & Dawn—Elektra
KING ARTHUR—Rick Wakeman—A&M
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
SPRING FEVER—Rick Derringer—Blue Sky
STRAIGHT SHOOTER—Bad Company—Swan Song
THE LAST FAREWELL—Roger Whittaker—RCA
TOYS IN THE ATTIC—Aerosmith—Col

MUSICLAND/NATIONAL

- BEFORE THE NEXT TEARDROP FALLS**—Freddy Fender—ABC Dot
DRESSED TO KILL—Kiss—Casablanca
HAIR OF THE DOG—Nazareth—A&M
JUDITH—Judy Collins—Elektra
KING ARTHUR—Rick Wakeman—A&M
MY FAVORITE HYMNS—Tom Netherwood—Ranwood
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
STRAIGHT SHOOTER—Bad Company—Swan Song
THE HEART OF A WOMAN—Johnny Mathis—Col
THE LAST FAREWELL—Roger Whittaker—RCA

RECORD BAR/NATIONAL

- BETWEEN THE LINES**—Janis Ian—Col
CHICAGO VIII—Col
FIVE-A-SIDE—Ace—Anchor
HEARTS—America—WB
KING ARTHUR—Rick Wakeman—A&M
NUTHIN' FANCY—Lynyrd Skynyrd—MCA

- PICTURES AT AN EXHIBITION**—Tomita—RCA
SPIRIT OF AMERICA—Beach Boys—Capitol
STRAIGHT SHOOTER—Bad Company—Swan Song
WILL O' THE WISP—Leon Russell—Shelter

SAM GOODY/EAST COAST

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
HE DON'T LOVE YOU—Tony Orlando & Dawn—Elektra
KING ARTHUR—Rick Wakeman—A&M
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
STRAIGHT SHOOTER—Bad Company—Swan Song
THE WIZ—Atlantic
TOMMY—Polydor (Soundtrack)

TWO GUYS/EAST COAST

- A SONG FOR YOU**—Temptations—Gordy
AN EVENING WITH JOHN DENVER—RCA
BUSTIN' OUT—Pure Prairie League—RCA
CHICAGO VIII—Col
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
KING ARTHUR—Rick Wakeman—A&M
TOMMY—Polydor (Soundtrack)
YOUNG AMERICANS—David Bowie—RCA

ALEXANDER'S/N.Y.-N.J.-CONN.

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
DISCOTHEQUE—Herbie Mann—Atlantic
GREATEST HITS—Al Green—Hi
KING ARTHUR—Rick Wakeman—A&M
NIGHTBIRDS—Labelle—Epic
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
THE WIZ—Atlantic
TO BE TRUE—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.
TOMMY—Polydor (Soundtrack)

CUTLER'S/NEW HAVEN

- BLOW BY BLOW**—Jeff Beck—Epic
JUKE JOINT JUMP—Elvin Bishop—Capricorn
KEEP ON BUMPIN'—Kay Gees—Gang
KING ARTHUR—Rick Wakeman—A&M
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
STRAIGHT SHOOTER—Bad Company—Swan Song
THE WIZ—Atlantic
THE MUDDY WATERS WOODSTOCK ALBUM—Chess

DISCOUNT RECORDS/
CAMBRIDGE, MASS.

- BLOOD ON THE TRACKS**—Bob Dylan—Col
BLOW BY BLOW—Jeff Beck—Epic
FIVE-A-SIDE—Ace—Anchor
KATY LIED—Steely Dan—ABC
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOGETHER—Pete Seeger & Arlo Guthrie—Reprise
TOYS IN THE ATTIC—Aerosmith—Col

- THE MUDDY WATERS WOODSTOCK ALBUM**—Chess
YOUNG AMERICANS—David Bowie—RCA

KING KAROL/NEW YORK

- AN EVENING WITH JOHN DENVER**—RCA
BE TRUE TO YOU—Eric Andersen—Arista
DISCOTHEQUE—Herbie Mann—Atlantic
MANHATTAN TRANSFER—Atlantic
PLAYING POSSUM—Carly Simon—Elektra
ROLLING DOWN A MOUNTAINSIDE—Main Ingredient—RCA
STRAIGHT SHOOTER—Bad Company—Swan Song
SUPERNATURAL—Ben E. King—Atlantic
THE WIZ—Atlantic
YOUNG AMERICANS—David Bowie—RCA

GARY'S/RICHMOND

- AN EVENING WITH JOHN DENVER**—RCA
BUSTIN' OUT—Pure Prairie League—RCA
COMMON SENSE—John Prine—Atlantic
FRAMPTON—Peter Frampton—A&M
JUDITH—Judy Collins—Elektra
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SONGBIRD—Jessie Colin Young—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOYS IN THE ATTIC—Aerosmith—Col

FOR THE RECORD/BALTIMORE

- AMERICAN GYPSY**—Chess
BLOW BY BLOW—Jeff Beck—Epic
CHOCOLATE CITY—Parliament—Casablanca
COSMIC TRUTH—Undisputed Truth—Gordy
DISCOTHEQUE—Herbie Mann—Atlantic
INSIDES OUT—Bohannon—Dakar
ROLLING DOWN A MOUNTAINSIDE—Main Ingredient—RCA
SOLID—Mandrill—UA
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL—O'Jays—Phila. Intl.

POPLAR TUNES/MEMPHIS

- CURVED AIR LIVE**—BTM
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
IN CONCERT—Charley Pride—RCA
PICTURES AT AN EXHIBITION—Tomita—RCA
PLAYING POSSUM—Carly Simon—Elektra
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL—O'Jays—Phila. Intl.
THE GREAT FATSBY—Leslie West—Phantom
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
WILL O' THE WISP—Leon Russell—Shelter

NATL. RECORD MART/MIDWEST

- CHICAGO VIII**—Col
HEARTS—America—WB
KING ARTHUR—Rick Wakeman—A&M
MISTER MAGIC—Grover Washington Jr.—Kudu
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PICTURES AT AN EXHIBITION—Tomita—RCA
PUT IT WHERE YOU WANT IT—Average White Band—MCA
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL—O'Jays—Phila. Intl.

RECORD REVOLUTION/
CLEVELAND

- COMMON SENSE**—John Prine—Atlantic
CURVED AIR LIVE—BTM

- FLASH FEARLESS**—Chrysalis
GET ME TO THE COUNTRY—McKendree Spring—Pye
IAN HUNTER—CBS (Import)
IN THE POCKET—Stanley Turrentine—Fantasy
PLAYING POSSUM—Carly Simon—Elektra
SURVIVAL—O'Jays—Phila. Intl.
THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel—EMI

ONE OCTAVE HIGHER/CHICAGO

- AUTOBAHN**—Kraftwerk—Vertigo
BUSTIN' OUT—Pure Prairie League—RCA
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
CRIME OF THE CENTURY—Supertramp—A&M
FRAMPTON—Peter Frampton—A&M
I'LL PLAY FOR YOU—Seals & Crofts—WB
KING ARTHUR—Rick Wakeman—A&M
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
TOYS IN THE ATTIC—Aerosmith—Col

CIRCLES/ARIZONA

- A QUIET STORM**—Smokey Robinson—Tamla
CHICAGO VIII—Col
DISCOTHEQUE—Herbie Mann—Atlantic
FUNNY LADY—Arista (Soundtrack)
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
OLD & IN THE WAY—Round
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOMMY—Polydor (Soundtrack)
WINGLESS ANGELS—John Stewart—RCA

WHEREHOUSE/CALIFORNIA

- AMBROSIA**—20th Century
BEST OF BILL WITHERS—Sussex
CHOCOLATE CITY—Parliament—Casablanca
COMMON SENSE—John Prine—Atlantic
IN THE POCKET—Stanley Turrentine—Fantasy
JUKE JOINT JUMP—Elvin Bishop—Capricorn
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
TIME & TIDE—Greenslade—Mercury

LICORICE PIZZA/LOS ANGELES

- AN EVENING WITH JOHN DENVER**—RCA
BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
FIVE-A-SIDE—Ace—Anchor
HEARTS—America—WB
KATY LIED—Steely Dan—ABC
KING ARTHUR—Rick Wakeman—A&M
PIECES OF THE SKY—Emmylou Harris—Reprise
STRAIGHT SHOOTER—Bad Company—Swan Song
YOUNG AMERICANS—David Bowie—RCA

TOWER/LOS ANGELES

- ALONE ON MY OWN**—Maxine Weldon—Monument
CHASE THE CLOUDS AWAY—Chuck Mangione—A&M
JUKE JOINT JUMP—Elvin Bishop—Capricorn
MARGIE—Margie Joseph—Atlantic
NATTY DREAD—Bob Marley & the Wailers—Island
PLAYING POSSUM—Carly Simon—Elektra
ROLLING DOWN A MOUNTAINSIDE—Main Ingredient—RCA
SURVIVAL—O'Jays—Phila. Intl.
WINGLESS ANGELS—John Stewart—RCA

MAY 3, 1975



THE ALBUM CHART

PRICE CODE
 E — 5.98 F — 6.98
 G — 7.98 H — 9.98
 I — 11.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 3	APR. 26			WKS. ON CHART	
1	1	CHICAGO VIII	Columbia PC 33100	4	F
2	6	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280		8	F
3	2	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133		11	F
4	3	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)		8	I
5	5	AN EVENING WITH JOHN DENVER /RCA CPL-0764		9	J
6	8	BLUEJAYS JUSTIN HAYWARD & JOHN LODGE/Threshold THS 14 (London)		6	F
7	7	A SONG FOR YOU TEMPTATIONS/Gordy G6-969S1 (Motown)		13	F
8	9	FUNNY LADY SOUNDTRACK/Arista AL 9004		6	G
9	22	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)		3	F
10	15	TOMMY SOUNDTRACK/Polydor PD 9502		6	H
11	11	CRASH LANDING JIMI HENDRIX/Reprise MS 2004 (WB)		7	F
12	4	YOUNG AMERICANS DAVID BOWIE/RCA APL1-0998		7	F
13	10	AUTOBAHN KRAFTWERK/Vertigo VEL 2003 (Phonogram)		11	F
14	18	KATY LIED STEELY DAN/ABC ABCD 846		5	F
15	21	HEARTS AMERICA /Warner Bros. BS 2852		5	F
16	17	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130		7	F
17	16	GREATEST HITS ELTON JOHN/MCA 2128		24	F
18	24	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137		4	F
19	12	FOR EARTH BELOW ROBIN TROWER/Chrysalis 1073 (WB)		10	F
20	20	FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic SD 18131		6	F
21	14	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561		31	E
22	40	KING ARTHUR RICK WAKEMAN/A&M SP 4515		3	F
23	29	THERE'S ONE IN EVERY CROWD ERIC CLAPTON/RSO SO 4806 (Atlantic)		4	F
24	23	NIGHTBIRDS LABELLE/Epic KE 33075		17	E
25	30	JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/ 20th Century T 466		4	F
26	32	SHEER HEART ATTACK QUEEN/Elektra 7E-1026		16	F
27	27	BLOOD ON THE TRACKS BOB DYLAN/Columbia PC 33235		13	F
28	39	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		8	E
29	36	BLOW BY BLOW JEFF BECK/Epic 33409		4	F
30	37	FIVE-A-SIDE ACE/Anchor ANCL-2001 (ABC)		5	F
31	31	GREATEST HITS AL GREEN/Hi SHL 32089 (London)		7	F
32	19	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)		10	F
33	41	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848		5	F
34	34	BARRY MANILOW II /Bell 1314 (Arista)		22	F
35	35	AVERAGE WHITE BAND /Atlantic SD 7308		27	F
36	28	YESTERDAYS YES/Atlantic SD 18103		7	F
37	33	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194		15	E
38	13	ROCK 'N' ROLL JOHN LENNON/Apple SK 3419		10	E
39	46	JUDITH JUDY COLLINS/Elektra 7E-1032		4	F
40	43	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654		17	F
41	25	PHOEBE SNOW /Shelter 2109 (MCA)		27	F
42	42	SONGBIRD JESSE COLIN YOUNG/Warner Bros. BS 2845		6	F
43	50	FRAMPTON PETER FRAMPTON/A&M SP 4512		4	F
44	26	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411		46	F
45	38	FIRE OHIO PLAYERS /Mercury SRM 1-1013		23	F
46	59	THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/ ABC ABCD 867		5	F
47	44	FLYING START BLACKBYRDS/Fantasy F 9481		18	F
48	47	ON YOUR FEET OR ON YOUR KNEES BLUE OYSTER CULT/ Columbia PC 33371		8	G



49	51	MISTER MAGIC GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)	7	F
50	45	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	51	F
51	48	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11368	22	F
52	49	PLUG ME INTO SOMETHING HENRY GROSS/A&M SP 4502	10	F
53	52	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633	8	F
54	62	FEELINGS PAUL ANKA/United Artists UA LA367-G	3	F
55	58	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN-LA 368G (UA)	4	F
56	57	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	7	F
57	65	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP-4769	6	F
58	66	JUST A BOY LEO SAYER/Warner Bros. BS 2836	8	F

CHARTMAKER OF THE WEEK

59 — **PLAYING POSSUM**
 CARLY SIMON
 Elektra 7E-1033



60	53	NO MYSTERY RETURN TO FOREVER Featuring CHICK COREA/Polydor PD 6512	7	F
61	64	MODERN TIMES AL STEWART/Janus JXS 7112	7	F
62	63	CLOSEUP FRANKIE VALLI/Private Stock PS 2000	6	F
63	72	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77029 (A&M)	3	F
64	92	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	2	F
65	54	DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS/Scepter 5117	21	F
66	69	LET THERE BE MUSIC ORLEANS/Asylum 7E-1029	4	F
67	55	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	36	F
68	56	GHOSTS STRAWBS/A&M SP 4506	9	F
69	70	LED ZEPPELIN IV /Atlantic 7208	5	F
70	85	WILL O' THE WISP LEON RUSSELL/Shelter SR 2138 (MCA)	2	F
71	73	GREATEST HITS KOOL & THE GANG/Delite DEP 2015 (PIP)	6	F
72	61	ELDORADO ELECTRIC LIGHT ORCHESTRA/UA LA399-G	29	F
73	67	HOLIDAY AMERICA /Warner Brothers W 2808	43	F
74	86	PUT IT WHERE YOU WANT IT AWB/MCA 475	3	F
75	87	DRESSED TO KILL KISS/Casablanca NBLP 7016	2	F
76	76	CAUGHT IN THE ACT COMMODORES/Motown M6-82051	5	F
77	77	THE CAPTAIN & ME DOOBIE BROTHERS/WB 2694	57	F
78	68	BELLE OF THE BALL RICHARD TORRANCE AND EUREKA/ Shelter SP 2134 (MCA)	9	F
79	83	LOU REED LIVE LOU REED/RCA APL 1-0959	3	F
80	80	CICERO PARK HOT CHOCOLATE/Big Tree BT 89503 (Atl)	4	F
81	82	JOURNEY /Columbia PC 33388	3	F
82	125	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670	1	F
83	123	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	1	F
84	94	MORE AMERICAN GRAFFITI VARIOUS ARTISTS/MCA 2-8007	2	F
85	—	THE WIZ ORIGINAL BROADWAY CAST/Atlantic SD 18137	1	F
86	89	BACK HOME AGAIN JOHN DENVER/RCA CPL1-0548	44	F
87	88	PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)	8	F
88	90	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	73	F
89	138	MICKEY MOUSE /Disneyland 1362	1	F
90	71	ON THE BORDER EAGLES/Asylum 7E-1004	47	F
91	75	RUFUSIZED RUFUS Featuring CHAKA KHAN/ABC ABCD 837	18	F
92	60	EMPTY SKY ELTON JOHN/MCA 2130	14	F
93	78	STYX II /Wooden Nickel WNS-1012 (RCA)	15	F
94	79	VISIONS OF THE EMERALD BEYOND MAHAVISHNU ORCHESTRA/Columbia PC 33411	6	F
95	104	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)	1	F
96	—	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	1	F
97	98	BUTT OF COURSE JIMMY CASTOR BUNCH/Atlantic SD 18174	6	F
98	97	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	16	F
99	101	TOMMY THE WHO/MCA 2-1005	1	F
100	74	REALLY ROSIE TV SOUNDTRACK Featuring CAROLE KING/ Ode 77027 (A&M)	9	F

151-200 ALBUM CHART

- 151 I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669
- 152 THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM-1-1029
- 153 WINGLESS ANGELS JOHN STEWART/RCA APL1-0816
- 154 YOUNG FRANKENSTEIN ORIGINAL SOUNDTRACK/ABC ABCD 870
- 155 SAMMY JOHNS/GRC 5003
- 156 KOKOMO/Columbia PC 33442
- 157 WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/Columbia PC33420
- 158 TOMMY/Ode 9001 (A&M)
- 159 I DON'T KNOW WHAT THE WORLD IS COMING TO BOBBY WOMACK/United Artists JA 353-6
- 160 COSMIC TRUTH UNDISPUTED TRUTH/Gordy G6-970-S1 (Motown)
- 161 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DQSD 2020
- 162 LED ZEPPELIN III/Atlantic SD 8236
- 163 ON THE LEVEL STATUS QUO/Capitol ST-11381
- 164 LIVE CURVED AIR/BTM 5001 Chess/Janus
- 165 YOUR MAMA WON'T LIKE ME SUZI QUATRO/Arista AL 4035
- 166 SUICIDE SAL MAGGIE BELL/Swan Song SS 8412 (Atlantic)
- 167 GET ME TO THE COUNTRY MCKENDREE SPRING/Pye 2108 (ATV)
- 168 THE MUDDY WATERS WOODSTOCK ALBUM MUDDY WATERS/Chess CH 60035
- 169 REUNION B. J. THOMAS/ABC ABCD 858
- 170 SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)
- 171 AMERICAN GYPSY/Chess 60034
- 172 TIGER ROSE ROBERT HUNTER/Round RX 105
- 173 SOUTHERN NIGHTS ALLEN TOUSSAINT/Reprise MS 2186 (WB)
- 174 DON'T CALL US WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA Claridge CL 1000
- 175 MARGIE MARGIE JOSEPH/Atlantic SD 18126
- 176 HUNKY DORY DAVID BOWIE/RCA LSP 4623
- 177 IN CONCERT VARIOUS ARTISTS/RCA CPL-2-1014
- 178 CARMINA BURANA MICHAEL TILSON THOMAS/Columbia M33172
- 179 NIGHTLIFE THIN LIZZY/Vertigo VEL 2220 (Phonogram)
- 180 BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
- 181 THE BEST OF BILL WITHERS/Sussex SRA-8037
- 182 LOVERS MICKEY NEWBURY/Elektra 7E 1030
- 183 TWO SIDES OF THE MOON KEITH MOON/MCA 2136
- 184 WHERE THE GROUPIES KILLED THE BLUES LUCIFER'S FRIEND/Passport 9808 (ABC)
- 185 STARDUST ORIGINAL SOUNDTRACK Starring DAVID ESSEX/Arista AL 5000
- 186 TRIBAL BUMPIN' TRIBE/ABC ABCD 859
- 187 SO LONG HARRY TRUMAN DANNY O'KEEFE/Atlantic SD 18125
- 188 THE BEST YEARS OF OUR LIVES STEVE HARLEY & COCKNEY REBEL/EMI ST-11394 (Capitol)
- 189 TOGETHER PETE SEEGER & ARLO GUTHRIE/Reprise 2R 2214 (WB)
- 190 ALONE ON MY OWN MAXINE WELDON/Monument KZ 33380 (Col)
- 191 CAFE DE PARIS LES VARIATIONS/Buddah BDS 5625
- 192 RORY BLOK/RCA APL1-0733
- 193 I'M JESSI COLTER/Capitol ST 11663
- 194 FLASH FEARLESS VARIOUS ARTISTS/Chrysalis CHR 1072 (WB)
- 195 LOVERS MICKEY NEWBURY/Elektra 7E 1030
- 196 OUT OF HAND GARY STEWART/RCA APL1 0900
- 197 BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
- 198 CHASE THE CLOUDS AWAY CHUCK MANGIONE/A&M SP 4518
- 199 THE LITTLE PRINCE RICHARD BURTON/PIP 6813
- 200 I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA342-G

101 THE ALBUM CHART 150

MAY 3, 1975

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|-------|---------|---|
| MAY 3 | APR. 26 | |
| 101 | 135 | CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014 |
| 102 | — | SUPERNATURAL BEN E. KING/Atlantic SD 18132 |
| 103 | 118 | A QUIET STORM SMOKEY ROBINSON/Tamla T6-337S1 (Motown) |
| 104 | 126 | HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E-1034 |
| 105 | — | SPRING FEVER RICK DERRINGER/Blue Sky PZ 33423 (Col) |
| 106 | 96 | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 107 | 84 | FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030 |
| 108 | 110 | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol) |
| 109 | 133 | SOLID MANDRILL/United Artists UA-LA 4036 |
| 110 | 113 | OLD & IN THE WAY/Round RX 103 |
| 111 | 114 | FLY BY NIGHT RUSH/Mercury SRM1-1023 |
| 112 | — | IN THE POCKET STANLEY TURRENTINE/Fantasy F-9478 |
| 113 | — | ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT/RCA APL1-0644 |
| 114 | — | COMMON SENSE JOHN PRINE/Atlantic SD 18127 |
| 115 | — | MY WAY MAJOR HARRIS/Atlantic SD 18119 |
| 116 | 81 | PROPAGANDA SPARKS/Island ILPS 9312 |
| 117 | 95 | SO WHAT JOE WALSH/ABC Dunhill DSD 50171 |
| 118 | 136 | DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/Avco AV 69006 |
| 119 | 122 | EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOLI-0934 (RCA) |
| 120 | 131 | NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281 |
| 121 | 124 | AMBROSIA/20th Century T-434 |
| 122 | 132 | TWO BOB JAMES/CTI 6057S1 (Motown) |
| 123 | 107 | SOUVENIRS DAN FOGELBERG/Epic KE 33137 |
| 124 | 129 | SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038 |
| 125 | — | PICTURES AT AN EXHIBITION TOMITA/RCA ARL1 0838 |
| 126 | 127 | ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/Capitol SO 11356 |
| 127 | 137 | THE GREAT FATSBY LESLIE WEST/Phantom BPL1-0954 (RCA) |
| 128 | 130 | BETWEEN THE LINES JANIS IAN/Columbia PC 33394 |
| 129 | 93 | URBAN RENEWAL TOWER OF POWER/Warner Bros. BS 2834 |
| 130 | 139 | INSIDE OUT BOHANNON/Dakar BK 6916 (Brunswick) |
| 131 | — | BE TRUE TO YOU ERIC ANDERSEN/Arista 4033 |
| 132 | 100 | BAD CO. BAD COMPANY/Swan Song SS 8410 (Atlantic) |
| 133 | 145 | THE MANHATTAN TRANSFER/Atlantic SD 18133 |
| 134 | 134 | TAPESTRY CAROLE KING/Ode SP 77009 (A&M) |
| 135 | 91 | DOWN TO EARTH NEKTAR/Passport PPSD 98005 (ABC) |
| 136 | 99 | FULFILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown) |
| 137 | 109 | PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835 |
| 138 | — | JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB) |
| 139 | 105 | HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255 |
| 140 | 142 | DUIT ON MON DEI NILSSON/RCA APL1-10817 |
| 141 | 140 | ANOTHER NIGHT HOLLIES/Epic PE 33387 |
| 142 | 141 | CROSS COLLATERAL PASSPORT/Atco SD 36-107 |
| 143 | 147 | THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855 |
| 144 | 103 | MELISSA MELISSA MANCHESTER/Arista 4031 |
| 145 | 106 | WOLF CREEK PASS C. W. McCALL/MGM M3G 4989 |
| 146 | 116 | SWITCH GOLDEN EARRING/Track/MCA 3139 |
| 147 | — | BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378 |
| 148 | 128 | EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London) |
| 149 | 149 | TANYA TUCKER'S GREATEST HITS/Columbia KC 33355 |
| 150 | 102 | SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500 |

ALBUM CROSS REFERENCE

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AMBROSIA	121	BARRY MANILOW	34
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BACHMAN-TURNER OVERDRIVE	67	NEKTAR	135
BAD COMPANY	9, 132	OLIVIA NEWTON-JOHN	3, 44
RON BANKS & THE DRAMATICS	46	NILSSON	140
BEACH BOYS	96	OHIO PLAYERS	45
JEFF BECK	29	OLD & IN THE WAY	110
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BLACKBYRDS	47	ORIGINAL CAST:	
BLUE OYSTER CULT	48	THE WIZ	85
BOHANNON	130	TONY ORLANDO & DAWN	104
DAVID BOWIE	65	ORLEANS	66
B. T. EXPRESS	55	OZARK MOUNTAIN DAREDEVILS	40
DONALD BYRD	72	PARLIAMENT	101
JIMMY CASTOR BUNCH	97	PASSPORT	142
CHICAGO	1	PINK FLOYD	108
ERIC CLAPTON	23	JOHN PRINE	114
JOE COCKER	53	PURE PRAIRIE LEAGUE	57
JUDY COLLINS	39	QUEEN	26
COMMODORES	76	LOU REED	79
ALICE COOPER	16	RETURN TO FOREVER	60
JIM CROCE	137	MINNIE RIPERTON	21
CHARLIE DANIELS BAND	98	SMOKEY ROBINSON	103
JOHN DENVER	5, 86, 88	LINDA RONSTADT	51
RICK DERRINGER	105	RUFUS	91
DOOBIE BROTHERS	50, 77	RUSH	111
BOB DYLAN	27	LEON RUSSELL	70
EAGLES	90	LEO SAYER	58
EARTH, WIND & FIRE	2	SCOTT-HERON & JACKSON	107
ELECTRIC LIGHT ORCHESTRA	72	TOM SCOTT AND THE L.A. EXPRESS	63
ROBERTA FLACK	20	SEALS & CROFTS	33
DAN FOGELBERG	123	BOB SEGER	147
PETER FRAMPTON	43	CARLY SIMON	59
GOLDEN EARRING	146	LONNIE LISTON SMITH	119
GRAND FUNK	126	PHOEBE SNOW	41
AL GREEN	31, 148	SOUNDTRACKS:	
MAJOR HARRIS	115	FUNNY LADY	8
HEADHUNTERS	124	MICKEY MOUSE	89
HENRY GROSS	52	REALLY ROSIE	100
TOM T. HALL	150	TOMMY	10
EMMYLOU HARRIS	87	SPARKS	116
JIMI HENDRIX	11	STEELY DAN	14
HOLLIES	141	AL STEWART	61
HOT CHOCOLATE	80	STRAWBS	68
JANIS IAN	128	STYX	93
MAIN INGREDIENT	113	SUPERTRAMP	106
BOB JAMES	122	RICHARD TORRANCE	78
ELTON JOHN	17, 92	TOWER OF POWER	129
JOURNEY	81	TOMITA	125
KANSAS	95	ROBIN TROWER	19
BEN E. KING	102	TANYA TUCKER	149
CAROLE KING	100, 134	STANLEY TURRENTINE	112
KISS	75	FRANKIE VALLI	62
KOOL AND THE GANG	71	VARIOUS ARTISTS:	
KRAFTWERK	13	MICKEY MOUSE	89
LABELLE	24	MORE AMERICAN GRAFFITI	84
LED ZEPPELIN	4, 69, 139	RICK WAKEMAN	22
JOHN LENNON	38	JOE WALSH	117
RAMSEY LEWIS	37	GROVER WASHINGTON, JR.	49
GORDON LIGHTFOOT	32	LESLIE WEST	127
LYNYRD SKYNYRD	18	BARRY WHITE	125
MANDRILL	109	ROGER WHITTAKER	143
MAHAVISHNU ORCHESTRA	9	WHO	99
MANHATTAN TRANSFER	133	STEVIE WONDER	136
HERBIE MANN	82	YES	36
BOB MARLEY & THE WAILERS	120	JESSE COLIN YOUNG	42

Bourdaine of Columbia

By SPEIGHT JENKINS

■ NEW YORK — Entering the "Black Rock," the formidable CBS building on W. 52nd St., has become similar to boarding an airplane: one not only must sign in but submit all parcels for inspection. Up at Columbia Records, however, the impersonal, clinical efficiency can be quickly dispelled by the ease of Masterworks director Marvin Saines, classical publicity director Barbara King and the director of product management, Pierre Bourdaine.

On a recent Friday morning in the midst of a heated conversation discussing Leonard Bernstein's performance with the N.Y. Philharmonic the night before, Bourdaine reached behind him and flipped a switch. Impassioned orchestral music filled his compact office, a French tenor sang impetuously, a soprano responded with a syrupy sweep of melody, the familiar voice of Gerard Souzay pronounced a blessing and then the soprano

cut loose with some of the most hysterical laughter heard on records in years. The orchestra crashed in with three chords and, left on a bit of a tonal cliff, silence followed.

La Navarraise

Obviously having stumped his listener at least to the opera if not the composer, Bourdaine, a hearty, jolly man in his mid-forties, laughed impulsively and explained: Massenet's *La Navarraise*. Lucia Popp and Alain Vanzo were the other two singers in the first stereo recording of Massenet's 1893 works. The 40-minute slice of salon-verismo will be shipped in June, and from the small sample heard it promises to be exciting indeed.

As Bourdaine eagerly told the violent story, he was busy selling his product, a job he always enjoys. Though he describes his position as "whatever I'm doing at the time," he officially is in charge of guiding the product

(Continued on page 93)

CLASSICAL RETAIL REPORT

MAY 3, 1975

CLASSIC OF THE WEEK



ROSSINI
SIEGE OF CORINTH
SILLS, VERRETT, SCHIPPERS
Angel

BEST SELLERS OF THE WEEK

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
STRAVINSKY: RITE OF SPRING—Solti—London

KING KAROL/N.Y.

BELLINI: I PURITANI—Sutherland, Pavorotti, Ghiaurov, Bonyng—London
KORNGOLD: PIANO SONATA NO. 2—Kubalek—Genesis
JOPLIN: EASY WINNERS—Perlman, Previn—Angel
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
ROSZA: SPELLBOUND—Gerhardt—RCA
SCHUBERT: TRIOS—Rubenstein, Szeryng, Fournier—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Hoitink—Philips
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Karajan—DG
RENATA TEBALDI SINGS 18TH CENTURY ARIAS—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: VIOLIN SONATAS NOS. 1, 9—Perlman, Ashkenazy—London
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyng—London
HINDEMITH: MATHIS DER MALER SUITE—Horenstein—Nonesuch
ROBERT HALL LEWIS CONDUCTS HIS SYMPHONY NO. 2—CRI
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
ROSZA: SPELLBOUND—Gerhardt—RCA
SCHOENBERG, BERG, WEBERN: ORCHESTRA WORKS—Karajan—DG
SPIRIT OF '76—Eastman Wind Ensemble—Mercury
WEILL: SYMPHONIES NOS. 1, 2—De Woort—Philips

DISCOUNT RECORDS/ CHAMPAIGN, ILL.

BARBER: ADAGIO FOR STRINGS, OTHERS—Schippers—Odyssey
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BRAHMS: PIANO QUARTETS—Beaux Arts Trio, Trampler—Philips
MAHLER: SYMPHONY NO. 4—Blegen, Levine—RCA
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
PUCCHINI: LA BOHEME—De Los Angeles, Bjoerling, Beecham—Seraphim
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHUBERT: WANDERER FANTASIE—Pollini—DG
STRAVINSKY: RITE OF SPRING—Solti—London

DISCOUNT RECORDS/ MADISON, WISC.

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BRAHMS: GERMAN REQUIEM—Klemperer—Angel
JOPLIN: MAGNETIC RAG—Sponhaltz—Angel
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
MOZART: HORN CONCERTOS—Brain—Seraphim
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SHOSTAKOVICH: SYMPHONY NO. 8—Previn—Angel
STRAVINSKY: RITE OF SPRING—Solti—London
VERDI: REQUIEM—Giulini—Angel

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
CORNET FAVORITES—Schwartz, Bolcom—Nonesuch
CHOPIN: PIANO MUSIC—Horowitz—Columbia
MAHLER: SYMPHONY NO. 1—Levine—RCA
MOZART: COMPLETE PIANO SONATAS—Kraus—Odyssey
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
THE INTIMATE GUITAR OF ANDRES SEGOVIA—RCA
STRAUSS: DON QUIXOTE—Mehta—London
STRAVINSKY: RITE OF SPRING—Solti—London
GREAT TRUMPET CONCERTOS—Andre—RCA

55TH AVE. RECORD SHOP/ SEATTLE

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
GO FOR BAROQUE—RCA
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
RUBENSTEIN: SYMPHONY NO. 6—Hamburg Symphony—Turnabout
STRAVINSKY: RITE OF SPRING—Solti—London
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London
WAGNER: DER RING DES NIBELUNGEN—Dernes, Crespin, Vickers, Karajan—DG

MASTERWORKS TWX... FROM COLUMBIA

THE MORE PEOPLE WHO LISTEN TO OUR UPCOMING COLUMBIA/MELODIYA COMPLETE "SPARTACUS" THE SURER WE ARE THAT WE'LL HAVE AN ALBUM SURE TO BE STACKED UP IN HIGH-TRAFFIC AREAS... OVER THREE HOURS (4 DISCS FOR THE PRICE OF 3) OF LUSHLY ORCHESTRATED, HIGHLY RHYTHMIC, INTENSE SYMPHONIC THRILLS AND EXCITEMENT... SHIPS MAY 12... BOLSHOI BALLET TOURING U. S. WITH "SPARTACUS": N. Y., WASHINGTON, NEW ORLEANS, HOUSTON, LOS ANGELES, SAN FRANCISCO, ST. LOUIS, CHICAGO IN MAY, JUNE, JULY... CALL YOUR COLUMBIA BRANCH AND ASK ABOUT SPARTACUS.



By Hook or by Crook



Dr. Hook has signed a long-term exclusive recording contract with Capitol Records for "five million yen," it was announced by Al Coury, senior vice president, a&r/promotion/artist development, Capitol Records, Inc. Negotiating the unprecedented contract were Capitol's Coury and Dr. Hook's producer/manager Ron Haffkine, who met with the group over dinner. Sources said the advance monies were mistaken as the salad and eaten by the group. In welcoming Dr. Hook to Capitol, Coury said, "This was the best contract ever negotiated by any record company. With Dr. Hook's track record, I'm confident that we'll be able to recoup the damage by at least 1981." The group's initial album for the label is titled "Bankrupt" and will feature their soon-to-be-released single, "Levitate." The album is scheduled for release in May. Pictured from left (standing): Dr. Hook's Jance Garfat; Capitol's Bob Buziak, executive assistant to Al Coury; Haffkine; Coury; Capitol's Rupert Perry, general manager, a&r; and Dr. Hook's John Wolters and Bill Francis. Seated: Dr. Hook members Rik Elswit, Ray Sawyer, Dennis Locorriere and George Cummings.

Stafford Campaign Planned by Famous

■ NEW YORK — Famous Music Publishing Companies has planned an "all stops out" promotion campaign on behalf of Jim Stafford and his new MGM Records album, "Not Just Another Pretty Foot."

Marvin Cane, chief operating officer of the music firm, announced the campaign will be coordinated by Ann Gardner, national promotion coordinator of Famous Music, with MGM/Polydor, Inc.; Phil Gernhard Productions, producer of Stafford's records and the ABC-TV prime time weekly Summer replacement "Jim Stafford Show;" and ABC-TV.

Famous, publishers of the material on the new lp and Stafford's debut album on MGM, has planned a 10 city tour, to be overseen by Ann Gardner, in conjunction with the promotion.

Rolling Stones Name Paul Wasserman As PR Representative

■ LOS ANGELES — The Rolling Stones and Sunday Promotions have hired Paul Wasserman, executive vice president of Jim Mahoney and Associates, to be their exclusive press and public relations representative for North and South America.

Wasserman, who headquarters in Los Angeles, will be in New York this week to coordinate a planned May 1 press conference in which various Stones projects and activities through the remainder of the year will be revealed.

Recording Acad. Meets in Chicago

■ LOS ANGELES — Twenty-eight national trustees and officers of the Recording Academy (NARAS) will be meeting this coming weekend (May 2-4) in Chicago to discuss a wide spectrum of Academy matters.

Included in the agenda are 14 separate recommendations regarding changes and clarifications in the categories and voting procedures of the Grammy Awards; two sessions concerned with a review of and plans for the annual television awards special; reports on the achievements of and plans for the future of the emerging Recording Academy Hall of Fame, including possibly the determination of a permanent site; reports on, and future planning for, the NARAS Institute, the Academy's educational wing; a thorough evaluation of the Academy's goals and how they are being achieved, and the election of national officers.

Trustees attending the semi-annual get-together and who will

participate in an unusually large number of decisions affecting various aspects of the Academy's future are Atlanta's Kent Burkhardt and Meurice LeFevre; Chicago's Bobby Schiff and Kenny Soderblom; Los Angeles' Jay Cooper, Bones Howe, Mike Melvoin, F. M. Scott, III, John Scott Trotter and Ruth White; Memphis' Knox Phillips; Nashville's Bill Denny, Don Gant, Don Light and Wesley Rose; New York's Brooks Arthur, Selma Brody, Connie DeNave, Dan Morgenstern, Stephen Schwartz and Allan Steckler; and San Francisco's Leo Kulka.

Also attending are president Lowery, national secretary-treasurer Lou Busch, national vice presidents Murray Allen, Brooks Arthur, Jim Foglesong, Lincoln Mayorga, Knox Phillips and Ed Wetteland (Arthur and Phillips are also trustees), national manager Christine Farnon, legal counsel Dick Jablow, special consultant George Simon and national awards assistant Carolyn Knutson.

Herbie Hancock Guest Lectures At Syracuse University

By ROBERT ADELS

■ NEW YORK—Herbie Hancock on the lecture circuit? Well, the Columbia jazz giant isn't going at it full blast as yet, but a talk gig at Syracuse University (14) served as the final stop on his otherwise all-music six week tour. Hancock is philosophical about his academic side: "Checking out something ain't gonna hurt anybody."

Workshop Course

The occasion was a special guest lecturer spot as part of Syracuse's department of music offering called "Creative Aspects of the Recorded Music Industry: The Anatomy of a Record Company." The graduate/undergraduate course, developed by associate professor John Krance, has in less than four months attracted the likes of: CBS Records president Irwin Segelstein, RCA contemporary a&r director Mike Berniker, indie producers Terry Cashman & Tommy West, New York Times music critic John Rockwell, independent marketing consultant Topper Schroeder (formerly album and tape sales manager for RCA), **Record World's** Vince Aletti and composer Aaron Copeland, among others. Hancock was the semester's first "superstar" lecturer, and his topic was "The Contemporary Recording Artist: Personal Reflections."

Hancock studied both music and engineering at Grinnell College in the late fifties, but it was clearly his current pre-eminence as a performer which gave him the qualifications to address the 185 students enrolled in the course, a progenitor of a B.A. in Music Industry program which

Syracuse expects to offer beginning this Fall (as the first such sheepskin in the nation).

Queries

In the course of detailing the relationship between artist and record company, publishing company and related music industry business structures, one area clearly on the minds of the students came out quickly at the onset of the question-and-answer session: "Why did you music change? Was it the record company's idea — just to increase sales?"

Clearly referring to the "funkifying" of Hancock, a musical growth which began with his

"Headhunters" album and subsequent single success with "Chameleon" last year, the jazzman was emphatic, as he recounted his remarks to **Record World**.

"It was my idea, not the record company's," he explained. "But the intent has to be re-defined: it's not so much 'increased album sales' as just simply reaching more people. And when you see it that way, both the artist and the record company are after the same thing."

The influences that led to this new "idea" were many: the input of producer/manager David Rub-

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Brotherly Love



Arista recording artist the Brecker Brothers stopped by at the Record World offices recently to chat about their new album, "The Brecker Brothers," and the single from it, "Sneakin' Up Behind You," both just released. Pictured above (from left) are Arista's manager of publicity Stu Werbin, Randy Brecker, RW's Roberta Skopp, Michael Brecker, and David Spiwack, manager of press & information for Arista.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Love Song" — Simon Said (Roulette). A disc which encompasses a sound that has received much recognition. Touching monologue creates interest as the introduction to a new talent.

DEDE'S DITTIES TO WATCH: "The Godfather's Daughter" — James & Gary (Calgar-NOV); "I'm In Love Again" —

Clarence Paul (London-UPT); "There's A Man Out There Somewhere" — Lola Falana (RCA-UPT)

DISCO POTENTIALS: "Peace And Love" — Brooklyn People (Cheri); "Let Your Feet Down Easy" — Dorothy Norwood (GRC).

This is the age of people, places and things expanding themselves regardless of what tribulations and obstacles are involved. One person who has taken it upon himself to branch out is Red Forbes, who left ABC/Dunhill Records on April 21 to go into business for himself. Forbes, who held a promotion post for that label, has started his own label, based in Richmond, Virginia. Material will be on the F&M disc.

PROFILE

The gallery of black promotion women gets greater and greater. Arlinda Frazier started in the record industry as a secretary for Warren Lanier Enterprises. Her potential for promotion work was discovered and her duties were expanded to include local promotion for Los Angeles and the immediate vicinity.

Once out there in the field she rapidly learned what it was all about and eventually landed a job as west coast regional promotion representative for Sussex Records.

From Sussex she went on to Pride Records, a division of MGM, where she helped establish the act known as the Sylvers.

Currently, she is southern regional r&b representative at Chess/Janus Records, where she is handling such artists as Al Downing, Solomon Burke, Wildfire, American Gypsy and Reuben Wilson. Sonny Taylor has gone to WWRL-AM (New York) and



has made a few changes here and there. One such change includes the time slots of the announcers. They are as follows: Enoch Gregory, 5:30 a.m.-9:00 a.m.; Bobby Jaye, 9 a.m.-12 noon; Jeff Troy, noon-3 p.m.; Gerry Bledsoe, 3 p.m.-7 p.m.; Hank Spann, 7:00 p.m.-10:45 p.m. and Gary Byrd, midnight-5:30 a.m. On Saturdays Hank Spann hosts a show known as "The Big Apple Boogie Show" from 9 p.m.-midnight.

Contrary to rumor, E. Rodney Jones is still with WVON-AM (Chicago) and still holds the position of PD. Cecil Hale is an on-the-air personality but is no longer assistant PD.

WSOK-AM (Savannah, Ga.) has instituted new time slots for their announcers: Don Wilson, 6-10 a.m. (Soul At Sunrise Show); Jimmy Lang, 10-11 a.m. (Gospel Train); BeBe Barnes, 11 a.m.-3 p.m.; Marvin "B" Brooks, 3 p.m.-7 p.m.; Dick Green "Flight Time," 7 p.m.-11 p.m.; Casanova B. Jones, Jr., 11 p.m.-midnight; and jazz after midnight.

Butler to Motown

(Continued from page 10)

Butler first grabbed national attention as a member of the Impressions with Curtis Mayfield. The group scored with "For Your Precious Love," and Butler's collaboration with Curtis not only led to "He Will Break Your Heart," "Find Yourself Another Girl" and "I'm a Telling You," but also the formation of Curtom Publishing, one of the first black artist-owned publishing companies in the country.

On his own, Butler scored heavily with "Western Union Man" and "Only the Strong Survive."

Roxbury Signs Carr

■ LOS ANGELES — Wes Farrell has signed Linda Carr & the Love Squad to his Roxbury Record label, it was announced by the Wes Farrell Organization.

The group's initial single, "Highwire," written and produced by Kenny Nolan, will ship next week.

CTI Month

(Continued from page 6)

ington, Jr. and Hubert Laws are scheduled to break as the month climaxes.

In addition to the current releases by Bob James, Ron Carter, Joe Farrell and Grover Washington, Jr., May will also see new releases by CTI artists such as Hubert Laws and Paul Desmond. Debuting on the label are guitarists Joe Beck and Phil Upchurch and Tennyson Stephens. Motown's director of marketing, Tom Noonan, stated that the campaign is designed to stimulate catalogue sales as well as movement on new releases.

In Los Angeles, "CTI Spring Jazz," a special concert featuring CTI artists, will highlight the month and is scheduled for May 16 at L.A.'s Ahmanson Theatre. The concert will feature Chet Baker, George Benson, Ron Carter, Hank Crawford, Joe Farrell, Bob James, Hubert Laws, Idris Muhammad, Johnny Hammond and Grover Washington, Jr.

R&B PICKS OF THE WEEK

SINGLE



BETTYE SWANN, "ALL THE WAY IN OR ALL THE WAY OUT" (Tree Music, BMI). This Brad Shapiro production has slowed up the pace for Ms. Swann. This soul songstress captures the concept through her expression. Horns and strings flow magically, and Shapiro is the perfect individual to grasp the talents of a young lady who recorded such monsters as "Make Me Your Woman" and "Fall In Love With Me." As time passes her style matures and, with the manner in which she executes this sound, she'll go all the way. Atlantic 45-3262.

SLEEPER



T.U.M.E., "LOVE SHORTAGE" (Friday's Child/WMOT Music, BMI). From Philadelphia to the west coast, all ears are tuned to a new sound made by this group of musicians. Bobby Eli is known throughout the Gamble/Huff & Bell family as a talented young man, and now he expresses those talents through a cohesive group. Lead vocalist is Susan Grindell, a young lady who formulates the ear teasers. There is definitely no shortage when it comes to "The Ultimate Musical Experience." MGM M14799.

ALBUM

LEROY HUTSON, "HUTSON." Soft, sultry monologues add to the dynamite tracks arranged by this artist. There are tunes for young and old alike on this disc. Hutson's superior writing abilities are in evidence throughout the lp. "Cool Out" is an instrumental ditty, mellow but filled with jazz overtones; "Tenderly" is the cut most likely to catch the audience and "Can't Stay Away" is laced with piano and the fullness of melodic background vocals. "All Because Of You" is uptempo with plenty of harmony. Curtom CU 5002 (WB).



2 New Releases from BRUNSWICK

from the Movie
Macon County Line

**“ANOTHER PLACE
ANOTHER TIME”**

Bobby Gentry

55517

“I NEED SOME”
Willard Harrison

55519

BRUNSWICK

DAKAR

MAY 3, 1975

MAY 3	APR. 26	
1	3	SHAKEY GROUND TEMPTATIONS —Gordy G7142F (Motown)
2	2	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN ABC 13066
3	1	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
4	4	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177
5	7	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3562 (Col)
6	5	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
7	6	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
8	15	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
9	12	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)
10	11	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F

11	8	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
12	17	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
13	9	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
14	10	MY LITTLE LADY BLOODSTONE—London 5N-1061
15	20	SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite 1567 (PIP)
16	13	WALKING IN RHYTHM. BLACKBYRDS—Fantasy 736
17	22	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
18	28	I WANT TO BE FREE OHIO PLAYERS—Mercury 73675
19	23	CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X
20	26	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT—RCA PB 10024
21	21	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
22	14	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
23	29	GRANDDADDY (PART I) NEW BIRTH—Buddah 464
24	38	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
25	41	CUT THE CAKE AWB—Atlantic 3261
26	30	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
27	32	IT ONLY HURTS FOR A LITTLE WHILE NOTATIONS—Gemigo 103
28	33	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
29	36	SHACKIN' UP BARBARA MASON—Buddah 459
30	34	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666
31	31	I'VE ALWAYS HAD YOU BENNY TROY—Delite 1566 (PIP)
32	37	THANK YOU BABY STYLISTICS—Avco 4652
33	35	WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)
34	27	COME ON DOWN (GET YOUR HEAD OUT OF THE CLOUDS) GREG PERRY—Casablanca 817
35	46	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
36	44	LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F
37	48	H!ACK HERBIE MANN—Atlantic 3246
38	49	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
39	47	PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364
40	42	FRIENDS B.B. KING—ABC 12053
41	16	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
42	25	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F

43	18	SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
44	19	LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
45	61	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
46	50	HOME WRECKER TYRONE DAVIS—Daker 4541 (Brunswick)
47	53	SHARE A LITTLE LOVE IN YOUR HEART LOVE UNLIMITED—20th Century TC 2183
48	55	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
49	56	NO CHARGE SHIRLEY CAESAR—Scepter/Hob 12402
50	51	LOVE FREEZE FIRST CHOICE—Philly Groove 204 (Arista)
51	59	WHY CAN'T WE BE FRIENDS? WAR—United Artists UA XW629-X
52	60	HELPLESSLY MOMENT OF TRUTH—Roulette 7164
53	63	SLIPPERY WHEN WET COMMODORES—Motown M1338F
54	62	LEAVE MY WORLD JOHNNY BRISTOL—MGM 14792
55	52	SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
56	64	GEMINI MIRACLES—Tamla T54259F (Motown)
57	65	SEX MACHINE (PART I) JAMES BROWN—Polydor 14270
58	67	EASE ON DOWN THE ROAD CONSUMER RAPPORT—Wing and a Prayer H5101F (Atlantic)
59	71	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)
60	68	WHATEVER'S YOUR SIGN PROPHECY—Mainstream 5565
61	69	ME & MRS. JONES RON BANKS AND THE DRAMATICS—ABC 12090
62	66	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)
63	43	LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cat 1995 (TK)
64	—	MY BRAND ON YOU DENISE LaSALLE—20th Century Westbound WT5004
65	74	GOD MAKE ME FUNKY HEADHUNTERS—Arista 0115
66	—	SADIE SPINNERS—Atlantic 3268
67	—	WHATEVER'S YOUR SIGN BOBY FRANKLIN—Babylon 1123
68	—	TAKE IT FROM ME DIONNE WARWICK—Warner Bros. WBS 8088
69	—	ALL CRIED OUT LAMONT DOZIER—ABC 1276
70	73	HERE I AM AGAIN CANDI STATON—Warner Bros. 8070
71	72	GET OUT OF MY LIFE DEDE WARWICK—Private Stock 011
72	24	SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
73	—	LOOK AT YOU GEORGE McCRAE—TK 1011
75	57	SUPERNATURAL THING, PT. 1 BEN E. KING—Atlantic 3241
74	—	REACH FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077

Dialogue (Continued from page 18)

go along with their growing pains. I cannot say that we are 100 percent happy, but I can say that we're 75 percent happy.

RW: Have you introduced any new producers or writers for Joe Simon and Millie Jackson?

Spitalsky: First of all, from the onset the first production of Joe Simon's "Your Time To Cry" was a joint venture but a kid by the name of Ray Godfrey, who Joe discovered as an act. He came around and started producing. And now not only has he produced Joe, he's produced Millie on some hit records. He's produced Garland Green, who has come into his own right now and he produced the current Joe Simon hit, "Get Down"—it looks like the biggest Joe Simon hit ever. Philip Mitchell, down in Muscle Shoals, not only records for us, but is a great writer and is currently producing a new single for us.

RW: What encouraged you to hire Kenny Gamble and Leon Huff to produce Joe Simon?

R. Rifkind: We were at NATRA, and Kenny and Leon were cold at the time.

J. Rifkind: They had their label, but they couldn't get a record. They asked what they could do at the time and I said you need a hit. And the ideal marriage for those guys would be to record Joe Simon because they had lost Jerry Butler. They respected Joe and they knew what we could do and we worked a deal out.

R. Rifkind: And then, on the strength of us, they were able to go back to Columbia and say, "Look, we're making good product, you're just not exposing it. You don't know how to promote us." And we were telling them where their product wasn't being played. We would call Kenny or Leon, and then they would call Gas, who was working for them at the time, and they worked out a whole new thing. They were able to convince Columbia that they needed a whole new promotion staff.

RW: The new producers that came in here to produce your artists, are they capable of coming in with a production budget?

J. Rifkind: Our artists are not signed to any producer. A producer who comes up with the best material may get the job.

R. Rifkind: We have no budget. You tie your hands. We don't do that. They understand the more they spend the less they are going
(Continued on page 99)

Disco File (Continued from page 22)

superior to American copies (e.g.: "Shame, Shame, Shame" and "Girls" by the Moments and the Whatnauts in stereo). A few of the records on their joint Top 10 list this week are PJ Collection imports, including "El Bimbo," the Armada Orchestra's "Do Me Right," "Love to Dance This One with You" from the Crystal Grass album (which Polydor plans to release in June) and a Canadian pressing of Silver Convention's "Save Me" which Negron says is different from the American release and features a better stereo separation.

News & Notes: Atlantic Records has hired Douglas Riddick, DJ at New York's Opus I, to handle national discotheque promotion for the label beginning this week. To my knowledge, Riddick is the first disco DJ hired to do promotion in his own field—hopefully, this will signal the move toward more serious disco promotion by the major labels and encourage others to make use of the talents of the many knowledgeable DJs currently at work . . . PIP Records has picked up an excellent master in "7-6-5-4-3-2-1 (Blow Your Whistle)" by a group called Gary Tom's Empire, a hard party record with a lot of whistle blowing, now turning up as an acetate on some New York club turntables and commercially available next week . . . Franklin Robinson, a friend and sometime disco DJ, suggests speeding up the turntable and playing Percy Sledge's "I Believe in You" (on his Capricorn album, "I'll Be Your Everything") which sounds just luscious with the adjustment . . . And Hector Reyes passed on a Paul Casella discovery: play "Jungle Man" by the Meters (on their Reprise album, "Rejuvenation") at 45 rpm instead of 33 1/3—the vocals may sound chipmunkish, but the beat is hot.

Recommended: Two albums for international tastes, the new Editions Makossa release by Fela Ransome Kuti & Africa '70, "Roforofo Fight," containing one cut to a side, both steamy, exciting Afro-jazz; and Elkin & Nelson, a Spanish brother team with an album just out on Caytronics all of which I like but particularly notable for "Samba Samba" and its continuation, "Chevere," which are both terrifically driving Latin cuts. And these singles: "Stone Cold Love Affair" by The Real Thing an English production by Gerry Shury & Ron Raker with very strong Philly-styled vocals (20th Century); Tapestry's light-weight "Life Is What You Make It" with a Spinners sound; and "Getting Off" (B side: "Getting On"), an instrumental by Hot Butter (Dynamo).

MAY 3, 1975

1. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN-LA 3685G (UA)
2. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 2051 (Motown)
3. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
4. **FLYING START**
BLACKBYRDS—Fantasy F9472
5. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL1-0934 (RCA)
6. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052 (Motown)
7. **ASTRAL SIGN**
GENE HARRIS—Blue Note BN-LA 313-G (UA)
8. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059 (Fantasy)
9. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
10. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHNU ORCHESTRA—Columbia PC 33411
11. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—Ode SP 77029 (A&M)
12. **TWO**
BOB JAMES—CTI 6057 (Motown)
12. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
14. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
15. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
16. **RESTFUL MIND**
LARRY CORYELL—Vanguard VSD 79352
17. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
18. **DEATH AND THE FLOWER**
KEITH JARRETT—Impulse ASD 9301 (ABC)
19. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
20. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
21. **FEEL**
GEORGE DUKE—BASF MC 25355
22. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
23. **STANLEY CLARKE**
Nemperor NE 431 (Motown)
24. **I NEED MONEY**
EDDIE HARRIS—Atlantic SD 1169
25. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
26. **GAMBLERS LIFE**
JOHNNY HAMMOND—Salvation SAL 702 (Motown)
27. **MIND TRANSPLANT**
ALPHONSE MOUZON—Blue Note BN LA 3986 (UA)
28. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F-9478
29. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
30. **BODY HEAT**
QUINCY JONES—A&M SP 3617
31. **CROSS COLLATERAL**
PASSPORT—Atco 36-107
32. **POTPOURRI**
JONES-LEWIS—Phila. Intl. KZ 33152 (Col)
33. **SPANISH LIFE**
RON CARTER—CTI 6051 (Motown)
34. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344-G (UA)
35. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
36. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
37. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note BN-LA 369-G (UA)
38. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
39. **JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
40. **HOT CITY**
GENE PAGE—Atlantic SD 18111

RECORD WORLD MAY 3, 1975

Atlantic's Disco Discs (Continued from page 6)

done on a local basis through the eight WEA Corporation Service Centers in Boston, New York, Philadelphia, Dallas, Cleveland, Chicago, Atlanta and Los Angeles.

Plans are also underway to initiate "Disco Disc" service on a national basis out of New York, to be coordinated by a full-time national disco promotion director who will be appointed by, and report directly to Atlantic/Atco vp Henry Allen. More information on that phase of the program will be forthcoming.

Bourdaine (Continued from page 88)

from the finished record (and sometimes from its inception) to market, coordinating packaging, general market plans, advertising, in-store displays, guidance to the field force and any other special sales work.

As for a special campaign, a good example in the release for May is the first complete recording of Aram Khachaturian's *Spartacus*. The ballet opened the Bolshoi Ballet's engagement at the Met last week and will be played at each stop in the Bolshoi's 10 city U.S. tour.

Bourdaine stressed the high quality of Columbia's field force: "They operate from our own branches and not from independent distributors, and their professionalism is of such quality that they can do an equally good job on rock, blues, jazz or classical if we give them the information on the piece." With *Spartacus* Columbia will sell four records for the price of three and furnish a lot of in-store merchandising to each city on tour.

In the same month Columbia will issue a new recording by Leonard Bernstein of Haydn's *Harmoniemesse*. The young Americans who are gradually bringing Columbia into more and more vocal competition, Judith Blegen, Frederica Von Stade and Kenneth Riegel, will serve as soloists. The Mass was recorded in Fisher Hall with the N.Y. Philharmonic (Bourdaine pointed out that the audience acoustics of Fisher have nothing to do with recording acoustics; some great listening halls cannot be used for records and vice-versa).

Mention of Miss Blegen and tenor Riegel bring Columbia's current best-seller, *Carmina Burana* to mind. Asked why CBS chose to market the quadruphonics *Carmina* at the low price of \$2.79, Bourdaine replied, "We wanted to stimulate our own field force and dealers and to show that some classical records with popular impact can be sold in popular numbers. Exploitation of the product has much more to it than just

Five records mark the initial "Disco Disc" release (with future releases already under consideration): "Disco Queen" by Hot Chocolate (album cut); "Mad Love" by Barrabas (album cut); "Tornado" from "The Wiz" original cast recording; "Clap Your Hands" by Manhattan Transfer (album cut); and "Ease on Down the Road" (DSKO-54) by Consumer Rapport (unreleased 6:15 version of the Wing And A Prayer single, not on any album).

lowering the price. Our job is to expand the audience, and a lot of people who have never heard of Carl Orff have learned to love *Carmina*."

Expanding audiences is important to Bourdaine, who himself is frequently seen at important and interesting New York concerts and operas. "I go to many things," he said, "to see what's happening and to see how audiences react to certain performers. I haunt record stores, too. Not to check them out, but to see what happens when the customers look over the merchandise. Nothing is as important as knowing what happens where the money changes hands."

This pragmatic merchandiser was born in New York on the West Side ("one of the few real natives") and attended Yale. Records had already beckoned. He sold imported records at the Liberty Music on 50th and Madison ("along with Gramophone Shop, the only place in town you could buy imports in the years just after the war") and watched customers cheerfully pay \$3.25 per 78 rpm to hear Ferruccio Tagliavini, Maria Caniglia and Ebe Stignani.

After Yale, Bourdaine began work at London Records, serving as promotion manager, and with an interval in the army for the Korean War he was a part of the early promotion of FFRR recordings—the first Tebaldi, Del Monaco records. In 1954, he left and went in the printing and advertising business, not to return to records until eight years ago when he came to Columbia as assistant product manager.

Bourdaine lives in New Jersey, where his wife, Gladys, reviews and edits the TV book of the Bergen Record. His two sons are both in school, the elder in college, the younger in high school. And Bourdaine is happy not to have to travel very much. He makes sure that everybody everywhere who sells Columbia Records gets as much of the story as quickly and correctly as possible.

MAY 3, 1975

1. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
2. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6-969S1 (Motown)
3. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC ABCD 867
4. **JUST ANOTHER WAY TO SAY I LOVE YOU**
BARRY WHITE—20th Century T-466
5. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU-2051 (Motown)
6. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
7. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
8. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
9. **GREATEST HITS**
KOOL & THE GANG—Delite DEP 2015 (PIP)
10. **TO BE TRUE**
HAROLD MELVIN AND THE BLUE NOTES Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
11. **PUT IT WHERE YOU WANT IT**
AVERAGE WHITE BAND—MCA 475
12. **GREATEST HITS**
AL GREEN—Hi SHL 32089 (London)
13. **CRASH LANDING**
JIMI HENDRIX—Reprise MS 2004 (WB)
14. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
15. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN-LA 368G (UA)
16. **NIGHTBIRDS**
LABELLE—Epic KE 33075
17. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
18. **A QUIET STORM**
SMOKEY ROBINSON—Tamlia T6 33751 (Motown)
19. **MY WAY**
MAJOR HARRIS—Atlantic SD 18119
20. **BARRABAS**
Atco SD 36-110
21. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDL1-0934 (RCA)
22. **AVERAGE WHITE BAND**
Atlantic SD 7308
23. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
24. **TWO**
BOB JAMES—CTI 6057 (Motown)
25. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
26. **SOLID**
MANDRILL—United Artists LA 408
27. **FLYING START**
BLACKBYRDS—Fantasy F 9472
28. **CICERO PARK**
HOT CHOCOLATE—Big Tree BT 89503 (Atlantic)
29. **INSIDES OUT**
BOHANNON—Dakar BK 6916
30. **CAUGHT IN THE ACT**
COMMODORES—Motown M6-82051
31. **THE BEST OF THE STYLISTICS**
Avco AV 69006
32. **DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SP 5117
33. **ROLLING DOWN A MOUNTAIN SIDE**
MAIN INGREDIENT—RCA APL1-0644
34. **DISCO BABY**
VAN McCOY & THE SOUL CITY SYMPHONY—Avco AV 69006
35. **FULLFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamlia T6-33251 (Motown)
36. **FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
37. **I DON'T KNOW WHAT THE WORLD IS COMING TO**
BOBBY WOMACK—United Artists UA LA 3536
38. **SUPERNATURAL**
BEN E. KING—Atlantic SD18132
39. **FEELING THE MAGIC**
JOHNNY BRISTOL—MGM M3G-4983
40. **MARGIE**
MARGIE JOSEPH—Atlantic SD-18126

Ramsey Rides High



Columbia Records recently held a reception for recording artist Ramsey Lewis following his sold-out performance at Carnegie Hall. Lewis, whose current album is "Sun Goddess," was greeted at the Cafe Carnegie after the show. Shown above at the affair are (from left): Mickey Eichner, vice president, east coast a&r, Columbia Records; Ramsey Lewis; Barbara Cooke, associate product manager, Columbia Records; and Bob Sherwood, director, national singles promotion, Columbia Records.

The Coast *(Continued from page 10)*

ond project is said to be some **Sam & Dave** sessions for UA, which Cropper will produce himself . . . For those of you wondering how the **Beach Boys** and **Chicago** will determine who'll close dates on their joint summer tour, look for the shows to be climaxed by a jam featuring boys from both bands . . . The **Ian Hunter-Mick Ronson** tour is reportedly drawing the classic rock & roll response: the principals are regularly getting pulled into the audience by over-zealous fans, mostly female . . . The other ex-members of **Mott the Hoople** will continue simply as **Mott**, having added vocalist **Nigel Benjamin** and guitarist **Ray Smith** to the lineup. Work on an album, "When The Going Gets Tough, The Tough Get Going," will commence shortly . . . From what we understand, **Quincy Jones** and his big band have had Japanese audiences dancing in the aisles, no small accomplishment.

WE DIDN'T FORGET YOU, ELTON: Lots of fun people showed up at the Atlantic bash at the Speakeasy honoring the **Average White Band**, among them **Joe Smith, Jerry Wexler, Keith Emerson, John Reid, Les McCann, Joe Sample, Bobby Neuwirth, Mo Ostin, Arif Mardin, Joe Greenburg, Smokey Robinson** and **Etta James**. One of the funnest, as always, was **Elton John**. "I'm looking to go in a much funkier direction," he told us by way of explanation for the enlargement his band is currently undergoing. Included in that enlargement are drummer **Roger Pope**, guitarist **Jeff Baxter** from the **Doobie Brothers** and bassist **Kenny Passarelli**. These three have been added for the June 21 spectacular at Wembley Stadium in London with no word as to how much further their association with the band will extend. And Elton, we're told, belched his way across the Atlantic (ocean, where he joined **Davey Johnstone** in France to produce an album for the guitarist) following the Pink's hot dog and champagne reception accorded his visit to 20th Century by **Russ Regan** . . . **Lily Tomlin, Pat Paulsen** and **Ringo Starr** joined the **Smothers Bros.** and **John Stewart** for a singalong on Stewart's "Survivors" to close the taping of their final show for NBC. The show won't be back but "Survivors" will be; it's the title track from Stewart's new album . . . **Ken Russell** has tapped Tom Cat artist **Nancy Nevins** to star in "Lisztomania" opposite **Roger Daltrey** and **Ringo Starr** . . . 20th Century Music's **Herb Eiseman** beaming since "The Wiz" walked away with seven Tony awards, among them "Best Broadway Musical" . . . Lots of anticipation for **John Fogerty's** first solo album for Asylum; the ex-**Creedence Clearwater Revival** leader is finishing up recording at Wally Heider's in San Francisco . . . **Lamont Dozier** set to write and produce a gospel album with his sister **Norma**; no label set as yet . . . **Spanky & Our Gang** back from a tour of Texas capped off by a massive party at San Antonio's Long Neck Saloon. The 14 hour drunken barbeque ended with Spanky & friends, **Jimmy Buffett** and **Augie Meyer's** band joining in for a slurred (but resounding) "Yellow Rose Of Texas." The band is expected to begin their first album for Epic any day now . . . "Bound For Glory," the film version of **Woody Guthrie's** life, is slated to begin shooting in July, but producers have yet to decide who'll get the leading role. From what we hear among those under consideration are **Kris Kristofferson, Stacey Keach, David Blue** and **Dennis Hopper**. **Elton John**, however, is among those not under consideration for the part . . . "I threw a couple of punches that Ali couldn't stop," was the way **Barry White** described his in-the-ring encounter with **Muhammad Ali** at the latter's training camp in Miami last weekend. He neither confirmed nor denied rumors that he's promised Ali a return bout, this one in a Los Angeles recording studio.

Atlantic Releases Eight LPs

■ NEW YORK — Atlantic/Atco Records has announced the release of eight new pop albums in April, headed by "Ain't Life Grand," the seventh Atco album in five years from Black Oak Arkansas. "Ain't Life Grand" features Black Oak's current single revival of the Beatles' "Taxman" and will be released to coincide with the group's six week tour of the U.S.

Additional Releases

Other albums in the April release are:

"Vance 32," Kenny Vance's debut album on Atlantic. Vance is known as the founder and 13-year alumnus of Jay and the Americans.

"Diamond Head," the first solo album by Roxy Music guitarist Phil Manzanera. Also appearing on the album are Eno and Roxy members Andy Mackay, Paul

Thompson and John Wetton.

"Newborn," the James Gang's third Atco release, which finds the band re-formed with west coast newcomers Richard Shack and Bubba Keith re-joining Fox and Peters. "Newborn" was produced by Tom Dowd.

Crimson's Eighth

King Crimson's eighth Atlantic album, entitled "USA," which was recorded live last June in New York. Cuts include the previously unrecorded "Asbury Park."

"Anvil Chorus," which is the second British-produced album from The Kids (formerly the Heavy Metal Kids), Cockney hard-rockers led by Gary Holton. The Kids are currently in the midst of an extensive U.S. tour.

Poet Nikki Giovanni's second album for her Niktom label (distributed by Atlantic/Atco), entitled "The Way I Feel." Ms. Giovanni's recitations are supported on the album by r&b-flavored instrumental backings composed by producer Arif Mardin.

Diamond Reo Debut

"Diamond Reo," the debut album of the four-piece Pittsburgh-based rock 'n' roll band led by ex-Jaggerz keyboarder Frank Zuri, on Big Tree Records.

Bitter End Album Set by Roxbury

■ LOS ANGELES—"The Best Of The Bitter End Years," an lp featuring some of the top stars who have played the famed New York Club, will be released in mid-May on the Roxbury Record label, it was announced by Wes Farrell, president of the Wes Farrell Organization.

Included in the upcoming album is Carly Simon's "Winkin, Blinken and Nod;" Arlo Guthrie's "Motorcycle Song;" Jerry Jeff Walker's "Mr. Bojangles;" Van Morrison's "Brown Eyed Girl;" and John Prine's "Sam Stone."

Also, "Gypsy Woman" by Curtis Mayfield; Melanie's "Beautiful People;" Bette Midler's "Daytime Hustler;" James Taylor's "Riding On The Railroad;" John Sebastian's "Younger Generation;" the Isley Brothers' "Pop That Thang;" and John Denver's "Circus."

BJE Taps Shearer

■ LOS ANGELES—Karen Shearer has been appointed director of music affairs for Billy Jack Enterprises, Inc. by John Rubel, chief executive officer of BJE. Ms. Shearer will be responsible for all music activities including artist development and soundtrack recordings.

Prior to joining BJE, she operated her own public relations firm specializing in music accounts. She was formerly public relations director at MCA Records and was also affiliated with Capitol Records.

Polydor Signs Bramblett



Ron Moseley, director of a&r east coast, for Polydor Records, has announced the signing of Randall Bramblett to the label. The lp, "That Other Mile," is slated for an early June release and plans for a tour are in the works. The album produced by Steve Tyrell, contains all original material by Bramblett and features him on keyboards and sax. Bramblett has recently completed a tour with Gregg Allman featuring him on sax. He also was a member of Cowboy, which was the back up band for all Gregg Allman's solo lps. Pictured from left: Bill Farr, president of Polydor, Inc.; Randall Bramblett; Steve Tyrell; and Ron Moseley.

Mercury Chicago Fete



Since Mercury's home town of Chicago was playing host to Bachman-Turner Overdrive, The Ohio Players and Thin Lizzy on the same day recently, 300 guests came by to say hello to the bands at Mercury's invitation. Seen in the left photo is Randy Bachman (left) and Jules Abramson vice president/sales for Mercury. Right photo shows Felix Pappalardi (left) and Fred Glickstein of The Flock mugging for the camera. Pappalardi had just completed producing The Flock's first Mercury album in Chicago.

Expanding Adult Market

(Continued from page 3)

To be effective a record company has to give the over 30 market the same kind of support it gives to other areas of the pop market. It must have producers and promotion men who believe, and executives who believe as well.

Let's start from the following premise: This is the year for record companies to achieve a healthier sale of recordings to the adult market. Now comes the big question: How do you do it?

Let's begin with intent. Making records for the adult market is no easy task; it isn't a new version of "Oklahoma" or an album of Rodgers & Hart that'll make it. After all, today's "over 30s" spent their 20s with the Beach Boys and The Beatles and the Stones. And the talent can't be a warmed over Vic old-timer — it's got to be a Bette Midler or Joni Mitchell or Barry White.

This means that record companies are going to have to be on the lookout for producers who are knowledgeable about pop music, current and recent, and who can recognize talent. They should also be familiar with contemporary songwriters from every area of pop music. These a&r men or women will not be in their teens and probably not even in their twenties. There are a few producers connected with labels right now who can turn out a variety of recordings including those aimed at the adult market. Most young producers have been so squeezed into the rock mold that its doubtful they could make pop recordings that would really zap the over 30s.

As with the a&r department, the promotion department has some changes to go through too. Promotion men and women have to be given both the incentive and the time to work on adult recordings. Few of these records are going to take off like John Denver or Elton John. No one claims the over 30 market is as hooked on music as a college freshman. But there are a great many radio stations in this country and not all of them play rock. There's room for airplay for middle of the road, easy listening and adult recordings.

When it comes to advertising and merchandising new techniques (or perhaps older techniques) may be needed. Posters and album covers are not the only way to merchandise records. Remember when recording artists would come to a store to autograph record albums? Remember real window displays? Not merely a group of album covers pinned together, but a designed window with an eye-catching display and striking graphics?

Advertising patterns may need some shaking up as well. Do you reach any part of the over 30 market advertising in rock magazines? Would it be better to be in magazines that cover young adults, like Psychology Today, Sports Illustrated or Esquire? Is radio a better way or does television penetrate this market? How about appearances on the Johnny Carson show or Merv Griffin?

Stan Cornyn's 13th suggestion at the recent NARM convention for selling more adult albums was "packaging to appeal to customers." He was pointing out that liner notes have virtually disappeared from rock albums, and have gotten scarce on country and blues albums too. Liner notes help sell albums and obviously they must be on every album aimed at the adult market. Even Sinatra's lps have notes. Skin wrap may keep an lp in good condition but it certainly doesn't help sell albums to occasional buyers. How about restoring the old free album for the dealer, so that he can play a bit of an album before purchase for customers who request it? Maybe you don't have to do that with Ringo Starr, but it would be a strong sales aid for many other artists.

One thing is certain, it will take a lot of thinking and planning and hard work to bring the over 30s back to records, and the best ideas we can come up with will be needed.

Far Out (Continued from page 6)

War's new single, "Why Can't We Be Friends," debuted on Record World's singles chart this week at 79 with a bullet (it's bulleted at 59 on the r&b charts). It was the first new product by War in a long while and Gold was prompted to comment: "There is a new attitude at United Artists that seems to be in line with a company that desires to be successful. The daily working level at UA leads me to believe that they're trying to win." Gold, who has been known to express his opinions on the label's efforts in the past, gave several reasons for his current optimism. "They've got some good people from before that are still there. Allen Levy was always good and Alan Metter is one of the brightest kids that I've met in the business. Under Ray Anderson, they have the best promotion department there now that United Artists has ever assembled; Mike Kagan and Jay Butler, working with our independent man, Steve Topley, have done a good job so far on the single. And Al Teller and Sal Licata look like they're good men; at least they've got people with balls."

Cooperative Venture

Gold described the current campaign for War's single and the upcoming efforts on the album's behalf as a cooperative venture by Far Out Productions and each department of United Artists. "We work together on everything; the design of the ads going into the trades, the design of the billboards and the in-store displays, everything. We're hoping that this release will bring us together in a successful joint

venture."

Asked if Far Out Productions, which currently deals with three separate record companies, would be desirous of establishing an exclusive relationship with one label, Gold replied, "Labels blow hot and cold, and the greater the diversification that we can create, the better it's going to be for Far Out. Unless, of course, we can find a home and so far we haven't found one. Actually, I may have found a home, but none of the other residents wants me to live there."

ZZ Top Campaign

(Continued from page 4)

will contain a new bio, itinerary, photos, and an explanation of "Fandango," while massive time buys in Houston, Dallas, Austin, Galveston, Port Arthur, Atlanta, New York, Los Angeles, San Francisco, Chicago and many others will take place.

A mass approach to the college market has been coordinated by London Records in the New York, New Jersey, Dallas, Houston, Oklahoma, New Orleans, Georgia and Louisiana areas. This has been tied into a New York subway ad campaign where posters will be placed in key areas of retail outlets and universities in the New York area.

WCI Appeals Ruling

(Continued from page 3)

sultant. George C. Scott has already been contracted to narrate the two-record set.

"We are firmly committed to this project," Kapp said, "And we will continue through our law firm of Williams, Connolly and Califano to press through the proper channels, for the immediate release of the tapes." Joseph Califano has said they are preparing the appeal papers as rapidly as possible.

Warner Bros. has expressed disappointment at Judge Sirica's stance that the public's "right to know" had been met by the printed transcripts of the desired tapes which have already been released. It is Warner Bros.' contention that the release of the actual sound recordings will provide a much clearer dimension of the true character of the conversations than the transcripts—a dimension not currently available to the public. Questions of phrasing, nuance, inflection—and all the rest of those areas where speech clarifies content — were answered for the Watergate jurors and admittedly aided them in making their historic decisions.

Blueprint for Success



Renovation and remodeling have begun on the new 20th Century Music and Records complex in the heart of the Sunset Strip. The firms recently acquired the former Metromedia Producers' Corporation Building which, in addition to ample space to house offices of both divisions of 20th Century Fox Film Corporation, contains projection and conference rooms and a large theatre. Target date for the move is tentatively set for July. Tom Rodden (right), 20th Century Records vice president/general manager and coordinator of building plans, is pictured going over blueprints on the sight with Sandi Spidell, 20th's manager of a&r administration and Gerry Rosenblatt, director of business affairs.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — La incomparable **Betty Missiego**, será otro de los nuevos lanzamientos, que en forma estelar se realizará en México. **Betty**, poseedora de un finísimo estilo y ubicada entre las grandes estrellas Sudamericanas que triunfan en Europa, tiene ya contrato para presentarse en 4 programas de televisión en el mes de Junio. El debut de **Betty Missiego**, estará respaldado con una fuerte difusión de sus producciones. Los éxitos, que hasta la fecha cosechó **Betty** en los mercados internacionales, han sido como consecuencia de su indiscutible calidad artística, la cual será la carta de presentación de **Betty Missiego** en su primera visita a México. ¡Anticipada bienvenida **Betty!**

Desbordado **Roberto Carlos** impone de su reciente elepé el tema "Yo Quiero Amigos". El triunfo se extiende a nivel nacional convirtiéndose en la melodía del mes. . . . Notable incursión como director artístico, ha tenido el **Lic. Eduardo Baptista**; y para muestra está el éxito de **Los Joao** con "Chiquilla" . . . Surgen problemas internos muy fuertes en Capitol. Y como resultado tenemos, que sus artistas del catálogo nacional han desaparecido de las listas de éxitos, y los del catálogo internacional se mantienen única y exclusivamente por las relaciones del batallador **Artur Cárcamo**. Urge, una solución ó el elenco completo se les vendrá abajo.

Comienza a destacar, la nueva grabación de **Marco Antonio Vazquez** "Traigo un Amor". En la actualidad, el artista Peerless, realiza gigantesca jira por la

Unión Americana . . . Discos Melody, vigorosamente se extiende a nivel internacional; por lo pronto ya está representado en Colombia por INS, en Venezuela por Promus, Argentina por Microfon y Brasil por el sello Copacabana. ¡Congratulaciones **Nacho!**

Continúa imponiéndose el talento de **Danny Daniel** esta vez con el tema "Niña no te pintes tanto", el cual integra nuestro Hit Parade . . . Sensacionales ventas de **Vicente Fernandez** con "El Rey". Aunque fué el último en lanzarla, es el que mayores resultados obtiene . . . De paso por México, el importante hombre de radio de Los Angeles **Edgard Madrigal**, quien entrevistó en forma exclusiva para el inmenso auditorio de KWKW a **King Clave** ("Los Hombres no deben Llorar"). ¡Saludos **Edgard!** . . . Interpretado por **Sergio y Estibaliz**, surge con inusitada fuerza el número "Buscame" . . . **Camilo Sesto** y **Nelson Ned** comparten el éxito y se presentan simultáneamente en dos elegantes lugares. Con lo que sus managers, **Manolo Sánchez** y **Genival Melo** ratifican su prestigio, por que les corresponde más de la mitad del triunfo de ambos artistas.

¡Y va por la tercera **Estrellita!**. Primero fué "Perdóname", luego "Quien te dijo que te Quiero" y ahora en forma violenta se coloca con la pieza "Con la Pasión mas Grande" . . . CBS lanzó el sencillo de **Las Grecas**, que contiene "Orgullo" y "La Zarzamora" . . . En proyecto y con mucho futuro, el lanzamiento de **Martinha** joven intér-

(Continued on page 98)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En extremo exitoso el debut de **Nelson Ned** en el Salón Stelaris del Hotel Fiesta Palace de Ciudad México, en donde se mantendrá durante tres semanas. Dos días después, **Gamma** hizo entrega en un "cocktail party" a la prensa, a la cual concurrimos, del "Cupido de Oro," original idea de **Carlos J. Camacho**, Director General de la empresa mexicana, quien aclaró que las altas ventas de las grabaciones de **Nelson** le hacían acreedor a un "Disco de Oro," pero prefirió usar la imagen de **Cupido** ya que **Nelson** le canta al amor en todas sus manifestaciones. Emotivo acto en el cual compartí con brillantes colegas mexicanos . . . **Roberto Carlos** es también un éxito fuerte en México, donde lleva ya varias semanas de actuaciones . . . **Camilo Sesto** logra también alta concurrencia a sus presencias en el Hotel Del Prado, en momentos en que su "Quieres ser mi amante" está en el tope de popularidad. Esta semana actúa **Camilo** en un Show televisivo donde comparte honores estelares con el gran **Pedro Vargas** . . . Surgen insondables diferencias entre **Marcos García**, presidente de Spanish World Records de Nueva York, su asociado en Claromar Records, **King Clave**, artista que está rompiendo records de ventas con "Los Hombres no Deben Llorar" y la empresa que

distribuye y representa esta grabación en Mexico, Orfeón Videovox. Una parte opinar que el artista está bajo contrato exclusivo como tal, otra que está bajo contrato como productor y no como artista y la otra que el artista parece estar libre a la mejor oferta. De todas maneras, **King Clave** representa en estos momentos cifras millonarias en ventas y el problema se solucionará pronta o indefinidamente. De todas maneras, **King Clave** está también en el tope de los "rankings" en la costa oeste de Estados Unidos y amenaza con tener otro éxito enorme con "Mi Corazón Lloró" y se prepara para debutar en Junio 1ro. en el Madison Square Garden de Nueva York en donde compartirá honores estelares con **Angelica María**.



Nelson Ned



Gran Combo y Amigos



Martinha

Tony Pabon, Director Musical y ejecutivo de Rico Records de Nueva York, empresa que distribuye las grabaciones del **Gran Combo** del sello GMC en los Estados Unidos, me envía la siguiente aclaración: "Me gustaría aclararle que se publicó en periodicos y revistas que la orquesta **Típica 73** había ganado la "Copa del Presidente de la República de Venezuela" además de los \$5,000.00 del primer premio durante los Carnavales de ese país. Al recoger los boletos de los oficiales a cargo de la votación se quedaron fuera el del Juez y de Miami, Sr. **Tony Rivas**. Sin esperar confirmación del recuento de votos, un periodista venezolano se apresuró a dar la noticia de que la **Típica 73** había ganado. Luego se incluyó el boleto del Sr. **Tony Rivas** y salió triunfador el **Gran Combo** de Puerto Rico. Le envío foto en la cual aparecen con la referida copa el Director del **Gran Combo**, **Rafael Ithier**, **Andy Montañez**, vocalista del grupo, **Lou Cabrera**, Gerente de Ventas del Canal 41, **Primitivo Santos**, Director de Orquesta dominicano, su servidor, **Tony Pabon**, **Izzy Sanabria**, editor del Latin New York, **Ralph Cartagena**, presidente de Rico Records y **Arturo Saiz**, presidente de West Side Records de Nueva York."

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(Continued on page 97)



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LATIN AMERICAN HIT PARADE

Singles

San Antonio

By KCOR

1. **BEFORE THE NEXT TEARDROP FALLS**
FREDDY FENDER—C.C.
ANGELICA MARIA—Sonido Int.
2. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
3. **SI ACASO VUELVES**
VINCENTE FERNANDEZ—Caytronics
4. **CHIQUILINA**
LOS DINNERS—CBS
5. **LA NOCHE QUE MURIO CHICAGO**
BANDA MACHO—Sultana
6. **QUE CHASCO**
JUAN GABRIEL—Arcano
7. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Pronto
8. **HOY CANTO POR CANTAR**
NYDIA CARO—Alhambra
9. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
10. **LIBRE Y SOLITARIO**
BANDA MACHO—Sultana

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
3. **NINA NO TE PINTES TANTO**
DANNY DANIEL—Polydor
4. **LA NOCHE QUE MURIO CHICAGO**
LA BANDA MACHO—CBS
5. **TE QUIERO MIA**
EL FINAL—Melody
6. **HAY COSAS INOLVIDABLES**
LOS SOLITARIOS—Peerless
7. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
8. **MI PRINCIPE AZUL**
CLARA BOOM—RCA
9. **MI CORAZON LLORO**
KING CLAVE—Orfeon
10. **CON LA PASION MAS GRANDE**
ESTRELLITA—Cisne RAFF

Redlands, Cal.

By KCAL

1. **QUE ESPERABAS?**
JUANELLO—Caytronics
2. **PORQUE NO FUI TU AMIGO**
GERARDO REYES—Caytronics
3. **LA BATALLA DEL 5 DE MAYO**
LA TROPA LOCA—Latin
4. **AGRADEZCO AL MUNDO**
MANOELLA TORRES—Caytronics
5. **COMO NO VOY A QUERERTE**
LOS PRADOS—Caytronics
6. **Y JAMAS LLORARE**
LOS MARIANOS—Latin
7. **HOY**
VIKKI CARR—Columbia
8. **LLANTO Y AMOR**
LOS MONCHIS—Latin
9. **VOLVERAS**
PATRIZIO
10. **EL MUNDO ES MI TUMBA**
JOE FLORES "EL AVILENO"—Musimex

New York (Salsoul)

By EMILIO GARCIA

1. **MAYARI**
ORQUESTA HARLOW—Fania
2. **EL TODO PODEROSO**
HECTOR LAVOE—Fania
3. **TRAISSON**
ROBERTO ROENA—Fania
4. **TE LLEVE CONMIGO**
TIPICA 73—Inca
5. **TORO MATA**
CELIA CRUZ & JOHNNY PACHECO—
Vaya
6. **VAGABUNDO**
LA CORPORACION LATINA—MG
7. **ELLOS SE JUNTAN**
RAFAEL CORTIJO & ISMAEL RIVERA—
Coco
8. **UN DIA BONITO**
EDDIE PALMIERI—Coco
9. **CARBONEPO**
JOHNNY VENTURA—Mate
10. **SALE EL SOL**
ISMAEL RIVERA—Tico

New York

By EMILIO GARCIA

1. **LAS GAITAS DE SIMON**
SIMON DIAZ—All Art
2. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
3. **PORQUE LLORA LA TARDE**
SONIA SILVESTRE—Karen
4. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
5. **LA VOZ**
HECTOR LAVOE—Fania
6. **LA CANDELA**
TIPICA 73—Inca
7. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
8. **NUMERO 7**
EL GRAN COMBO—EGC
9. **JUNTOS OTRA VEZ**
RAFAEL CORTIJO & ISMAEL RIVERA—
Coco
10. **CELIA & JOHNNY**
CELIA CRUZ & JOHNNY PACHECO—
Vaya

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
3. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
4. **TE NECESITO TANTO AMOR**
ELIO ROCA—Polydor
5. **CUANDO TU CARINO**
RIGO TOVAR—Melody
6. **TOMAME O DEJAME**
MOCEDADES—Musart
7. **COMO SUFRO**
LOS BABY'S—Peerless
8. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
9. **TE JURO QUE TE AMO**
LOS TERRICOLAS—Gamma
10. **BUSCAME**
SERGIO Y ESTIBALIZ—Musart

Record World en Nueva York

By EMILIO GARCIA

■ **NUEVA YORK** — Tras haber logrado exitosas presentaciones como figura estelar en la televisión mexicana, **Morris Albert**, la nueva gran revelación brasileña en el mundo de la canción popular, estuvo de visita varios días en Nueva York. En la actualidad este artista exclusivo de la grabadora Beverly de Brasil, está disfrutando de gran popularidad en México, por el impresionante éxito discográfico que ha tenido, como autor e intérprete de la canción "Dime" ó "Feelings", melodía que en pocas semanas escaló los primeros lugares de popularidad, alcanzando elevadísimas cifras de ventas. Ante este impacto, el sello "Gamma", empresa que lanzó a **Morris** en el mercado mexicano, le entregó un merecido "Disco de Oro", el tradicional premio de la industria cuando ocurren estos fabulosos sucesos. Ahora el estelar cantautor brasileño, se dispone ha conquistar el mercado de los Estados Unidos, a través de su talento musical, y para comen-

zar, esta labor, el sello Audio Latino, lanzó un disco sencillo conteniendo su gran éxito "Dime" (versión de "Feelings" en español con letra de **Tomás Fundora**), y por su parte la RCA acaba de lanzar "Feelings" (en la versión en inglés), dirigida al mercado norteamericano, lanzamiento que está apoyado por una agresiva promoción a nivel nacional.

Camilo Sesto

Camilo Sesto, el renombrado compositor y cantante español, que está en pleno apogeo en nuestro medio musical, por el impacto de ventas que también está alcanzando aquí, su nuevo éxito internacional "¿Quieres ser mi amante?", debutó hace unos días con un rotundo éxito en el Felt Forum del Madison Square Garden de Nueva York. En su primera presentación en esta ciudad, el joven autor e intérprete de la canción romántica moderna, cantó sus éxitos mas sobresalientes como "Algo de

(Continued on page 98)

Nuestro Rincon (Continued from page 96)

nueva grabación de **Martinha** (En castellano) que acaba de realizarle el sello Continental en Brasil. La promoción planeada a favor de la talentosa **Martinha** asegura éxitos inmediatos . . . Creada en México la empresa **Hernández Asociados, S.A.**, con domicilio en Havre No. 7-201, Mexico 7, D.F., que se dedicará activamente a la promoción en México de grandes talentos a más de representarlos artísticamente. Funge como presidente de la empresa el agresivo promotor internacional **Agustín Hernández**, que dirigiera tan exitosamente el Depto. de Publicidad de Peerless de México. Ante la pujanza de los involucrados, no dudo que los propósitos iniciales de gran envergadura sean cristalizados . . . RCA lanzó a **Joséles** en "Solo" y "Como me duele Amarte Así." La primera de **Felipe Gil** y **Mario Arturo** y la segunda de **Sergio Esquivel** como autores. También en RCA, **Juan Gabriel** en "Se me Olvidó otra vez" (J. Gabriel) y "Ases y Tercia de Reyes" (J. Gabriel) . . . **Memo Infante** de viaje por Venezuela . . . Borinquen lanzó en Puerto Rico a **Olguita** con "Amigos Mios, Me Enamoré" (Gian Franco Pagliaro) y "Va Oscureciendo la tarde" de **Reynaldo Barquez** . . . En varias oportunidades me tropecé con **Fernando Iglesias** e hijo en México. Andaban en gestiones de residencia en la capital, contactos iniciales y planeando las posibilidades de éxito ante la representación obtenida por ellos de Fania Records de Nueva York. Exito en la nueva empresa le deseo al amigo Iglesias y feliz traslado de Nuevo York a la capital azteca . . . **Barbara Hubbard**, de la Universidad de Nueva Mexico, Las Cruces, Nuevo Mexico, anda en localización de talento para presentarlos en las numerosas escuelas a su cargo. Agradeceré contacto con ella de parte de empresarios y artistas . . . Y ahora . . . ¡Hasta la próxima!

Nelson Ned's debut at the Stelaris Room, Hotel Fiesta Palace in Mexico City, was a spectacular one. Nelson will perform there for three weeks. Two days after his opening, Gamma Records, the distributor of his records in Mexico, offered a cocktail party in his honor where he was awarded with the "Golden Cupid Plaque" for his great

(Continued on page 98)



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CALIENTE
RECORDS

"Te Quiero . . .
MAMA"

En Nueva York (Continued from page 97)

mi", "Con razón o sin razón", "Quién", "Isabel", "Ayudadme" "y" ¿Quieres ser mi amante?", entre otras bellas canciones de su propia inspiración, las que arrancaron prolongados aplausos de la enorme concurrencia que llenó el famoso coliseo en sus dos actuaciones.

Durante su última actuación **Joe Cayre**, presidente de la firma Caytronics Corp., le hizo entrega de un "Disco de Oro", por las altas cifras de ventas que reporta la canción "¿Quieres ser mi amante?", su arrasador éxito discográfico que se encuentra colocado en los primeros lugares de los "Hit Parades".

El Show de los Grandes

Durante los días Viernes 25 y Domingo 27 de Abril, está señalada la tercera edición de "El Show de los Grandes" en el Avery Fisher Hall del Lincoln Center. Este año la empresa Vicman Productions que forman los conocidos empresarios **Manolo Alonso** y **Víctor del Corral**, presentará un atractivo programa integrado por **Olga Guillot** acompañada por **Juan Bruno Tarraza**; **Fernando Albuerno**; **Fausto Rey** y el ballet **Tangolandia** de **Luis Gromas**. Como Maestro de Ceremonias

actuará **Rosendo Rosell**, con el acompañamiento musical bajo la dirección del maestro **Alfredo Munar** . . . Circulan rumores de que el locutor **Ismaél Días Tirado**, renunció como coordinador musical de la WHOM. Pero se asegura que continuará animando el programa "Buenos Días Nueva York" . . . **Rafael Días Gutiérrez**, anuncia que su empresa "Audiorama" Records, ha sido nombrada distribuidora exclusiva de los Discos Velvet, en la ciudad de Nueva York.

En Mexico

(Continued from page 96)

prete de mucho auge en Brasil . . . Anunciada la llegada de **Los Terrícolas** ("Te Juro que te Amo") . . . Fuertes intereses se mueven para que **Sandro** deje CBS., ya que como según trasciende el interprete argentino acaba de terminar contrato . . . Integrado a Discos Melody encontramos al capacitado **José Luengo**.

Los Kassino

Con su éxito tropical "Tienes Nuevos Amores", **Los Kassino** emprendieron extensa gira por EE.UU . . . ¡Y será hasta la próxima desde México!



LATIN AMERICAN ALBUM PICKS



FUERZA BRUTA

RAFI VAL Y LA DIFERENTE—Vaya VS 20

Con Rafi Val como leader y en los timbales y Hector Tempo en las partes vocales, La Diferente despliega ritmo y saber en "Olla-ya" (D.R.), "La Ultima Copa" (Caruso-Canaro), "La Fiesta" (G. Torro) y "Sombrero de Panamá" (C. Roche).

■ With Rafi Val as leader and playing timbales and Hector Tempo taking care of the vocals, La Diferente offers here a very spicy salsa production. "Por Culpa Mía" (R. Carmona), "Devoradora" (P. Gautreau) and "Ahí na má" (D.R.).



¡LA CANTANTE DE MEXICO!

IMELDA MILLER—Arcano DK11 3288

Con arreglos de Joaquín Prieto, Chucho Ferrer y Magallanes, Imelda Miller se da toda en excelentes interpretaciones tales como "Cuéntale" (Bourbon), "Camino" (E. Rodrigo), "El Rebelde" (M. Poman) y "Cuando tú Vuelvas" (I. Miller).

■ With arrangements by Joaquin Prieto, Chucho Ferrer and Magallanes, Imelda Miller is at her best in this package. "Camino" (E. Rodrigo), "Mi Corazón no se Vende" (J.A. Raeza), "Mas Amor" (Miller-Fuentes) and "Una Vida sin Amor" ("Coqui" Navarro).



FEELINGS

MORRIS ALBERT—Audio Latino ALS 4085

Con su interpretación de "Dime" (Feelings) en el tope de popularidad en casi toda Latinoamérica y Estados Unidos, Morris Albert se luce también en esta grabación en "Mujer" (M. Albert), "Por los Caminos de la Selva" (M. Albert), "Bien, Dulce Bien" (M. Albert) y "Te Amaré Más" (M. Albert). Original Charger-Brazil.

■ With his performance of "Dime" (Feelings) selling big in Latin America and the States, Morris Albert also proves his talent in "Christine" (M. Albert), "Bombamakao" (Albert-P. Carlson) and "Gypsy" (M. Albert). Original Charger-Brazil.



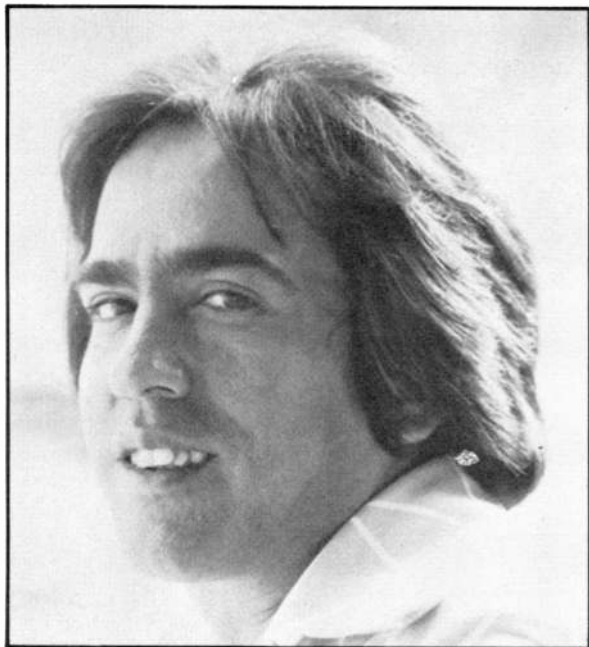
GUALBERTO CASTRO

Caytronics CYS 1429

Excelentes arreglos orquestales respaldan a Gualberto Castro de Mexico en "La Canción del Hombre" (F. Gil), "No te Mientas Más" (Cantoral-Ramos), "Te Amo" (F. Gil), "Canta Canta" (J. Gabriel) y "Dije que te Quiero" (J. Eduardo).

■ Great arrangements and orchestra back Gualberto Castro from Mexico in an impact repertoire. "Dime que te Quiero" (J. Eduardo), "Partiré" (A. Manzanero), "Sin un Amor" (Gil-Navarro) and "Puedo vivir sin Tí" (S. Esquivel).

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VOLVERAS

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EN EUA POR MIAMI RECORDS

Nuestro Rincon (Continued from page 97)

achievements in record sales. **Carlos J. Camacho**, general manager for the label, was the one with the original idea of using Cupid's image instead of the often used gold record because Ned's songs deal with romance so often . . . **Roberto Carlos** is also a great success in Mexico where he had been performing for over a month . . . **Camilo Sesto** is enjoying full houses at the Hotel Del Prado. His performance of "Quieres ser mi Amante" is at the top of popularity. He will perform this week on a TV show in which he will perform with Mexican all-time star Don **Pedro Vargas** . . . Deep and complicated differences between **Marcos Garcia** from Spanish World Records of New York, **King Clave**, the singer of "Los Hombres No Deben Llorar" (which already sold over 400,000 records in Mexico and now is also smashing on the west coast) and Orfeon Records, the firm which is distributing

(Continued on page 99)

Layin' It on the Line



WNEW held a celebration for its advertisers and listeners at New York's Bottom Line, complete with a special live broadcast of a performance by Arista recording artist Melissa Manchester. Shown here backstage after the concert are, from left, (standing) Mel Karmazin, general manager WNEW-FM; Richard Neer; music director Dennis Elsas; Pete Fornatale; Dave Herman; program director Scott Muni; (sitting) Vince Scelsa; Allison Steele; Melissa Manchester, and George Duncan, Metromedia Radio head.

Nuestro Rincon *(Continued from page 98)*

his recordings in Mexico. One party argued that the artist is under an exclusive contract, the other declared that this contract refers only to the singer as a producer and not as an artist, and the other contended that the artist is free to sign with any other label and could very easily do so. As things look right now, either everything will be fixed immediately or will take a long time to be fully clarified. It all depends on how every party involved reacts to the problem. Anyway, King Clave will start a tour in the States starting with performances at Madison Square Garden on June 1, where he will perform with **Angelica Maria**. He is also enjoying already another smash hit in Mexico and the States with "Mi Corazón Lloró."

Tony Pabon, musical director for Rico Records in New York, distributors for GMC, **Gran Combo** of Puerto Rico's label, for the whole States, sent a letter in which he states: "I will like to clarify a matter erroneously printed by several papers and magazines regarding the real winners of the 'Copa del Presidente de Venezuela' during the Caracas' Mardigras. It was stated by a newsman in Caracas that **Orquesta Tipica 73** was the winner, before the judge of the jury and **Tony Rivas**, disc jockey from WCMQ (Miami), who attended the event, offered their final vote. At the end, the vote of **Tony Rivas** made the decision that **Gran Combo** of Puerto Rico was the winner. I am attaching to this letter a picture in which the two members of **Gran Combo**, **Rafael Ithier**, leader, and **Andy Montañez**, vocalist, appear holding the award." Also in the picture **Lou Cabrera** from Channel 42, **Primitivo Santos**, director of a musical group from Santo Domingo, **Tony Pabon**, **Izzy Sanabria**, editor for Latin New York Magazine, **Ralph Cartagena**, president of Rico Records, New York and **Arturo Saiz**, president of West Side Records, New York.

Martinha, a very popular Brazilian singer, is now under contract with Discos Continental, Brazil, and her new recording in Spanish, recently released by the label, will be simultaneously released in several countries. Plans for her promotion in Mexico are really exciting . . . A new enterprise, Hernandez Associates, was formed in Mexico several weeks ago, and will be involved in promoting new talents from Mexico and foreign countries in Mexico and the west coast. They will also act as booking agents for the artists signed with the enterprise. **Agustin Hernandez**, brilliant and energetic executive, formerly with Discos Peerless, will head the new corporation. Knowing some of the names involved in this company, it seems that everything will be a huge success . . . RCA released in Mexico "Solo" and "Como me Duele Amarte Así" by **Joseles**. Also on RCA, a new single by **Juan Gabriel**, top artist and composer from Mexico, containing "Se me Olvido Otra Vez" b/w "Ases y Tercia de Reyes" . . . **Memo Infante** from RCA Mexico is in Venezuela . . . Borinquen released in Puerto Rico a new single by **Olguita** with "Amigos, Me Enamore" and "Va Oscureciendo la Tarde" . . . **Fernando Iglesias** and his son are in Mexico taking care of the planning and organization of the distribution for Fania Records product in the Aztecan country. Our best wishes in your new enterprise and congratulations to Fania for this appointment . . . **Barbara Hubard** from the University of New Mexico is looking for Latin talent for performances in several schools in the area. Her address is University of New Mexico, Las Cruces, New Mexico . . . And that's it for the time being!

Motown Announces May Releases

■ LOS ANGELES—Motown Records and its affiliate labels have announced their May releases, featuring new albums by the Jackson Five and the Supremes. Also shipping will be a "Marvelettes Anthology" and the Disco packages, "Disc-O-Tech #1 and #2" plus "Magic Disco Machine." Debuting on the label will be Norman Whitfield discovery Yvonne Fair.

"Moving Violation," The Jackson Five's twelfth album will receive special support in the form of a "Moving Violation" mobile and three dimensional button.

"The Supremes" is the title of the group's first album in two years. Debuting as a Supreme on the album is Scherrie Payne (younger sister of Freda), who shares lead on several cuts with Mary Wilson. Also debuting on the album as a Supremes producer is Michael Lloyd.

"The Marvelettes Anthology" is the ninth in the historical series and features the classic "Please, Mr. Postman." Yvonne Fair's album debut under the auspices of producer Norman Whitfield is titled "The Bitch Is Black."

A two-pronged marketing approach will underscore the release

of three disco packages—"Disc-O-Tech #1," "Disc-O-Tech #2" and "Magic Disco Machine." "Magic Disco Machine" features previously unreleased, all instrumental songs. Merchandising support for the packages will include special mailings, a 22 x 24 poster and concentrated posting of handbills in pre-selected markets.

Also in the May release will be new packages on the Motown-distributed CTI/Kudu labels by alto sax veteran Paul Desmond and flautist Hubert Laws, with debuting releases by guitarist Joe Beck and a collaboration between guitarist/bassist Phil Upchurch and pianist/vocalist Tennyson Stephens.

Hubert Laws' "Chicago Theme" was arranged by Bob James; "Pure Desmond" is Desmond's second effort for the label and offers selections from Duke Ellington, Django Rheinhardt, Cole Porter and Jerome Kern.

Motown's country arm, Melodyland, will also debut with T. G. Sheppard's first release, titled "T. G. Sheppard."

Manticore will be represented by the America debut of Banco, an Italian synthesized rock group that features a 300-lb lead singer.

Buddah Group Signs J. Jocko



The Buddah Group has announced the signing of J. Jocko, best known for his work as drummer with Sha Na Na, to Kama Sutra Records. An album, "That's The Song," which was produced by J. Jocko and guitarist Elliott Randall and recorded at Sound Ideas Studios in New York, has been released. Seen at the artist's signing are (from left), Art Kass, president and chief operating officer of The Buddah Group; J. Jocko; and Ron Weisner, manager.

Dialogue *(Continued from page 92)*

to get. We do not tie them down: we'd like to know, if possible, what the cost is going to be, but it's not essential.

RW: Which direction do you think black music is going into today?

J. Rifkind: Maybe in the high echelons they still think there is a difference between black and white. And I think they are going to learn. The next few years there's going to be a big changeover. Radio is going to learn and the whole industry is going to change. Because the white kid today, when he listens to that record, he doesn't know right away if it's black or white. He hears something and he likes it and he buys it.

R. Rifkind: Blacks have set more trends in everything—in entertainment, clothes, etc. They are the ones that set the trend as far as fashion. And they've been setting trends in music. They invent all of this stuff that's all taken from gospel or the blues.

Spitalsky: Black music will go where its always gone, reflecting the thoughts, aspirations and frustrations of black people everywhere. ☺

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ "King Clean Summer Sale '75" will be launched at the end of this month. The highlight of this extensive sales campaign is the **Carpenters'** new album, "Horizon," which will be released here in mid-Summer. Karen and Richard Carpenter have already established great popularity among Japanese music fans, so the sales of the new album are estimated at more than 300,000 copies. Their new single, "Only Yesterday," was released here on April 25. As of April 21, their previous four albums are on the Confidence Top 100 Album chart: "Saturday Night" (13), "Golden Prize Vol. 2" (49), "Gem" (64) and "Now And Then" (86).

Four Japanese leading folk artists—**Hitoshi Komuro, Shigeru Izumiya, Yosui Inoue** and **Takuro Yoshida**—have formed their own label, For Life Records, Co., Ltd. The new label (president is **Hitoshi Komuro**) will be distributed by Pony, Inc. The initial For Life product is Shigeru Izumiya's live album. Inoue, Izumiya and Yoshida will join the company as executive producers as well as artists. The establishment of the company has caused some embarrassment among the existing Japanese companies, partly because it is the first time that artists have formed their own record company in Japan, and partly because the share of record sales of those four artists, especially Inoue and Yoshida, was tremendous in the total record sales of the companies which they belonged to. All the five albums which Inoue has released are now ranked within the top 15 on the Confidence Album Chart.

Victor Musical Industries has launched a special promotional campaign for soundtrack albums by releasing "The Godfather Part II" and "Chinatown." "The Dove," "Sunshine" and "The Little Prince" will be released in June. Attendance at movies has been increasing in recent years in Japan, so the campaign devised to promote extensive sales of soundtrack products will be successful, according to company.

Victor will release **Louis Armstrong's** "Satchmo Best Choice Series" on May 5. The series consists of the following 12 albums which were recorded after 1947: "Satchmo At Symphony Hall, Vol. 1 and Vol. 2," "All Stars In 1950," "Satchmo Sings," "Satchmo At The Crescendo Vol. 1 and Vol. 2," "King Louis," "Louise And Angels," "I Love Jazz," "Satchmo's Golden Favorites," "Satchmo Serenades" and "Satchmo In Style."

ITALY

By ALEX E. PRUCCHINI

■ This year's April Music Convention was held in Milan at the new headquarters of CBS/Sugar. All meetings took place in the new building from April 26-31 . . . Another get-together was planned by Chrysalis for the end of April. The site chosen was Bordighera, a seaside resort on the Riviera.

Two newly-created British labels, Gull and Bradley, will be released here by CBS/Sugar. The first productions will be by **Isotope, Blue Mink, Judas Priest** and **Arthur Brown** . . . Ricordi's **Mia Martini** was awarded her first gold record for sales in Italy of her three latest hits.

RCA's top local chanteuse, **Patty Pravo**, back from an extensive string of concerts in South America, is in Rome at her recording studio to put the final touches on her latest lp, which includes compositions by **Crosby, Stills & Nash**, among others . . . The grapevine tells us that **Mina** will soon be leaving Italy for Brazil, where she will record, in the local language, sambas by such great names as **Vinicio De Maraões, Chico De Hollanda** and others, while she keeps on turning down big offers for live dates.

Two top American tunes will be recorded here in Italian by two as yet unnamed top artists: **Barbra Streisand's** "Love in the Afternoon" and **Roberta Flack's** "Mister Magic" . . . **Al Wilson's** charttopper, "Show and Tell," has been covered here by instrumental duo **Santo & Johnny** as an lp track.

ENGLAND

By RON McCREIGHT

■ Latest record company to capitalize on the soul revival, brought about by the increased power of the discos, is United Artists, which is launching the Midnight Hour label with the previously unissued "Love Chain" by **Candi Staton** and **Brenton Wood's** seven year old hit "Gimme Little Sign," with product by **Ike & Tina Turner, Homer Banks, Clydie King** and **Travis Wammack** following. UA, which is currently enjoying a hit for the second time with **Bobby Goldsboro's** "Honey," also planning to launch another oldies label specializing in MOR material, named Golden Memories, involving singles by **Vikki Carr, Johnny Mann** and **Tommy Garratt**.

Elton John's "Captain Fantastic And The Brown Dirt Cowboy" package is set for release here on May 23 and will retail at £3.25 (approximately \$7). DJM has been forced to price the album so highly to cover the cost of the extravagant sleeve design, booklet and full color poster which are all part of the package. Other strong album product comes from **Argent** ("Circus"—Epic), **Golden Earring** ("Switch"—Track), **Ken Hensley** ("Eager To Please"—Bronze) and exciting new **Bowie-istic** talent **Grace** ("Hail Me"—RCA). Good week for singles too with the **Kinks'** "Ducks On The Wall" (RCA), **Genesis'** "The Carpet Crawlers" (Charisma), **Mud's** "Oh Boy" (RAK) and **Marsha Hunt's** re-issued "The Beast Day" (Vertigo) all being potential top 20 records.

David Gates and **Bachman-Turner Overdrive** arrive shortly for concert dates as well as appearances on major radio and TV programs. **Anne Murray** and **Ronnie Milsap** are already here—Ms. Murray being guest of honor at a reception hosted by the Canadian High Commission during her short promotional visit, and **Milsap**, who interrupted his tour with **Glen Campbell** to entertain a gathering of radio and TV personalities at a party staged by RCA at the Mayfair Hotel.

Two new management companies have just been set up by **Sandy Robertson** and **Paul Brown**, who join forces to represent Mooncrest group **Decameron** and **Gay & Terry Woods**, pooling the experience of Robertson's past involvement with such acts as **Plainsong, Steeleye Span, Andy Roberts**, etc., and Brown's time spent as **Jo Lustig's** side man; and former press man for Bus Stop records, **Rod Harrod**, starts

(Continued on page 101)

GERMANY

By PAUL SIEGEL



■ BERLIN—The annual German record industry meeting held in Hamburg disclosed an increase of 11 percent income over last year's figures. Also a gross sales figure of 1.2 billion German marks shoots Germany into strong competition with Japan for second place in world sales in the record industry. This sales figure encompasses all types of recordings including tapes, cassettes, records and cartridges, signifying the value of the German music market. Needless to say, the entire German industry is happy about these results.

The hottest single this week, as far as airplay and the ringing of cash registers is concerned, is the original Bell hit in England, the **Glitter Band's** "The Tears I Cried" . . . Also rushing to the top o' the charts is Holland's Eurovision winner, "Ding-A-Dong" from the **Teach-In** group . . . Swedish star vocalist **Gitte** is doing sensational in Germany with her recording "So Schon Kann Doch Kein Mann Sein" (No Man Could Be That Handsome). Looks like another smash for EM! . . . Ariola's also doing quite well with the **Carpenters'** "Please Mr. Postman."

Led Zeppelin's two-record "Physical Graffiti" set jumping onto the German charts much to the pleasure of the Ariola execs . . . "Not Fragile" from **Bachman-Turner Overdrive** heading for the chart's top on Phonogram/Mercury . . . Great classical album from BASF featuring conductor **Rudolf Kempe** and the **Munich Philharmonic Orchestra** performing Brahms' Symphony No. 4 E minor Op. 98.

Morris, Chappell Intl. Debut New Company

■ NEW YORK—Edwin H. Morris and Chappell International have announced the establishment of Chappell-Morris S.A., which will become responsible for more effective exploitation of the entire Morris catalogues in all countries outside the U.S. and Canada.

This new company will want to achieve a more effective promotion of musical rights and a deeper penetration of the European, South and Central American markets. In addition, Chappell-Morris anticipates more direct access to the expanding Japanese market through on-the-scenes operations to be established there.

Edwin "Buddy" Morris was named president of the new publishing entity.

CLUB REVIEW

Phillips' Vocal Work Wins Warm Reception

■ NEW YORK — Because his physical presence adds great flavor to his music, Shawn Phillips (A&M) can be better appreciated on stage than on record. His characteristic face and near waist-long hair immediately separate him from other, more ordinary looking performers, and this was clearly the case during his performance at the Bottom Line (18).

Vocally, Phillips ranges through four octaves, using every note for a specific musical effect, even during the quicker scat passages. His songs are spun like intricately woven tapestries, which makes them beautiful and at times hard to follow. Phillips' vocals are strongly supported by his rhythm guitar and the superb piano and synthesizer work of his co-performer Peter Robinson.

Old material and songs from his new album, "Furthermore," and a piano and synthesizer solo by Robinson combined to make the set very satisfying.

Making the most of her vocal prowess and audience rapport, Wendy Waldman (WB) opened the show effectively singing her brand of neo-romantic ballads.

Pablo LaPrelle

Worldwide Sound Pacts Golden Boy

■ MEMPHIS—Worldwide Sound Distributors, Inc. of Memphis has announced the signing of Golden Boy Records of New York. Golden Boy is owned by singer, actor, composer, songwriter and recording artist Andy Thomas-Anselmo. Anselmo's record is titled "Everything In Life Wants To Grow."

Atlantic 'Supersoul' Tour Pays Off

■ NEW YORK—Playing 11 concerts in 13 days, the Atlantic Records-sponsored "Supersoul In Concert" tour in early April met SRO audiences and heavy radio, television and press coverage in England, France and Germany.

The four Atlantic acts on the tour—the Spinners, Sister Sledge, the Jimmy Castor Bunch and Ben E. King—were warmly received by both Atlantic officials and the public while the tour itself was viewed by Atlantic as a success in the merchandising of large amounts of singles and albums by these groups and in an increased awareness in all three countries of Atlantic Records and the soul artists represented by the label.

An example of the reception accorded the four acts can be seen from a look at their arrival in England for their first pair of concerts in Liverpool and Manchester. Ben E. King, Jimmy Castor and Pervis Jackson (of the Spinners) were interviewed for two hours on Liverpool's "Radio City" program before the Empire concert; and the Spinners were guests the next afternoon on "45," a Manchester television program, before the Opera House concert that evening. Similar radio and

television appearances were made throughout the tour.

The tour subsequently carried the groups to Paris, where European artist relations coordinator for Atlantic Claude Nobs met them and emceed their concert at Salle Pleyel; back to England for a show at Bristol's Colston Hall, the Southampton Gaumont, the Birmingham Hippodrome, the Ipswich Gaumont and Croydon's Fairfield Halls; to Frankfurt, Germany for a concert at the Ludwigshafen Eberthalle, followed by shows at Munich's Krone Circus; and back again to England for two shows at South London's Hammersmith Odeon. The final concert of the tour was filmed and recorded on a full 24-tracks. After the concert a "farewell" party was held at the Chelsea Rendezvous, attended by everyone connected with tour as well as by press and recording industry figures.

The Jimmy Castor Bunch remained in England for two performances at Barbarella's Club in Birmingham and one at the Queue Club in London.

According to Atlantic, the success of this tour is a "likely forecast" of similar tours to be arranged in the future.

Ezrin Signs Johnson Family



Producer Bob Ezrin has announced the signing of the Johnson Family to his Toronto-based Migration Records label, distributed by Atlantic/Atco. The Johnson Family, natives of Trinidad who emigrated to Canada, have just released their first single, "1-2-3" (the old Len Barry hit), produced by Ezrin. Shown backstage after a recent concert at Toronto's O'Keefe Center are, from left: (back row) Henry Fambraugh of the Spinners; Eddie Johnson; Bobby Smith and Pervis Jackson of the Spinners; and Rick Johnson. (Front row) Debbie Johnson, Mrs. Angela Johnson and JoAnn Johnson.

European Tour Begun By BTO

■ CHICAGO — Mercury recording group Bachman-Turner Overdrive has left for its first European concert tour, beginning in Copenhagen April 28.

The Canadian quartet will visit seven countries over a three-week period and will receive major TV exposure and press coverage.

The group is headlining on the entire tour with several concerts reportedly close to sell out.

England (Continued from page 100)

his new Harrod International Talent company by representing **Paper Lace**. Moves too for **Barry Johnstone**, who is now head of press and promotion for Magnet after two years with the now defunct York label, and **David Yates**, who joined DJM to act as label manager to the newly acquired Springboard label.

British acts currently scoring in the States are now making international headlines—the **Strawbs** are playing to packed houses in Japan where their "Brave New World" and "Hero & Heroine" albums have gone gold, with "Ghosts" expected to pick up a similar award in the States before they return to the west coast next month. **Roger Whittaker**, who has a BBC Radio Two competition to express thanks for the lyric of "The Last Farewell," has embarked on a U.K. tour to coincide with the release of his American hit here on May 2 (EMI).

CBS Milan Meeting

(Continued from page 6)

run the gamut from mechanical and performing rights, local cover recordings in various countries, and royalty statements to sheet music business, radio and television operations in the different territories, and the markets for film soundtrack scores. There will also be an extensive review of international publishing activities in 1974 and early 1975 as well as a forecast of developments for the next year.

Several key announcements will also be made over the course of the four-day affair, including the disclosure of a number of new music publishing deals involving several top artists. Another highlight of the conference will be the presentation of new songs by many of the new publishers with whom CBS music publishing has become associated.

With all this activity, the primary purpose of the meetings remains the establishment of interpersonal relationships between the representatives of the CBS music publishing operations throughout the world. According to Koppelman, "one of the obstacles we face in a worldwide publishing network as widespread as that of CBS is that of maintaining a constant flow of information. This conference provides an excellent opportunity for all of the various branches of the CBS music publishing company to get together, exchange and compare ideas, and educate one another to the problems they face individually and collectively. We plan to repeat this kind of meeting on an annual basis so that the flow of information will not stop once we have gotten it started."

Schwartz Has Son

■ NEW YORK — Norman Schwartz, who is partnered with Nat Shapiro, Michel Legrand and Harold Wheeler of Gryphon Productions, is the father of a boy, Nicholas, who weighed in at six pounds. The boy was born April 16 at University Hospital here.

But Can He Dance?



Warner Bros. recording artist Leo Sayer visited Record World's west coast offices recently to throw a few darts and check the chart listings of his latest lp, "Just A Boy," and first top ten single, "Long Tall Glasses." Shown emoting for the occasion are, from left, his wife, Jan Sayer, RW's Ben Edmonds, Ted Cohen of Warner Bros. artist relations and RW's Eliot Sekuler.

CLUB REVIEW

Orchestra Luna Shines

■ NEW YORK—"We all put our seeds in the same flower pot and this is what grew out of it," said one Orchestra Luna (Epic) member in explanation of the band's unique sound. Eclectic is one word that might summarize the band's impression on the audience at a recent (9) appearance at the Little Hippodrome . . . Eclectic, uplifting and marvelously entertaining.

After having formed in Boston and developing a cult following there, it seems as if a similar cult is developing in New York as well, with an original three-day performing schedule expanding into a several week engagement. Mixing contemporary as well as period theatrics, the group imparts an off-Broadway ambience. Their music is indeed all their own, with comparisons completely out of the question.

They are a seven-member ensemble, comprised of four musicians and three vocalists. And, while neatly choreographed and dramatic in effect, a natural quality prevails that makes them simply charming; and, although one intuitively knows that the act is well rehearsed, the septet maintains a spontaneous aura while simultaneously being quite professional.

Predominantly performing selections from their debut Epic album, highlights of their set included "Boy Scouts," "Miss Pamela," the classic "On Broadway," the aptly theatrical "Doris Dreams" and their striking rendition of "Heart." Luna-ly lovely.

Roberta Skopp

Peter Ham Dies

■ LONDON — Peter Ham, lead singer of Badfinger, died here on Thursday, April 24, an apparent suicide victim. No further details were available at press time.

Lenox Hill Hospital Honors Rodgers

■ NEW YORK — Lenox Hill Hospital's Celebrity Dinner Dance on May 8, 1975 in the Grand Ballroom of the Waldorf-Astoria will honor Richard Rodgers on the fiftieth anniversary of "Garrick Gaieties," his first in a lifetime of hit shows.

Proceeds from this gala evening will go to Lenox Hill's New Decade Fund to build a patient care medical unit in the hospital's new Uris Pavilion.

Turrentine Signs With Associated

■ NEW YORK—Fantasy recording artist Stanley Turrentine has signed a contract with Associated Booking Corporation whereby the firm will represent the artist for personal appearances. Harry Wiseman will act as account supervisor for the company.

Turrentine's second Fantasy lp, "In The Pocket," was recently released.

Pickin' Party



Luminaries from the folk and pop fields got together recently to swap songs during the taping of television's "Smothers Brothers Show." Shown (from left) are Kris Kristofferson, Arlo Guthrie, Rita Coolidge, Don McLean and Hoyt Axton.

Schlitten Forms Xanadu

■ KINGSBRIDGE, N.Y. — Don Schlitten has announced that he has formed his own record company, Xanadu Records Ltd., and the first release is scheduled for May, 1975. For Xanadu, Schlitten will produce a "Gold Series" which will contain classic recordings from the beginnings of jazz to today, some issued before, some never before. There will also be a "Silver Series" which will contain brand new recordings.

Florez To Produce Two A&M Artists

■ LOS ANGELES — John Florez, independent record producer, has been set by A&M Records to produce new projects on artists Ron Kenoly (with a new LAX group) and Lynda Seals. Both were previously part of the original LAX group.

'Rod Stewart' Film

■ NEW YORK — Roger Grod of Roger Grod Productions Inc. had the first presentation of "Rod Stewart & Faces featuring Keith Richard" aired over NBC Midnight Special last week. Grod owns the film—which was produced in England this past December while Stewart was on tour there—in the U.S. and Canada. Grod has disclosed that he is currently prepping the film, which he owns for seven years, as a future quadraphonic, widescreen theatrical feature.

Highlights

The 90-minute special featured Stewart, Faces and Keith Richard playing several tunes together. Another highlight of the filmed concert was a full-piece, tuxedo donned orchestra providing full strings to Stewart's arrangements.

Herbie Hancock

(Continued from page 89)

inson was a key factor, and so was the kind of music "Sly Stone, James Brown, Stevie Wonder and Rufus" were making for the '70s. Part of the plan was the formal organization of the Headhunters, now a recording act in their own right on Arista while continuing as a part of Hancock's retinue.

"It's more of an all-star band now, not just one guy and a group of sidemen," Hancock analyzed. On the many occasions when the acts are booked together, the Headhunters will open the show with 40 minutes or so of vocal-enhanced jazz/funk.

Hancock has been a practising member of the Nichiren Shoshu sect of Buddhism, a Japanese-originated religion / philosophy for three years now, and he credits his new awareness with laying the groundwork for his new musical directions. "The chant connected with the practise is a stimulus for bringing out your highest condition of life, and the movement is more a 'life' than a simple spiritual philosophy; it doesn't require or depend on the blind acceptance of any premises whatever, and I guess that's what attracted me to it."

His religious belief was also brought into his Syracuse lecture by a question from the seminar floor. Hancock had prepared little in advance, partly because of his taxing tour schedule and also because he feels that "verbalizing" about his music can become a "second-hand distortion" rather than simply another kind of perspective to his music if it doesn't flow naturally. "If verbalizing was so hip," he analyzed, "I'd be a poet!"

While Hancock is not planning to wax poetic in an academic atmosphere as a general practise, the Columbia artist chuckles in anticipation of the questions which the Japanese press will be throwing at him when he returns there soon on a month-long tour. He's not preparing any new answers to heady queries like "Can you explain black funk?" but he'll be ready for them nevertheless.

Morra a Partner

■ NEW YORK—Buddy Morra, a member of the management firm of Rollins & Joffe for the past seven years, has been made a partner effective April 14, with the firm name changed to Rollins, Joffe & Morra.

Morra will specialize in the record and personal appearance field for the office's clients, including Woody Allen, Dick Cavett, Robert Klein, Martin Mull and Jim Dawson.

Country Music Fan Fair Sets Schedule of Events

■ NASHVILLE — With registrations to the Fourth Annual Country Music Fan Fair already near the 8,000 mark, spokesmen for the event have set this year's schedule.

The \$25 registration fee includes a bluegrass concert, old time fiddling contest, picture taking and autograph sessions with country artists, 20 hours of live entertainment, three lunches, a ticket to Opryland USA and the Country Music Hall of Fame, and admission to the large exhibition area filled with fan club booths set up to handle autograph sessions.

The following agenda lists all Fan Fair happenings, including the Fan Fair slow pitch softball tournament:

Monday and Tuesday, June 9-10: slow pitch softball tournament, Two Rivers Park; Wednesday, June 11: Noon-5:00 p.m., bluegrass concert (Opry House); 6:00 p.m., IFCO Banquet and Show (Plaza Deck and Auditorium)—not included in registration.

Thursday, June 12: 10:00 a.m., exhibits open (lower level); 10:00 a.m.-12:00 noon, CBS Records; 12:30 p.m.-1:30 p.m., Mercury Records; Noon-3:00 p.m., lunch (Plaza Deck); 3:00 p.m.-5:00 p.m., Capitol Records; 7:00 p.m.-9:00

p.m., ABC/Dot Records; 9:30 p.m.-11:00 p.m., Nashville songwriters show.

Friday, June 13: 10:00 a.m., exhibits open; 10:00 a.m.-11:30 a.m., Hickory Records; 11:30 a.m.-12:00 noon, Four Star Records; Noon-3:00 p.m., Lunch (Plaza Deck); 3:00 p.m.—5:00 p.m., MCA Records; 7:00 p.m.-9:00 p.m. RCA Records; 9:30 p.m.-10:30 p.m., Elektra Records.

Saturday, June 14: 10:00 a.m., exhibits open (close at 2:00 p.m.); 9:30 a.m.-11:00 a.m., MGM Records; 11:30 a.m.-12:30 p.m., Warner Brothers/Capricorn Records; 2:00 p.m.-4:30 p.m., reunion show; Sunday, June 15: Noon-6:00 p.m., Grand Masters Fiddlin' Contest (Opryland).

All events will be held at the Municipal Auditorium unless other location is stated.

Soundwaves Records Formed by Gibson

■ NASHVILLE — David Gibson has established his own record label, Soundwaves, with artists Brady Clark, David Harp, Maury Finney and Gary Clute.

Gibson, the son of Betty and Joe Gibson, proprietors of Nationwide Sound Distributors in Nashville, has announced the initiation of a wide range country sales and promotion campaign to culminate in mid-October, simultaneously with the national celebration of the Grand Ole Opry's 50th birthday and annual D. J. Convention in Nashville.

Immediate single releases are scheduled for Brady Clark with "A Woman Like Linda" and David Harp with "Walking." On the heels of these releases Gibson said he will have records ready on both Finney and Clute.

The label will be distributed by Nationwide Sound Distributors.

Sinatra To Open Nashville Office

■ NASHVILLE—Frank Sinatra has plans to open a production and publishing office here in Nashville, according to informed sources. The office will be located on Music Row with the opening set for June.

Heading the office will be Billy Strange, who has been associated with Sinatra for several years as a guitarist-arranger and business partner. Sinatra's daughter, Nancy, will also be involved with the Nashville office.

There are also reports that Sinatra will be in Nashville at the opening in June and that he will record a country album here.

Back in the Saddle



Gene Autry (left), the star of numerous western movies before his retirement, will be featured on an up-coming segment of "Country Crossroads" in May. Autry was interviewed in Fort Worth by Bill Mack (right) one of the show's co-hosts. "Country Crossroads" is produced by Jim Rupe (center) for the Southern Baptist Radio and Television Commission and is aired weekly on more than 532 radio stations in the United States.

NASHVILLE REPORT

By RED O'DONNELL



■ There's a whole lot of writing going on at the home of Johnny and June Carter Cash. Johnny has virtually completed his autobiography, "The Man in Black," and June has begun penning her memoirs. Cash's book, scheduled to go on sale Aug. 15, is his very own with no help from a ghost writer, he says. "It'll relate a lot of things about my life that haven't been told before," he said. "Yes, I suppose you could describe it as a "tell all with a happy ending." It is being published by

Zondervon of Grand Rapids, Mich.

June's tome is in the "drafting" stage, so it hardly will be completed this year.

There is camaraderie among local country music artists—sometimes beyond the call of duty.

Recently Bill Anderson and the Po' Boys discovered three hours before departure for a booking in Pennsylvania that their bus had developed a leak in the transmission that would require a minimum of five hours repair work. Fellow MCA artist Jack Greene heard about it and loaned Anderson and his band his bus for the trip.

Then when Anderson's bus was ready to roll—Greene and his Jolly Giants took off in it for a tour in a different direction.

Music Row scuttlebutt: Tanya Tucker buying a farm in the Nashville-Middle Tennessee area?

Rosemary Clooney joining the Masters Festival of Music (Boots Randolph, Floyd Cramer, et el) for a series of guest appearances this Summer.

Birthdaying: Willie Nelson, Jimmy Gately, Sonny James, Sam McGee, Dave Dudley.

Publisher Jim Pelton's mini-review of the "Soylent Green" movie: "A gruel, gruel world!"

(Continued on page 106)

COUNTRY PICKS OF THE WEEK

SINGLE **DOTTSY**, "STORMS NEVER LAST" (Baron, BMI). Dottsyt debuts on the country scene with a song already popular from the Jessi Colter album. Dottsyt brings out this Colter-penned single in hit fashion—you can bet that soon every couple will be singing this to each other. She'll create a storm with this one — with winds blowing good fortune. RCA PB-10280.

SLEEPER **SAMMY MASON**, "I LOVE THAT WOMAN (LIKE THE DEVIL LOVES SIN)" (Jon Juellen, BMI). First release from this new label and Sammy has the goods. Great hook and solid production will make this a popular request. It seems this devil wants to get his angel in heaven but she puts him through hell. Funky beat will make you speed through radar. Paragon P 101.

ALBUM **"TANYA TUCKER."** Tanya's debut album on her new label shows a selection that has her striving to keep her country image while branching into the pop area. "Love of a Rolling Stone" and "Someday Soon" are excellent single possibilities, and she covers "I'm Not Lisa" and "When Will I Be Loved" in her own hit style. "San Antonio Stroll" is a distinctive cut. Ride 'em Tanya! MCA MCA-2141.



By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KOYN, Billings	WOOO, Orlando
KBUL, Wichita	KRMD, Shreveport	WIL, St. Louis
KCKC, San Bernardino	KSO, Des Moines	WINN, Louisville
KCKN, Kansas City	KSOP, Salt Lake City	WIRE, Indianapolis
KDJW, Amarillo	KSPO, Spokane	WITL, Lansing
KENR, Houston	KVOO, Tulsa	WJJD, Chicago
KFDI, Wichita	KWJJ, Portland	WMC, Memphis
KGFX, Pierre	KWMT, Ft. Dodge	WMOP, Ocala
KIKK, Houston	WAME, Charlotte	WPLO, Atlanta
KJJJ, Phoenix	WBAM, Montgomery	WSKY, Asheville
KKYX, San Antonio	WBAP, Ft. Worth	WSLR, Akron
KLAC, Los Angeles	WCMS, Norfolk	WSUN, St. Petersburg
KLAK, Denver	WEFP, Pittsburgh	WUBE, Cincinnati
KMAK, Fresno	WHK, Cleveland	WWOK, Miami
KNEW, Oakland	WHO, Des Moines	WXCL, Peoria

SURE SHOTS

Waylon Jennings — "Dreaming My Dreams With You"

Bobby G. Rice — "Freda Comes, Freda Goes"

Johnny Russell — "Hello, I Love You"

LEFT FIELDERS

Melody Allen — "May You Rest In Peace"

Gene Watson — "Love In The Hot Afternoon"

Billy Thundercloud — "What Time of Day"

Fearless Forecast: "Bad News" is the best news from George Hamilton IV in ages! Look out — he's headed for the top!

Hot on the heels of a Texas hit (KKYX — #40, KENR — #24, KIKK — #29), Capitol has acquired the master on Gene Watson's "Love In The Hot Afternoon" and it's set to spread into a national chartbuster!

Melody Allen is showing her best and the peace-loving folks in Louisville, Kansas City, San Antonio, San Bernardino and Des Moines love it!

Tommy Roe's "Glitter and Gleam" shining in the South and midwest. Bright potential!

Dottie West meets with strong approval of "Rollin' In Your Sweet Sunshine" at WPLO, KCKN, WHK, WXCL, KSOP and KTTS.

Melba Montgomery takes the Kitty Wells classic "Searchin'" and turns it into a brand new hit! Early action in Dallas, Cleveland, Nashville and Denver.

Overcoming a slow start behind "Lizzie and the Rainman," Columbia's entry in the Tanya Tucker race, "Spring," is beginning to bloom! Good response reported from KLAK (#32), KCKC, KJJJ, KSOP, KGFX and WENO.

Barbara Fairchild can do it with "Let's Love While We Can" and it's on the way to the top!

Billy Thundercloud is on the warpath with "What Time of Day" at KBOX, KCKC, WUBE.

Terry Stafford is showing strong action in the southwest on "Darling, Think It Over."

Clicking strongly on two labels, Joe Stampley's "Unchained Melody," the ABC Dot entry, is a mover at KENR, WUBE, WINN and KSOP.

AREA ACTION

Jack Jersey — "Til The End of Time" (KCKN)

Janis Ian — "When The Party's Over" (KBOX)

Billy Parker — "Travelin' Truckin' Man" (WHO)

Sound City Tours Inc. Concludes First Year

■ NASHVILLE — Sound City Tours, Inc., founded by Ellen Tune and Gayle Hill in April, 1974, wrapped up its first year in business by hosting 10 different tour groups from all parts of the United States and Canada. The tour company offers creative, custom tours relating basically to Nashville's music industry and the historical heritage of the middle Tennessee area.

Wills Works His Way to the Top

■ NASHVILLE — The first thing you notice about David Wills is that he's "really a nice guy"—a real treat in a business where some egos are bigger than the last hit record. The second thing readily apparent in the lanky Wills is his talent.

Wills' first single for Epic, "There's a Song on the Jukebox," received heavy airplay across the nation, and his follow-up album and single, "Barrooms to Bedrooms," is also receiving critical and commercial acclaim with the single at 23 with a bullet this week in Record World's country chart, and the album—his first ever—is in the top 10.

Wills, from a small town in Tennessee, sang in small clubs while working as a clothing salesman. Moving to Huntsville, he appeared regularly on an early morning television program before moving to Mississippi where he sang in small clubs. Moving back to Tennessee, he hung up his guitar and singing career until a talent show in Memphis that he was encouraged to enter.

"Talent shows aren't my bag," said Wills as he admitted not wanting to enter. However, Lady Luck was there and he did enter, winning the \$1,000 top prize. One of the judges was Sy Rosenberg, manager of Charlie Rich, who approached Wills afterward and said, "How'd you like to be

a star?" The offer was hard to turn down and Wills arrived a half hour early for the appointment the next morning with Rosenberg at his Memphis office.

After signing a management contract, Wills signed a recording contract with Epic with Charlie Rich producing. The result was a hit single and album.

Selling and Singing

Still, Wills sold clothes as well as singing until he decided to buy a house north of Memphis. "I had to quit my job selling clothes to afford the house," grins Wills as he tells how the bookings began coming in and he joined the Charlie Rich Show on the road.

David Wills has another main ingredient for success in the country music field: he is an excellent songwriter, penning "Barrooms to Bedrooms" and several other songs on his album. "I still have some work to do on my writing," he says, "but with Sy's help, it's coming along great and I'm polishing off some new songs every day." That polish will soon be spread on the charts the way things are heading, and David Wills' name will have a shine to it right at the top.

Don Cusic

Snow Named Chairman Of Rodgers Festival

■ NASHVILLE—Hank Snow, RCA recording artist for more than 30 years and a member of the Grand Ole Opry, has been named the 1975 national chairman of the Jimmie Rodgers Memorial Festival. The celebration, held annually in Meridian, Mississippi, birthplace of the legendary Rodgers, is scheduled for May 19-23 with various activities on the agenda. Included are a "street dance" on May 19, a parade on Wednesday, May 21 and three country music spectacles planned for Wednesday through Friday nights.

Artists Attending

Some of the nation's top country artists will be on hand to pay tribute to "America's Blue Yodler," including Hank Snow, Ernest Tubb, Jeanne Pruett, Bill Anderson, Don Gibson, O. B. McClinton, Hank Locklin, Linda Plowman, Moe Bandy, Waylon Jennings, Pee Wee King, Ray Griff, Tony Douglas and Carl Smith. Negotiations are still underway for additional artists.

The new Jimmie Rodgers Memorial Festival, a non-profit organization, was re-established in 1972 after veteran deejay Carl Fitzgerald started a drive to get the celebration "re-organized."

Mike Douglas TVer Tapes in Nashville

■ NASHVILLE — "The Mike Douglas Show" has been taping programs at Nashville's Opryland this past week, featuring a number of noted country entertainers as guests and co-hosts. The week in Nashville continues the Douglas show's "Going Places" policy, which finds it leaving its Philadelphia base to present varied attractions.

Barnes Storm

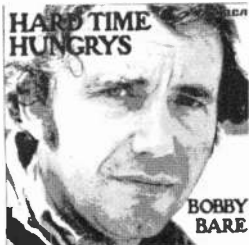


Kathy Barnes, new MGM artist, recently completed a midwest promotion tour promoting her first release for the label, "I'm Available." WIL in St. Louis was among the many stations visited. Shown here are (from left) WIL's PD Walt Turner, Kathy, Steve Siebe (St. Louis MGM/Polydor promotion rep) and Gary Branson (professional manager of Singletree Music Company).

COUNTRY ALBUM PICKS

HARD TIME HUNGRIES

BOBBY BARE—RCA APL 1-0906



When all is said and done, Bobby Bare will emerge as one of the true innovators in country music. His "concept" albums have won critical and commercial acclaim, and this one is his best yet. Shel Silverstein wrote most of the songs and Bare delivers the concept perfectly—"hard times" mixed generously with potential singles. This is an album that will make its mark on the music scene—an exceptional product.

THE GUITARS OF SONNY JAMES

SONNY JAMES—Columbia KC 33477



Sonny brings his distinctive guitar style to the forefront here with this superb collection of instrumentals. Best cuts include "Eres Tu," "Apache," "Third Man Theme" and "Vaya Con Dios," although each cut is superb. Another impressive achievement added to the already impressive career of "The Southern Gentleman."

KEEP MOVIN' ON

MERLE HAGGARD—Capitol ST-11365



Merle Haggard is a legend because he deserves to be, and this album shows the reasons why. Writing almost all of the songs, the "poet of the common man" touches us all. Superlatives aren't superlative enough to describe his voice. Best cuts are "Movin' On," "Life's Like Poetry," "These Memories We're Making Tonight" and "Here In Frisco."

Living 'Doll'



Playboy recording artist Barbi Benton was swamped by fans and admirers during a recent promotional tour through Houston and Dallas, Texas. The songstress was promoting "Barbi Doll," her new album, and her new single, "Brass Buckles." Barbi is shown above taking a break at an autograph party held in her honor at the Record Factory in Houston. Pictured above (from left): Bud Daily, secretary-treasurer, H. W. Daily Dist. in Houston; Barbi Benton; Joe Ruffino, national sales manager for Playboy Records; and Don Daily, president of H. W. Daily Dist.

Country Crossovers (Continued from page 3)

A bulleted 32 on The Singles Chart, it is also causing crossover album action for the "I'm Jessi Colter" package (a bulleted 4 country and a growing 193 pop).

Linda Ronstadt

Linda Ronstadt's success story follows more in the John Denver mold. Her "When Will I Be Loved" Capitol single is a bulleted 36 pop and 42 country, while her "Heart Like a Wheel" lp has topped both album charts.

Tanya Tucker

Tanya Tucker's move to MCA Records has brought with it her quickest country crossover story to date. After only two weeks in release her "Lizzie and the Rainman" single debuts at a bulleted 82 pop while it jumps to a bulleted 48 country. The same label has clearly established Olivia Newton-John in both markets as the "Have You Never Been Mellow" single and album, still going strong, have topped their respective charts in both musical classifications in recent weeks.

Like Olivia Newton-John, other country/pop acts seem to be recording the kind of music that both segments of their potential markets can call their own. Gordon Lightfoot (Reprise)

is building with his pop bulleted at 56 single "Rainy Day People" (now at 85 country) as is Pure Prairie League (RCA), whose "Amie" single is a growing 28 pop and 87 country.

Hall, Stewart, McCall

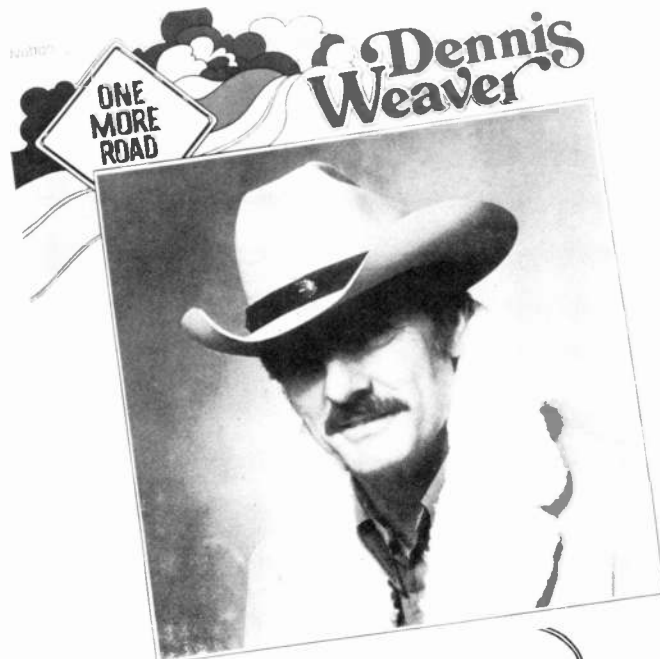
Yet another variation of the country crossover pattern can be seen in the cases of Tom T. Hall (Mercury), Gary Stewart (RCA) and C. W. McCall (MGM). While the soloist's hit country singles have received some degree of pop acceptance ("Sneaky Snake," "She's Actin' Single" and "Wolf Creek Pass," respectively), their album product is attracting a pop audience larger still. Hall's "Songs of Fox Hollow" and McCall's "Wolf Creek Pass" albums have both pop charted near the 100 mark while Stewart's "Out of Hand" set is currently building pop.

Potential

The potential pop market of a hit country album can be summarized in the following current figures: the entire top 5 list of country lp product is currently or has been charted pop while the same may be said for 12 out of the current crop of top 20 country albums.

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CONCERT REVIEW

Kershaw's Cajun Sounds Keep Crowds Jumping

■ NASHVILLE — Doug Kershaw can keep a crowd warm on a chilly night — and that's exactly what he did at an outdoor concert at Vanderbilt University in Nashville last Saturday night (19). Starting with "Diggy Diggy Lo," the "Ragin' Cajun" sang, danced, leaped and fiddled his way all over the stage until everyone was on their feet, hands clapping.

Two Hour Show

His concert lasted for over two hours as the crowd wouldn't let him off. The fact of the matter is, Doug didn't want to come off, enjoying himself and having as good a time as the crowd.

Repertoire

"Louisiana Man" has become his trademark, and everyone danced to it, as well as "Natural Man," "Battle of New Orleans," "Dixie," "Orange Blossom Special" and the funkiest version of "Tennessee Waltz" you'll ever hear, as well as many others.

Kershaw's fiddling is unique and distinctive and his Cajun country rock so infectious that no crowd he ever plays for goes away without catching the fever. Any superlatives would be an understatement of his showmanship.

Has Found Niche

Playing mainly colleges and releasing a just-recorded album, "Live And Pickin'," Kershaw seems to have found the niche to make him a legend and trendsetter in his time.

Don Cusic

Golden Pride



Taking a break in a busy schedule, RCA recording artist Charley Pride accepts two more gold albums (bringing his total to 11), presented to him by RCA Records division vice president Jerry Bradley. The new gold lps were for the "Country Charley Pride" album and Charley's religious lp, "Did You Think To Pray."

Country Comics Come on Strong

By DON CUSIC

■ NASHVILLE — When Jerry Clower put out an album on MCA several years ago, people laughed. So he put out another one. Now the talented comedian, whose initial album sold over 300,000 copies, is preparing to release his sixth album, "Live From Picayune."

Clower isn't the only comedian selling a lot of records—in fact, a newcomer, Jerry Jordan, is selling so well that his album, "Phone Call From God" has, according to the label, just gone over 50,000 with only four weeks gone by since its release on MCA. In fact, the same man, Bud Andrews, is responsible for both Clower and Jordan being with MCA.

Jordan has done so well that he's entering the **Record World** country album chart at 42 with a bullet this week. The title cut from the album has been edited from over 14 minutes to 4:57 and released as a single for radio airplay, encouraging more airplay and, hopefully, more sales.

Another newcomer, Billy Holliday, has an album on the Epic label. Holliday is a regular with the Charlie Rich Show and is

gaining much national exposure touring with Rich.

According to several disc jockeys surveyed, the top comedians requested are Jerry Clower and Capitol's Justin Wilson. WWL's Charlie Douglas, who has an all-request trucker's show, notes some interesting surprises with comedy requests. For instance, the most requested comedy pieces are "The Prospectors" by Hudson and Landy and "Who's on First" by Abbott and Costello. Other popular request items are Bill Cosby, Foster Brooks, Lester "Roadhog" Moran, Wendy Bagwell, Fred Allen and Jack Benny.

A number of recording artists, including Roy Clark, Mel Tillis and Merle Haggard, have released "live" albums with comedy routines on them. The most requested of these is Roy Clark's "The Great Pretender."

Perhaps it's the hard times this country is going through that makes people want comedians to make them forget their troubles and laugh. At any rate, you can bet that the next time someone puts out a record and folks laugh—they're going to be asked to put out another one!

Nashville Report (Continued from page 103)

Now doesn't this just beat all? The Country Showcase of America label signed a singer named **Don Drumm**—Bass or snare?

Non-conformists **Jeannie Seely** and her hit writing songsmith **Hank Cochran** hosted an "unofficial housewarming" to celebrate completion of their new home. Prime guests included the contractor, carpenters, bricklayers, plumbers, carpet layers, electricians and other craftsmen who built the house.

Are you a Candid Camera watcher? Well, be on watch for segments of the teleseries in which **Dolly Parton** and **Jerry Reed** are featured, filmed here recently.

Getting smacked in the kisser is "old stuff" to beautiful **Diana Trask**. More than a month ago the lovely redhead was the victim of a "custard facial" while a passenger on a plane en route from Los Angeles to Nashville. The "cad" who tossed it was her friend (?) **Roy Clark**. Diana took the slam good-naturedly but promised to "get even" with Clark.

Loretta Lynn read where "she wouldn't appear on the Tonight Show when **Johnny Carson** was host."

"On the contrary," says Loretta. "I'd like to be a guest when Johnny is there. Then, she added jokingly, "we could see who could cut the other down the quickest."

Billy Swan's house includes a pair of framed socks. Nope, I'm not kidding. They formerly belonged to **Elvis Presley**. Elvis wore them the night he recorded (for an album) Swan's "I Can Help" hit. EP's producer, **Felton Jarvis**, was the "go-between" in the gift "arrangement."

Speaking of socks—is this a sock-it-to-me column?—bass player **Jim Stoneman** of the **Stonemans** act underwent surgery for a hernia—while wearing his socks. Apparently, hospital attendants overlooked removing the hose.

Jim suffered a post-operative infection which required an additional three days in the hospital for treatment. It was never determined if wearing of the socks while undergoing an operation caused the infection.

Jim is back in action, none the worse—so far—from the usual experience.

All of a sudden-like Las Vegas hotels and casinos have begun to book "country acts." Performers such as **Marty Robbins**, **Brenda Lee**, **Tommy Overstreet**, **Charlie Rich**, **Donna Fargo**, and of course **Roy Clark** and **Diana Trask**—to mention only a half dozen or so. There are more who have been there and more who are going there.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DEL REEVES—United Artists UA-XW639-X

PUTTIN' IN OVERTIME AT HOME (Ben Peters, BMI)

Del lets his buddies know he's gonna be playing around with his own lady. Listeners will be puttin' in overtime with requests.

JOE STAMPLEY—ABC/Dot DOA-17551

UNCHAINED MELODY (Frank, ASCAP)

The old pop masterpiece receives some hit treatment country style from Mr. Stampley. Roll on, Big Joe!

C.W. McCALL—MGM M 14801

CLASSIFIED (American Gramophone, SESAC)

An album cut so popular it has been released as a single, "Classified" is a sure shot. A definite "add."

CONNIE SMITH—Columbia 3-10135

WHY DON'T YOU LOVE ME (Fred Rose, BMI)

You can't go wrong with a Hank Williams song, and Connie has acres of voice to sing it. Will pull requests and dimes.

B.J. REANDO—Renegade 5619

I COULDN'T NEED YOU MORE (Adventure, ASCAP)

B.J. comes across with a strong love message to his little darlin' about his need for her lovin'. Up-tempo and positive.

ELVIS PRESLEY—RCA PB-10278

T-R-O-U-B-L-E (Jerry Chestnut, BMI)

The King rocks on with this movin' number. Seems like he's looking for trouble and she showed up.

HOMER JOY—Capitol P-4068

SURE DIDN'T TAKE HIM LONG (Baron, BMI)

Penned by Waylon Jennings, the song tells of a man stealin' his darlin'. Solid beat and good story. Looks like a homer in the record game.

KRIS KRISTOFFERSON & RITA COOLIDGE—Monument ZS8 8646

SWEET SUSANNAH (Acoustic/Gary Paxton, BMI)

French cajun sound from the silver tongued duo. Nice programming.

GEORGE JONES & TAMMY WYNETTE—Epic 8-50099

GOD'S GONNA GET'CHA (FOR THAT) (Hermitage, BMI)

Cute number from popular duo about the fact we have to ultimately answer to the main man. Gonna get'cha requests and coins!

LOIS JOHNSON—20th Century TC-2187

YOU KNOW JUST WHAT I'D DO (Jack & Bill, ASCAP)

Lois follows up her recent charttopper with a Foster-Rice song telling her man of her strong love. Nice, easy sound.

BILL ANDERSON—MCA MCA-40404

COUNTRY D.J. (Stallion, BMI)

Certain to be played by every country deejay, it tells the story of how they get through the day. Lots of airplay here.

DOTTIE WEST—RCA PB-10269

ROLLIN' IN YOUR SWEET SUNSHINE (Music City, ASCAP)

The country sunshine girl is rollin' in her sweet baby's love and the sky could never be brighter for her.

JUDY LYNN—Warner Brothers WBS 8082

DARK MOON (Jamie, BMI)

Old song gets new treatment by songstress. It'll be a bright moon for Judy.

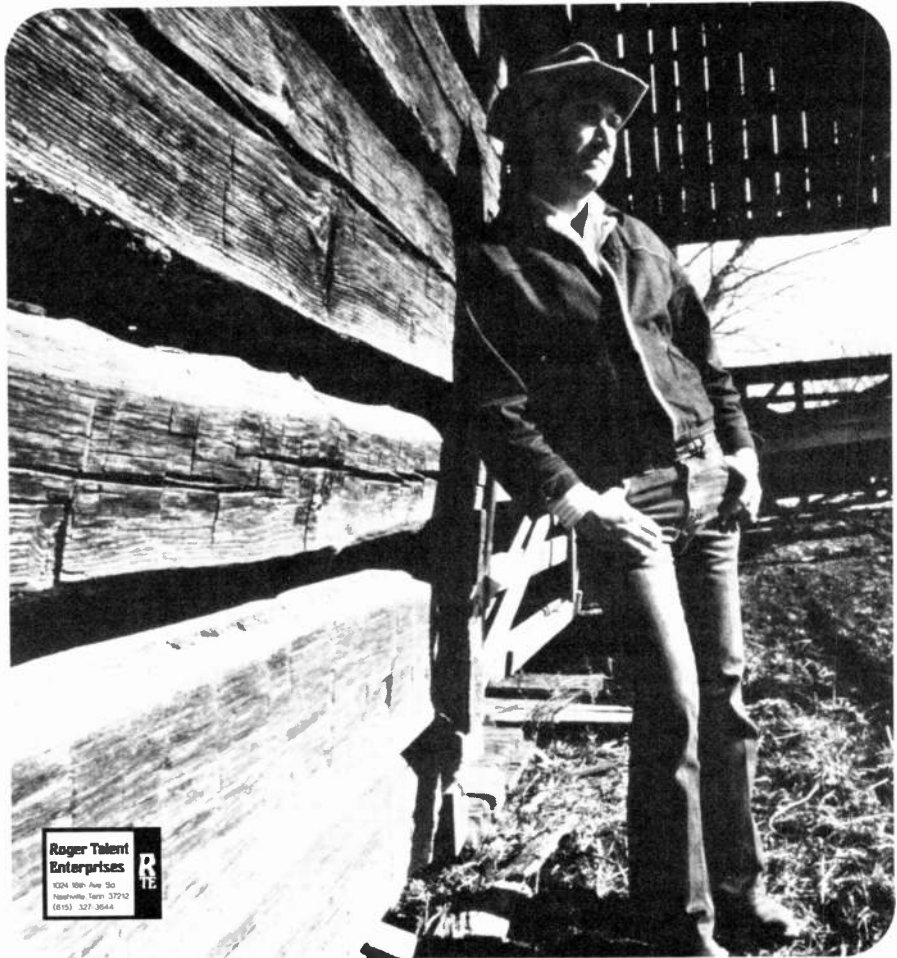
"YOU'RE MY BEST FRIEND" DON WILLIAMS
..NOT JUST ANOTHER NO. 1 SINGLE FOR DON...BUT PROBABLY HIS STRONGEST EVER

DOA-17550



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from her album,
I'M JESSI COLTER
(ST-11363)

(includes "Storms Never Last"!) 

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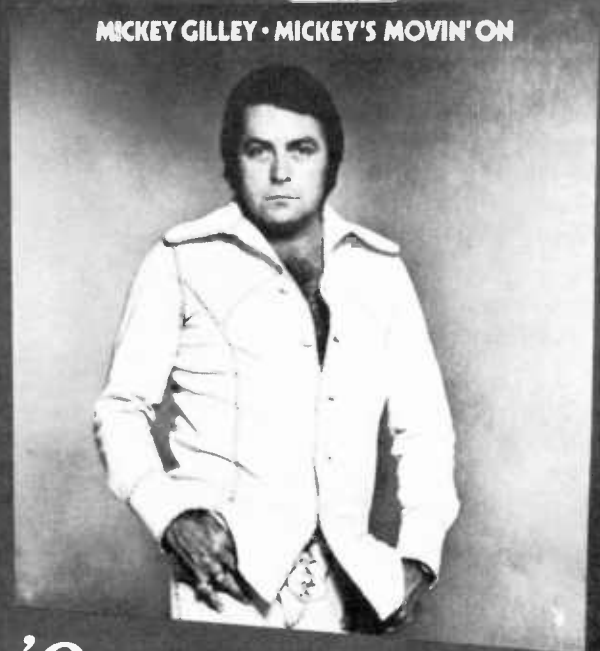


THE COUNTRY ALBUM CHART

MAY 3	APR. 26		WKS. ON CHART
1	1	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	8
2	3	OUT OF HAND GARY STEWART—RCA APL1-0900	8
3	2	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	10
4	6	I'M JESSI COLTER—Capitol ST 11363	8
5	5	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	7
6	7	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	6
7	10	WOLK CREEK PASS C. W. McCall—MGM M3G-4989	6
8	8	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	10
9	4	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	10
10	12	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	19
11	9	LINDA ON MY MIND CONWAY TWITTY—MCA 469	13
12	15	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	7
13	21	REUNION B. J. THOMAS—ABC ABCP-858	4
14	14	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	8
15	16	CRYSTAL GAYLE—United Artists UA-LA 365 G	7
16	17	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	7
17	23	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	5
18	27	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020	3
19	13	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	12
20	20	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	11
21	19	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	19
22	24	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	7
23	11	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	10
24	22	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	6
25	26	JOE STAMPLEY—Epic KE 33356	9
26	18	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	14
27	25	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	9
28	28	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	40
29	30	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	48
30	29	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	6
31	34	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 0698	5
32	31	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	13
33	35	HAPPY TRAILS TO YOU ROY ROGERS—20th Century T-467	5
34	37	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384	4
35	32	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	31
36	33	THE SILVER FOX CHARLIE RICH—Epic KE 33250	20
37	40	SOLID AND COUNTRY BILL BLACK'S COMBO—Hi SHL-32088	5
38	42	STEEL RIDES LLOYD GREEN—Monument KZ 33368	3
39	41	JERRY WALLACE'S GREATEST HITS—MGM M3G-4990	4
40	36	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	20
41	44	THE BEST OF GEORGE JONES—Epic KE 33352	3
42	—	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	1
43	46	LOVIN' YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK—Epic KE 33354	4
44	53	SOUTHBOUND HOYT AXTON—A&M SP 4510	2
45	55	ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros. BS 2851	2
46	39	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	6
47	45	BARBI DOLL BARBI BENTON—Playboy PB-404	14
48	—	IN CONCERT VARIOUS ARTISTS—RCA CPL2-1014	1
49	—	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	1
50	50	DEL REEVES WITH STRINGS AND THINGS—UA LA 364 G	5
51	47	VOCAL GROUP OF THE DECADE TOMPALL & GLASER BROTHERS—MGM 4976	5
52	38	GEORGE & TAMMY & TINA—Epic KE 33351	9
53	61	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	2
54	—	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	1
55	64	I'M HAVING YOUR BABY SUNDAY SHARPE—UA LA362 G	2
56	43	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	40
57	49	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	13
58	—	VASSAR CLEMENTS—Mercury SRM-1-1022	1
59	52	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	12
60	—	SINCERELY BRENDA LEE—MCA 477	1
61	48	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	25
62	66	SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G	2
63	51	COUNTRY GIRL JODY MILLER—Epic KE 33349	8
64	57	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	47
65	59	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	29
66	60	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	24
67	58	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	11
68	65	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	32
69	54	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	8
70	62	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	24
71	56	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	17
72	63	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	27
73	71	I CAN HELP BILLY SWAN—Monument KZ 33279	19
74	70	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	44
75	68	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	11



MICKEY GILLEY • MICKEY'S MOVIN' ON



Mickey Gilley
The Hottest Name In Country
Going For His Fourth
Consecutive Number One With
“**Window Up Above**”^{P6031}

From His New LP **Mickey's Movin' On** ^{PB405}

Nothin' But The Best  On Playboy Country

MAY 3, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 3 APR. 26

WKS. ON CHART

1	2	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	B. J. THOMAS ABC 12054	9
2	4	I'M NOT LISA	JESSI COLTER/Capitol 4009	11
3	7	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)	GARY STEWART/RCA PB-10222	8
4	5	ROLL ON BIG MAMA	JOE STAMPLEY/Epic 8-50075	10
5	1	STILL THINKING ABOUT YOU	BILLY CRASH CRADDOCK/ ABC 12068	10
6	12	WINDOW UP ABOVE	MICKEY GILLEY/Playboy P 6031	7
7	10	TOO LATE TO WORRY, TOO BLUE TO CRY	RONNIE MILSAP/ RCA PB-10228	7
8	8	(YOU MAKE ME WANT TO BE) A MOTHER	TAMMY WYNETTE/Epic 8-50071	11
9	11	I'D LIKE TO SLEEP TIL I GET OVER YOU	FREDDIE HART/ Capitol 4031	9
10	13	THANK GOD, I'M A COUNTRY BOY	JOHN DENVER/ RCA PB-10239	6
11	6	BLANKET ON THE GROUND	BILLIE JO SPEARS/ United Artists UA-XW584-X	12
12	28	MISTY RAY	STEVENS/Barnaby 614	7
13	19	SMOKEY MOUNTAIN MEMORIES	MEL STREET/GRT 017	9
14	15	I CAN STILL HEAR THE MUSIC IN THE RESTROOM	JERRY LEE LEWIS/Mercury 73661	10
15	17	MATHILDA	DONNY KING/Warner Brothers WBS 8074	9
16	21	HURT	CONNIE CATO/Capitol 4035	8
17	18	HE TURNS IT INTO LOVE AGAIN	LYNN ANDERSON/ Columbia 3-10100	8
18	24	BRASS BUCKLES	BARBI BENTON/Playboy P 6029	8
19	3	ALWAYS WANTING YOU	MERLE HAGGARD/Capitol 4027	11
20	16	THE TIPS OF MY FINGERS	JEAN SHEPARD/ United Artists UA-XW591-X	9
21	27	DON'T ANYONE MAKE LOVE AT HOME ANYMORE	MOE BANDY/GRC GR 2055	7
22	31	I AIN'T ALL BAD	CHARLEY PRIDE/RCA PB-10236	6
23	30	FROM BARROOMS TO BEDROOMS	DAVID WILLS/ Epic 8-50090	5
24	25	ALL AMERICAN GIRL	STATLER BROTHERS/Mercury 73665	9
25	29	THESE DAYS (I BARELY GET BY)	GEORGE JONES/ Epic 8-50088	6
26	26	LOVING YOU BEATS ALL I'VE EVER SEEN	JOHNNY PAYCHECK/Epic 8-50073	9
27	32	COMIN' HOME TO YOU	JERRY WALLACE/MGM 14788	7
28	33	BACK IN HUNTSVILLE AGAIN/WARM AND FREE	BOBBY BARE/RCA PB-10223	7
29	35	TRYIN' TO BEAT THE MORNING HOME	T. G. SHEPARD/ Melodyland 6006	5
30	14	HE TOOK ME FOR A RIDE	LA COSTA/Capitol 4022	11
31	37	WORD GAMES	BILLY WALKER/RCA PB-10205	7
32	9	BEST WAY I KNOW HOW	MEL TILLIS/MGM 14782	14
33	45	FORGIVE AND FORGET	EDDIE RABBITT/Elektra 45237	6
34	42	41ST ST. LONELY HEARTS CLUB/WEEKEND DADDY	BUCK OWENS/Capitol 4043	5
35	20	ROSES AND LOVE SONGS	RAY PRICE/ABC 12084	13
36	52	YOU'RE MY BEST FRIEND	DON WILLIAMS/ABC/Dot DOA-17550	4
37	49	HE'S MY ROCK	BRENDA LEE/MCA 40385	4
38	38	A MAN NEEDS LOVE	DAVID HOUSTON/Epic 8-50066	9
39	47	YOU'RE GONNA LOVE YOURSELF IN THE MORNING	ROY CLARK/ABC/Dot DOA-17545	6
40	46	MERRY-GO-ROUND OF LOVE	HANK SNOW/RCA PB-10225	7
41	60	RECONSIDER ME	NARVEL FELTS/ABC/Dot DOA-17549	5
42	55	WHEN WILL I BE LOVED	LINDA RONSTADT/Capitol 4050	3
43	50	THE KIND OF WOMAN I GOT/WHERE HE'S GOING	HANK WILLIAMS, JR./MGM 14794	5
44	48	WHILE THE FEELING'S GOOD	MIKE LUNSFORD/ Gusto GO-124	10
45	23	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/ MCA 40349	13
46	54	IT'S ALL OVER NOW	CHARLIE RICH/RCA PB-10256	4



47	34	THE PILL	LORETTA LYNN/MCA 40358	11
48	62	LIZZIE AND THE RAINMAN	TANYA TUCKER/MCA 40402	2
49	22	IT DO FEEL GOOD	DONNA FARGO/ABC/Dot DOA-17541	12
50	61	THERE I SAID IT	MARGO SMITH/20th Century TC-2172	3
51	51	ONE STEP	BOBBY HARDEN/United Artists UA-XW597-X	8
52	58	MY OLD KENTUCKY HOME	JOHNNY CASH/Columbia 3-10116	5
53	56	MIND YOUR LOVE	JERRY REED/RCA PB-10247	5
54	59	BOILIN' CABBAGE	BILL BLACK'S COMBO/Hi 5N-2283	5
55	67	LITTLE BAND OF GOLD	SONNY JAMES/Columbia 3-10121	2
56	63	BEYOND YOU	CRYSTAL GAYLE/United Artists UA-XW600-X	4
57	64	SHE'S ALREADY GONE	JIM MUNDY/ABC 12074	5
58	66	THE MOST WANTED IN TOWN	ROY HEAD/Shannon 829	4
59	65	BARROOM PALS, GOODTIME GALS	JIM ED BROWN/ RCA PB-10233	6
60	68	(THERE SHE GOES) I WISH HER WELL	DON GIBSON/ Hickory 345	4
61	70	COLINDA FIDDLIN'	FRENCHIE BURKE/20th Century TC-2182	3
62	53	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/ ABC/Dot DOA-17540	15
63	44	CHAINS BUDDY	ALAN/Capitol 4019	11
64	69	PUT YOUR HEAD ON MY SHOULDER	SUNDAY SHARPE/ United Artists UA-XW602-X	6
65	73	SHE TALKED A LOT ABOUT TEXAS	CAL SMITH/MCA 40394	2
66	76	PICTURES ON PAPER	JERIS ROSS/ABC 12064	2
67	74	MISSISSIPPI YOU'RE ON MY MIND	STONE EDWARDS/ Capitol 4051	4
68	72	I LOVE A RODEO	ROGER MILLER/Columbia 3-10107	5
69	75	PERSONALITY PRICE	PRICE MITCHELL/GRT 020	3

CHARTMAKER OF THE WEEK

70 — DREAMING MY DREAMS WITH YOU
WAYLON JENNINGS
RCA PB-10270



71	79	I THINK I'LL SAY GOODBYE	MARY KAY JAMES/ Avco CAV-610	2
72	84	GOOD NEWS, BAD NEWS	EDDY RAVEN/ABC 12083	4
73	81	BURNING FERLIN	HUSKY/ABC 12085	4
74	78	STEALIN'	JACKY WARD/Mercury 73667	3
75	82	FIREBALL ROLLED A SEVEN	DAVE DUDLEY/ United Artists UA-XW630-X	2
76	80	MAKING BELIEVE	DEBI HAWKINS/Warner Brothers WBS 8076	6
77	77	TOO FAR GONE	EMMYLOU HARRIS/Reprise RPS-1326	5
78	85	IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE	DAVID ROGERS/United Artists UA-XW617-X	3
79	—	HELLO I LOVE YOU	JOHNNY RUSSELL/RCA PB-10258	1
80	86	THE ONE I SING MY LOVE SONGS TO	TOMMY CASH/ Elektra 45241	6
81	87	IT'S ONLY A BARROOM	NICK NIXON/Mercury 73654	8
82	—	FREDA COMES, FREDA GOES	BOBBY G. RICE/GRT 021	1
83	90	I'M AVAILABLE	KATHY BARNES/MGM 14797	2
84	89	BABY TENNESSEE	ERNIE FORD & ANDRA WILLIS/ Capitol 4044	3
85	91	RAINY DAY PEOPLE	GORDON LIGHTFOOT/Reprise 1328	4
86	—	BIRDS AND CHILDREN FLY AWAY	KENNY PRICE/ RCA PB-10260	1
87	92	AMIE PURE PRAIRIE LEAGUE	RCA PB-10184	2
88	—	THAT'S WHEN MY WOMAN BEGINS	TOMMY OVERSTREET/ ABC/Dot DOA-17552	1
89	93	ANY OLD WIND THAT BLOWS	DICK FELLER/ United Artists UA-XW622-X	3
90	—	IT TAKES FAITH	MARTY ROBBINS/MCA 40342	1
91	95	CHEATIN' AGAIN	CHUCK PRICE/Playboy P 6030	2
92	98	THE DEVIL IN MRS. JONES	BILLY LARKIN/Bryan 1018	2
93	—	IN THE MOOD	JOE BOB'S NASHVILLE SOUND COMPANY/ Capitol 4059	1
94	96	RAILS TO BIRMINGHAM	LARRY KINGSTON/ Warner Brothers WBS 8089	3
95	—	LION IN THE WINTER	HOYT AXTON/A&M 1683	1
96	100	WOULD YOU BE MY LADY	DAVID ALLEN COE/ Columbia 3-10093	2
97	—	EARLY SUNDAY MORNING	CHIP TAYLOR/Warner Bros. WBS-8090	1
98	—	GLITTER AND GLEAM	TOMMY ROE/Monument ZS8-8644	1
99	—	PLEASE COME TO NASHVILLE	RONNIE DOVE/ Melodyland ME-6004F	1
100	—	FINE LOVIN' WOMAN	SHYLO/Columbia 3-10102	1

Cal Smith

She talked a lot about
Texas



A new single (MCA-40394)
from Cal's album
"It's Time To Pay The Fiddler."

MCA RECORDS

Bill Anderson

Thanks all D.J.'s for demanding this song to be my new single.



COUNTRY D.J.

MCA 40404

A new single from Bill Anderson's album "Every Time I Turn The Radio On/Talk To Me Ohio"

MCA RECORDS

"Undeniably, Patti Dahlstrom gives the Best Song in the Business"

Martin Cerf
Phonograph Record
April 1, 1975

Patti Dahlstrom

Your place or mine



T-461

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"USED TO BE IN LOVE WITH LOVE"

TC-2204

Produced by Jack Conrad & Bill Schnee



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