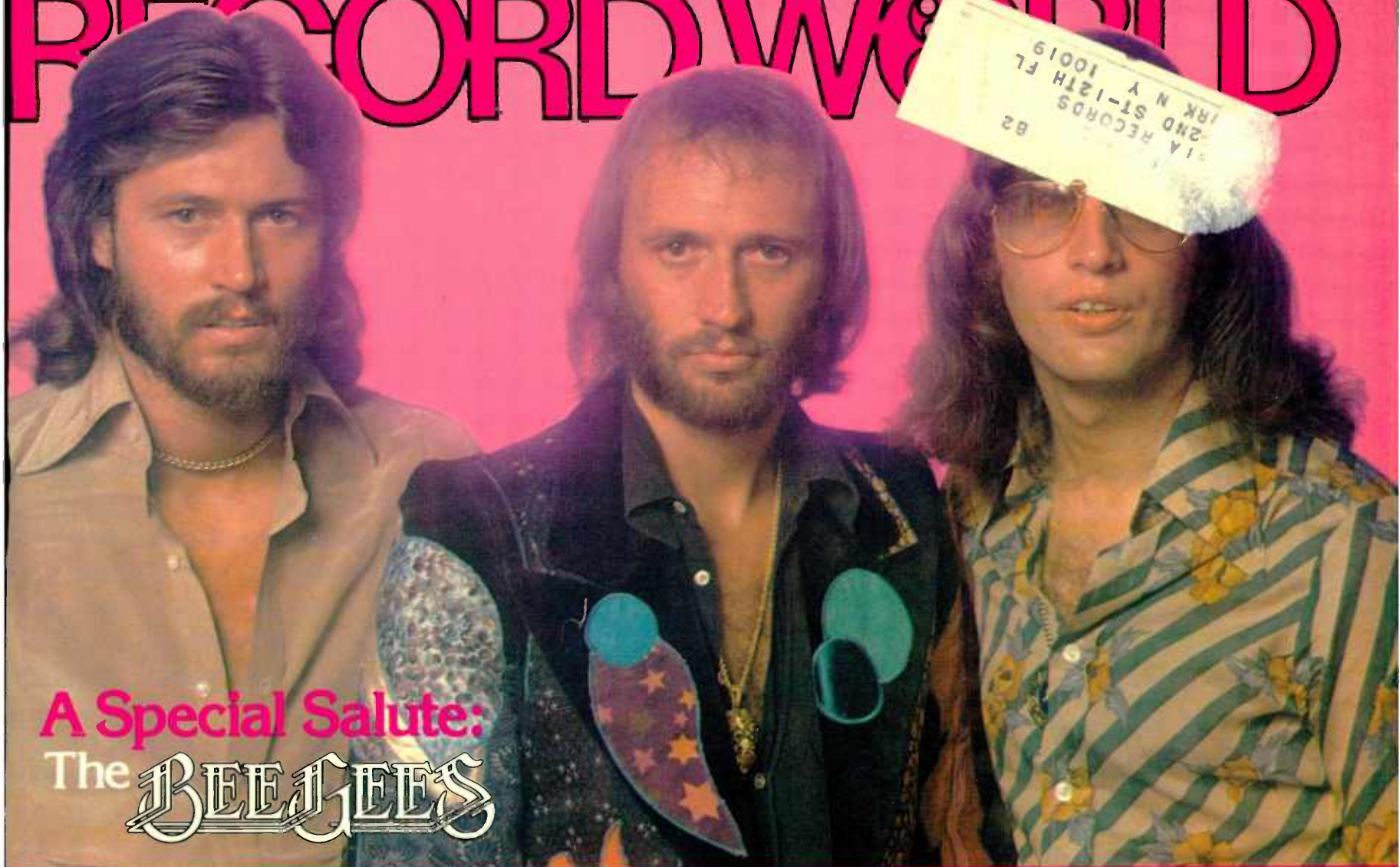


RECORD WORLD



A Special Salute: The BEE GEES

HITS OF THE WEEK

SINGLES

HELEN REDDY, "YOU DON'T NEED A REASON" (prod. by Joe Wissert) (United Artists/Big Ax, ASCAP). Her new sojourn into country-pop production is a logical step since the writer here is Alex "Delta Dawn" Harvey. Chorus features an Olivia-like bassman while Ms. Reddy sings as her own reason for remaining on top! Capitol 4098.

TONY ORLANDO & DAWN, "MORNIN' BEAUTIFUL" (prod. by Hank Medress & Dave Appell) (Applecider, ASCAP/Little Max, BMI). Another potential chart-topping sunrise for the multimedia man and his inimitable foxy support. The kind of production that should wake up still new hotbeds of fandom for the terrific trio, comin' off "... Love You." Elektra 45260.

BARRY MANILOW, "COULD IT BE MAGIC" (prod. by Barry Manilow & Ron Dante) (Kamikazi/Angeldust, BMI). Chopin's Prelude in C Minor gave Barry the original inspiration for this one; now his past success with the melodious "Mandy" helps make his re-recording yet another "Miracle" in his magical and varied string of top 10 winners. Arista 0126.

FREDDY FENDER, "WASTED DAYS AND WASTED NIGHTS" (prod. by Huey P. Meaux) (Travis, BMI). A regional hit for him several years back now gets a more conducive chance to show its hit-packed teeth in the wake of his number one "Before the Next Teardrop Falls." Rockabilly profile should bring his talents to an even broader audience! ABC Dot 17558.

SLEEPERS

ORIGINAL CAST 'THE WIZ,' "TORNADO" (prod. by Jerry Wexler) (Fox Fanfare, BMI). First "by demand" commercial release to spin off of the label's recently launched disco series comes via its showcase in the top 30 cast album of the soul musical. Whirlwinds of orchestral funk should blow up a storm of pop and soul acceptance. Atlantic 3272.

NANCY SINATRA, "ANNABELL OF MOBILE" (prod. by Snuff Garrett) (PixRuss, ASCAP). Producer Snuffy and songman Bobby (Russell)—last teamed together for Vicki Lawrence's "The Night the Lights Went Out in Georgia"—move one state west for a performance of equal potential from that "Boots" woman. An Alabama boom! Private Stock 022.

FRANK MORGAN, "SING YOUR FREEDOM SONG" (prod. by Arnell & Loeb/Pal Disque Prod.) (Gil/Bandora, BMI). Natural patriotic progression that should spark the Bicentennial spirit rather than merely reflect that national glow. Elements of Neil Diamond glisten as Morgan waves a proud top 40 flag. Francis Scott Key, look out! RCA PB-10298.

PAUL DAVIS, "KEEP OUR LOVE ALIVE" (prod. by Paul Davis & Phil Benton) (Web IV, BMI). First building piece of uptempo material for the "Ride 'Em Cowboy" man fills his lungs with new chart power and the grooves with another dauntless Davis delight. Keeps on pleasin' down to the fade's last second; bound to enliven all within earshot. Bang 718.

ALBUMS

ROLLING STONES, "MADE IN THE SHADE." This compilation of recent hits (from their four Rolling Stones label albums) may have been made in the shade but they're anything but cooled with time. Hotter than hell selections include "Brown Sugar," "Wild Horses," "Angie," "It's Only Rock 'N Roll" and lots more. Rolling Stones COC 79102 (Atlantic) (6.98).

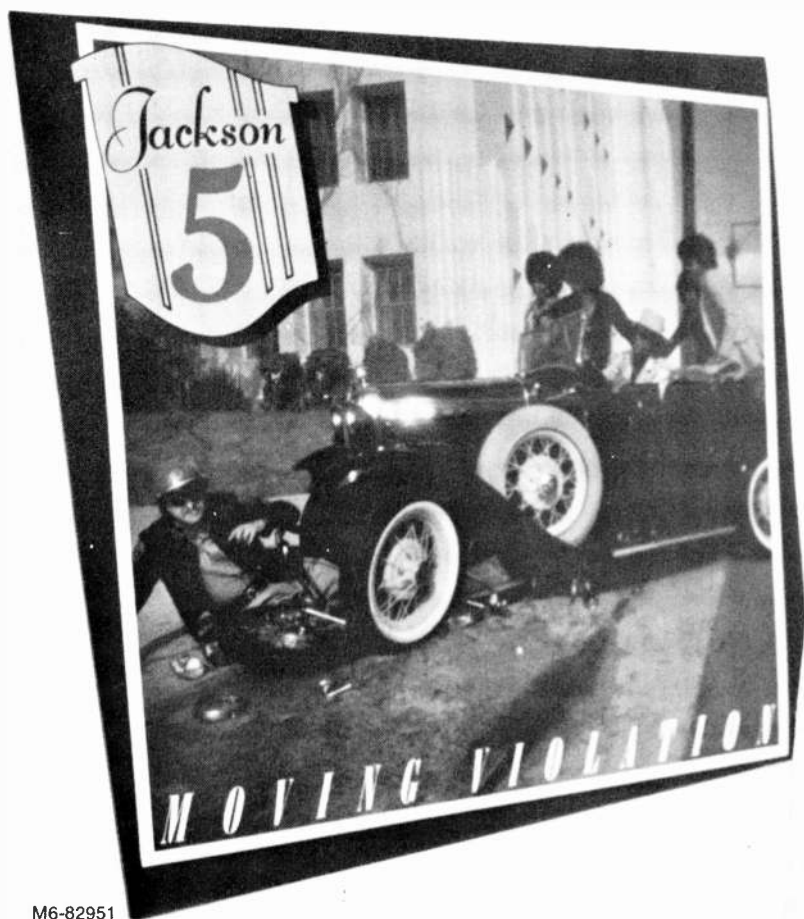
ISAAC HAYES, "CHOCOLATE CHIP." Uniquely blending the soul and sensuality of r&b with the musical sophistication of jazz, Hayes emerges with the commerciality of pop on his HBS bow. The toll house classics of the set include "That Loving Feeling," the disco directed title tune and "Come Live With Me." A cookie monster! Hot Buttered Soul ABCD-874 (ABC) (6.98).

RAY CHARLES, "RENAISSANCE." The original "Soul Man" mixes a variety of styles on this outing, enabling the disc to lend itself to r&b and MOR formats, with several selections ideal for FM segues. Expect the majority of exposure with cuts "Living For the City," "We're Gonna Make It" and a fine interpretation of "Sail Away." Crossover CR 9005 (6.98).

RAY STEVENS, "MISTY." Although the comedic side of Stevens that was most recently successful with "The Streak" is absent, it's replaced with a delightfully uplifting musical presence. The sound is of country/pop genre, surely his most viable musical effort in some time. The music is highlighted by "Sunshine," "Deep Purple" and the title track. Barnaby BR 6012 (Chess) (6.94).



When is a moving violation not a moving violation?



M6-82951

Moving out!
By popular demand
"Forever Came Today" M1356F
the new Jackson Five single!

When it's the title of a new album by the Jackson Five. It's a record you'll keep for life. So appear now. Any record store will do. On Motown Records and Tapes.



MOVING VIOLATION NOTICE TO APPEAR

M6-82951

DATE *June, 1975*
 TIME *Any day of week*
 NAME *Michael, Tito, Germaine, Marlon, Jackie*
 ADDRESS *Hollywood, California*
 ALBUM NUMBER *M6-82951*
 DESCRIPTION OF VIOLATION *Exceeding the speed limit 45 in a 33 1/3 zone.*

LOCATION OF VIOLATION *Any turntable*

WITHOUT ADMITTING GUILT, I PROMISE TO APPEAR AT THE TIME AND PLACE LISTED BELOW.

SIGNATURE *Michael Tito Jackie Germaine Marlon*
 COURT *Motown Records*
 ADDRESS *6464 Sunset Blvd.*
 CITY OR TOWN *Hollywood, California*



©1975 Motown Record Corporation

RECORD WORLD

ABC Record & Tape Sales Plans 4-Label Campaign

By ELIOT SEKULER

■ SEATTLE — In an effort to assume a more aggressive role in the merchandising of recordings in its rack accounts, an extensive merchandising program involving four labels and 11 markets has been scheduled by ABC Record and Tape Sales, according to Herb Mendelsohn, vice president of marketing for the company. Utilizing the theme "The Love Bug," the campaign incorporates six titles each from the catalogue and new releases of Capitol, Columbia, MCA and A&M Records.

Extensive use of in-store displays and a heavy schedule of time buys on one station in each market have been set by the rack jobbing firm, with 40 spots per week for a period of three weeks set to tie in with a station-sponsored contest to be conducted in each market. In addition, each individual station will contribute teasers prior to the airing of commercials.

ABC Record and Tape Sales has made extensive purchases of each of the titles to be featured in the campaign, which includes hit product by such artists as Mac Davis, Linda Ronstadt, the Carpenters, Herb Alpert and the TJB, John Lennon, Chicago, Joe Cocker, Olivia Newton-John, The Beatles, Elton John and The Captain and Tennille.

In each of the 11 markets, one account has been selected to

Elton, Diana To Host Rock Awards Telecast

■ NEW YORK — Motown recording artist Diana Ross and MCA recording artist Elton John will join forces to host "The First Annual Rock Awards," a live CBS Network special, Saturday, August 9, 10:00-11:30 p.m. EST (9:00-10:30 p.m. Central Time), announced Don Kirshner, executive producer of the event and network telecast. The telecast originates from the Santa Monica Civic Auditorium, and is viewed as the first formal awards recognition of the progressive rock music industry, and a significant advance for rock music on prime time television.

(Continued on page 17)

participate in the program. The stores will be swathed in streamers and a special display will be erected to hold the product spotlighted in the campaign. The markets included in the "Love Bug" promotion are Boston, Portland, Los Angeles, Rockford, Illinois; Louisville, Indianapolis, Atlanta, Columbus, Ohio; Dayton, Ohio; Little Rock and Sacramento. Participating accounts include The Broadway, Ayr-Way Stores, Wal-Mart, Gold Circle, Riches, Mammoth Mart, Fred Meyer and Weise.

All in-store merchandising material has been designed by the rack to ensure the maximum efficiency of the displays, recognizing the space limitations inherent to department store accounts. In addition to the "Love Bug" copy, the displays will feature the call letters of the parti-

(Continued on page 107)

N. Y. Discotheque DJs Join Forces To Form Disc Distribution Center

By VINCE ALETTI

■ NEW YORK — A group of 60 New York area discotheque disc jockeys representing virtually every major club in the city and its immediate vicinity, have announced the formation of an independent, non-profit distribution center called the "Record Pool" which would act as a point of exchange between record companies and the participating DJs. The result of a series of meetings among the DJs involved, the Record Pool is designed to provide record companies with "a direct and efficient means of distributing their product to the discotheque DJs": a self-service center manned by volunteers that would receive new product and hold it for pick-up by member DJs, each of whom would have his own box. According to the group's "Declaration of Intent," the Pool will be strictly self-regulating and "take responsibility for establishing the absolute legitimacy of the DJs involved."

A record company's main commitment to the Pool, should it decide to get involved, would be to service its entire membership — so that if one DJ had a record, they would all have the record, cutting out a lot of wasteful competitiveness — and this is the step companies are most hesitant about.

But representatives from Atlantic, RCA, Scepter, ABC, Roulette and Curtom/Gemigo have expressed initial willingness to participate in the Pool and Billy Smith, east coast representative for 20th Century Records and a pioneer in the field of discotheque promotion, prepared a covering letter to accompany the Pool's first mailing to record companies expressing 20th's support for the project. Smith said he feels the formation of the Record Pool is "another indication of progress" in the discotheque field. Because the central distribution point for the New York area would eliminate the need to keep up an extensive mailing list that was in need of regular up-dating, Smith sees the Pool as a way to "cut down costs and help the company get a faster reaction" to new releases. Instead of separate mailings to 100 different DJs, one mailing or one delivery to the Pool would reach them all —

(Continued on page 22)

Juke Box Royalty Rate Question Nearing a Compromise Solution

By MIKE SHAIN

■ WASHINGTON, D.C. — The three performing rights organizations assumed a pose of conciliation last week before a House Judiciary subcommittee hearing on removing the juke box industry's exemption from performance royalties. Writers and attorneys representing ASCAP, BMI and SESAC denounced the fixed royalty rate, \$8 per box yearly, contained in the copyright bill, but said they would accept the statutory fee if it is subject to periodic review by a copyright tribunal.

Mercer Statement

"As a matter of principle, we do not favor any compulsory license permitting users to perform our works without consulting us as to a fair price," ASCAP songwriter Johnny Mercer said in a prepared statement. "But we have tried to see the point of view of others."

On the other hand, juke box operators — claiming to be the largest industrial users of recorded music — asked the subcommittee to put a ceiling on their copyright costs by retaining the industry's exemption from review by the tribunal. "We cannot bargain on equal terms with the big societies," Russell Mawdsley, immediate past president of the Music Operators of America, contended. "We're small people," said another MOA official.

All parties do agree on the \$8 rate, nevertheless. Juke box manufacturers counsel Perry Patterson announced the industry's "unqualified support" of the statutory fee in his first words from the witness stand. The rights organizations — professing to know few hard facts about the scope of the jukebox business — reluctantly agreed to the fee, saying they weren't sure it was a fair rate, but that it was a good place to start negotiations once the copyright tribunal is in place.

It is the fear of "open-ended" copyright liability — dealt out summarily by the tribunal every five years — that has the operators fighting hard for the re-adjustment exemption they won on the floor of the Senate last year. Efforts to bring the boxes under copyright liability and review have been going on for almost 40 years now. Each time, the operators — traditionally a strong, grass-roots interest group of small businessmen — have been able to beat back attacks on its 66-year-old, liability-free status.

"Any new royalty will impact severely upon economic re-adjustment throughout the industry." If passed, the \$8 rate would cost the industry about \$4 million a year in performance fees.

The juke box operators argued that the 1967 compromise with copyright holders — which settled on the \$8 fee and broke the impasse holding up passage of the bill then in the House — did not include tribunal review of the fees. At the time of the compromise, the concept of a copyright tribunal had not been added to the bill. In the Senate-

(Continued on page 101)

Chelsea Names Dudley To Natl. Promo Post

■ LOS ANGELES—Craig Dudley has been named national promotion director of Chelsea Records by label president Wes Farrell. Dudley moves to the post after serving six months as Chelsea's midwest promotion director. The appointment is effective immediately.



Craig Dudley

Prior to his Chelsea affiliation, Dudley was midwest regional promotion director for Motown and before that MGM Records. He first entered the industry as a disc jockey and music director of WEAM Radio in Arlington, Virginia.

Two PR Firms Move

■ LOS ANGELES — McFadden, Strauss & Irwin, Inc. and Allan, Ingersoll, Segal & Henry, Inc., two public relations firms headquartered on the west coast, will merge on July 1, 1975 to form International Communications Associates.

Principals of the new organization, which will be known as InterComm, will be Rupert Allan, Rene A. Henry, Jr., Rick Ingersoll, Frank McFadden, Morton Segal, and John Strauss.

The combined staffs of InterComm will number in excess of 40. The company will move into new headquarters in Los Angeles in July. The New York offices of MSI at 909 Third Ave. will become the eastern headquarters of the new firm. InterComm will continue the combined firms' associations with their affiliates in London, Paris and Rome.

Both firms are highly diversified. Entertainment industry clients include television series and specials, theatrical motion pictures, production companies, recording companies, personalities and creative talent. Other clients include a number of the nation's major companies involved in real estate and housing, manufacturing, banking and food processing, among others.

BMI Honors 109 Writers, 86 Publishers

■ NEW YORK — 109 writers and 86 publishers of 100 songs licensed for public performance by BMI (Broadcast Music, Inc.) received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1974. In addition, special engraved glass plaques were presented to Billy Sherrill and Norro Wilson, writers, and Al Gallico Music Corp. and Algee Music Corp., publishers, of "The Most Beautiful Girl," the most performed BMI song during 1974. The awards were presented at the Century Plaza Hotel, Los Angeles, on June 3, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin is senior

Capitol Names White National Sales Mgr.

■ LOS ANGELES—Dennis White, veteran Capitol sales executive, has been named national sales manager, Capitol Records, Inc., announced Don Zimmerman, CRI senior vice president, marketing.

White joined Capitol as a salesman in 1961. Following tenures in Omaha and Houston, he was promoted to district sales manager, Kansas City. In 1973 he was named field marketing manager based in Chicago and was subsequently promoted to director of field marketing headquartered at the Capitol Tower in Hollywood.

Effective immediately, White will be responsible for directing domestic field marketing activities among the firm's thirteen district sales managers and salesmen. In addition, Raoul Montano, national classical sales and promotion manager and his field force of regional classical sales managers will now report directly to White.

In his new position, White will report directly to Zimmerman and remains based at the Capitol Tower.

UA Names Alvino Natl. Sales Director

■ LOS ANGELES—Sal Licata, vice president, sales, United Artists Records, has announced the appointment of Danny Alvino to the post of national sales director, United Artists Records.

Alvino will be responsible for overseeing all sales activity for UA and Blue Note product and will deal directly with all 21 independent distributors handling UA product nationwide. United Artists regional sales directors will report directly to Alvino.

Alvino will be assisted by Terry Barnes, sales coordinator, UA Records.

vice president.

The top 1974 writer-award winners are Kenneth Gamble, Leon Huff and Paul McCartney, with four awards, followed by L. Russell Brown, Irwin Levine and Barry White, each with three. The leading publisher, with 10 awards, is the CBS Music Group, including seven for Mighty Three Columbia Music, Inc., with five awards, and the ATV Music Group, Irving Music, Inc., the Stone Diamond Music Group and the Warner-Tamerlane Group, each with four awards.

Double writer-award winners are Randy Bachman, Vinnie Barrett, Thom Bell, Leonard Caston, Linda Creed, Mac Davis, Bobby Eli, Charles Fox, Norman Gimbel, Gerry Goffin, George Harrison, Mark James, Elton John, Kris Kristofferson, John Lennon, Linda McCartney, Joni Mitchell, Anita Poree, Billy Preston, John Rostill, Billy Sherrill, Paul Simon, Ringo Starr, Bernie Taupin, Frank Wilson and Norro Wilson.

Multiple publisher-award recipients are Al Gallico Music Corp., January Music Corp., Levine & Brown Music, Inc. and Sa-Vette Music, each with three awards; and ABC/Dunhill Music Inc., Ahab Music Co., Inc., Algee Music Corp., Crazy Crow Music, Dick James Music, Inc., McCartney Music, Inc., Paul Simon Music and Top Soil Music, all with two awards.

(Continued on page 100)

New Cut Added To Mann Album

■ NEW YORK — RCA Records has halted production on Barry Mann's first RCA album, "Survivor," to add to it a brand new Mann song and recording, titled "I'm A Survivor." Release date for the album is now June 13.

"I'm A Survivor," written by Mann after he'd completed his album, is also being rush-released by RCA as a single.

These steps were taken as a result of the response to "I'm A Survivor" on Mann's current RCA-sponsored promotional tour of radio stations in key market areas throughout the country.

Several months ago after Mann's "Survivor" album was "put to bed" and headed for production, Mann conceived and wrote "I'm A Survivor." He then embarked on a three-week promotional tour set by Tony Montgomery, RCA Records director of promotion, taking a lacquer of "I'm A Survivor" with him.

Mann has been on the road since mid-May, working with RCA's promotion and field sales force and visiting radio stations in every city of his tour.



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$50; AIR MAIL—\$85; FOREIGN—AIR MAIL \$90. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.
VOL. 31, No. 1460

"YOU DON'T NEED A REASON"⁽⁴⁰⁹⁸⁾
from HELEN REDDY's forthcoming album
NO WAY TO TREAT A LADY^(ST-11418)



Management: JEFF WALD

Produced by: JOE WISSERT

Arranged & Conducted by: NICK DECARO



Rubinstein Re-Signs with RCA

■ NEW YORK—Pianist Artur Rubinstein has signed a new five-year contract to continue his long recording association with RCA Records.

Announcement was made by Kenneth Glancy, president of RCA Records, who said: "At 88, Artur Rubinstein is truly a remarkable human being and musician. His musical wisdom reflects the many years he has been the high priest of his profession. Only a few weeks ago, he astounded everyone by re-recording all five of the Beethoven concertos, and I am confident the next five years will bring many more significant recordings."

Rubinstein signed his new contract when he flew from Paris for a 24-hour visit to New York to receive an honorary Doctorate of Music from Colum-

Tickets Available For B'nai B'rith Fete

■ NEW YORK—B'nai Brith Music and Performing Arts Lodge president Toby Pieniek report that a few tickets are still available for the organization's June 14 Dinner honoring Don Kirshner and Helen Reddy.

The black tie affair to be held at the New York Hilton Hotel will be highlighted by the presentation of the Lodge's Creative Achievement award to Kirshner and the Humanitarian Award to Reddy. Host for the evening will be William B. Williams and entertainment will be provided by Kelly Garrett and the Paul Livert orchestra.

Tickets can be obtained by calling Marty Olenick who can be reached at (212) 598-8455, or Florece Lipper, c/o Sam Goody, (212) 937-7200.

Ralph Gleason Dies

■ BERKELEY—Noted music critic and Fantasy Records VP Ralph Gleason died here last week (3) of a heart attack at 58 years of age.

Gleason's wide-ranging career had taken him into magazine as well as newspaper journalism, and he was a co-founder of and regular contributor to Rolling Stone. He hosted various radio shows in the Bay area in the sixties, and was a two-time Emmy nominee as producer of a Duke Ellington TV documentary.

Gleason was twice the recipient of ASCAP's Deems Taylor award for literary works on music. His longest-running professional association was that of music columnist for the San Francisco Chronicle, a position which helped him to become one of the country's foremost authorities on jazz.



Pianist Artur Rubinstein (left) chats with Kenneth Glancy, president of RCA Records, when he recently flew from Paris to New York to sign a new five-year contract to record exclusively for RCA.

bia University, his ninth such honor.

Rubinstein became an exclusive RCA recording artist in May of 1940. (During the previous decade, his recordings which were released in the United States on the RCA label had been made by the Gramophone Company, Ltd., of Great Britain.)

He remains the all-time best-selling classical recording pianist and his RCA albums have sold in excess of 8,000,000 copies, according to the label. His repertoire embraces practically every major work of piano literature.

CBS Appoints Fox VP and Controller

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the appointment of Bill Fox to the position of vice president and controller, CBS Records.

In his new capacity, Fox will be responsible for all financial matters within the CBS Records Division, including all accounting operations, management information systems, and other financial areas. He will report directly to Segelstein.

Background

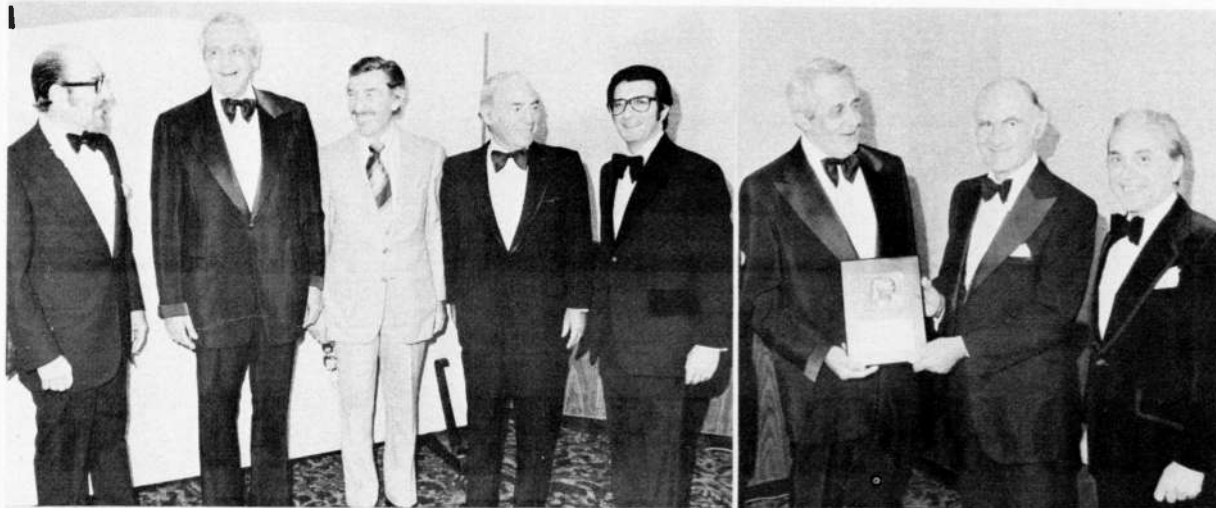
Prior to this appointment, Fox held the post of vice president and controller for the CBS Musical Instrument Division. Before his promotion to that position in 1973, he was controller, CMD, from 1970 until 1973. From 1968 through 1970, he served as director of financial analysis for the CBS Broadcast Group and, before 1968, worked in various financial and accounting positions with General Foods, Curtis-Wright Corp., and Popular Merchandise Co.

Motown Ind. Tops List Of Black-Owned Cos.

■ NEW YORK — According to Black Enterprise magazine, two multi-faceted music companies are in the top ten black owned and managed businesses in the United States (excluding banks, savings and loan associations and life insurance companies). With Motown Industries topping the list with a total revenue of \$45-million for 1974, the Great Philadelphia Trading Co., Ltd./Assorted Music, Inc., encompassing the Philadelphia International label and the Gamble/Huff & Bell publishing companies, ranks sixth in the top 100 listing at \$17-million for 1974.

Motown heads the list for the third consecutive year, according to the magazine's survey, which appears in the June issue along with an article by Dr. Andrew F. Brimmer, a former governor of the Federal Reserve Board, on "The Outlook for Black Business." The overall survey indicates a rise of slightly more than one percent in revenues for the top 100 black business over 1973.

Tribute to Norman Weiser



Approximately 400 people attended the State of Israel Dinner honoring Chappell Music president Norman Weiser, held at the Essex House in New York May 29. The event was sponsored by the newly-formed Music Division of the State of Israel Bonds. Weiser was presented with the association's Ben Gurion Award. Pictured at the affair are, top row (from left): Leonard Feist—executive VP of the National Music Publishers Association, Weiser, Record World publisher Bob Austin, ASCAP president Stanley Adams and Col-Screen Gems VP and general manager Irwin Robinson; Weiser, Michael Comay—ambassador to Israel's permanent mission to the U.N. and Salvatore Chiantia—president MCA Music and National Music Publishers Association. Bottom row (from left): Feist, Buddy Robbins—assistant to Weiser, BMI president Ed Cramer, Weiser and Pickwick International chairman of the board Cy Leslie; composer Jule Styne (at the microphone) with pianist Peter Duchin.

Rolling Stones
Made In The Shade



THE BEST OF THE ROLLING STONES

BROWN SUGAR	ANGIE
TUMBLING DICE	BITCH
HAPPY	IT'S ONLY ROCK 'N' ROLL (YOU I LIKE IT)
DANCE LITTLE SISTER	DOO DOO DOO DOO DOO (HEARTBEATERS)
WILD HORSES	PIP THIS JOINT

COC 79102

COC 79102

THE BEST



THE ROLLING STONES ON TOUR

June 1—Louisiana State University, Baton Rouge; June 3-4—San Antonio Convention Center, San Antonio; June 6—Arrowhead Stadium, Kansas City, Mo.; June 8—Milwaukee County Stadium, Milwaukee; June 9—St. Paul Civic Center, St. Paul, Minnesota; June 11-12—Boston Garden, Boston; June 14—Municipal Stadium, Cleveland; June 15—Municipal Auditorium, Buffalo; June 17-18—Maple Leaf Gardens, Toronto; June 22 thru June 27—Madison Square Garden, New York City; June 29-30—Philadelphia Spectrum, Philadelphia; July 1-2—Capital Centre, Washington, D.C.; July 4—Memphis Memorial Stadium, Memphis; July 6—Cotton Bowl, Dallas; July 9 thru July 13—The Forum, Inglewood, Calif.; July 15-16—Cow Palace, San Francisco; July 18—Seattle Center Coliseum, Seattle; July 20—Denver; July 23-24—Chicago Stadium, Chicago; July 26—Indiana Univ. Assembly Hall, Bloomington, Indiana; July 27-28—Cobo Hall, Detroit; July 30—The Omni, Atlanta; July 31—Greensboro Aud. & Coliseum, Greensboro, No. Carolina; August 2—Gator Bowl, Jacksonville.

ON ROLLING STONES' RECORDS AND TAPES

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World Radio History



Distributed by Atlantic Records

THE COAST

By BEN EDMONDS



■ **MCCARTNEY IS DEAD, LONG LIVE MCCARTNEY:** A New York disc jockey has been perpetrating the rumor that a song from **Wings'** "Venus & Mars" contains a message from **Paul McCartney** to the effect that his band will soon be touring. The lines, from the song "Rock Show," are: "They got long hair at Madison Square/They got rock & roll at the Hollywood Bowl/We'll be there." The speculation that this is a message from McCartney to his fans can safely be discounted as the kind of

conjecture that inaccessible figures inevitably generate. Close sources tell us, however, that Wings will definitely tour, and are rehearsing in England for that purpose at this very moment. They're expected to do a series of European concerts in preparation for an American tour, which will probably consist of no more than twelve dates at major city venues which, yes, could conceivably include Madison Square Garden and the Hollywood Bowl. . . . **Rod Stewart** reportedly having trouble getting money out of England to meet the escrow on the dream house he's located in Hollywood and wants to purchase. . . . Look for ex-**James Gang** guitarist **Tommy Bolin** to be confirmed as **Deep Purple's** replacement for **Richie Blackmore**. . . . The **Doobie** album "Stampede" was headed for the No. one slot on the Album Chart, and would've marked the first time the band had achieved that position, until **Elton John's** "Captain Fantastic" pulled its unprecedented feat of debuting at numero uno. Their shot at the top blown, the Doobies promptly sent Elton a telegram. "Dear EJ," it read, "Thanks for keeping us humble" . . . As a special birthday present to tourmate **Suzi Quatro**, **Alice Cooper** flew the entire tour crew from Oklahoma City to San Antonio to see the **Rolling Stones**. Two days later, while in New Orleans (to do a show at the City Park Stadium which handily bested **Eric Clapton's** former record of 18,000 in attendance), Coop was made an honorary Louisiana senator, though nobody seems to know exactly why. And the bicentennial bash hosted by Alice that you'll read about elsewhere in this issue is being touted by those who should know as the "biggest party ever," with 5000 people expected to attend. The site will be announced as the Hollywood Park Racetrack, and attractions will include a 110 piece marching band, full orchestra, Dixieland band and a 20 foot Uncle Sam mingling with the partygoers.

CHILD LABOR: Some people will do anything for a hit record. Candy Parton, an elementary school teacher in Torrance (Ca.) assigned her students to paint their impressions of "Grandma's Feather Bed," a song off **Johnny Denver's** "Back Home Again" album. Following this, the writer of the song, **Jim Connor**, was asked to perform in the school's auditorium, which he agreed to do on one condition. In lieu of payment, the schoolkids were divided up among local radio stations and instructed to phone in a barrage of requests for the song, Connor's own version having just been released as a single by RCA. . . . The **Classic Cat**, a nudie joint on the Sunset Strip, is expected to reopen as a disco by the end of June. **Rodney Bingenheimer**, what have you started? . . . **Neil Bogart** hosted a lavish little party at his Hollywood home for **Kiss** on the evening before their concert triumph at Long Beach, and nobody got thrown in the pool. . . . Premier Talent's **Frank Barsalona** visited our city last week, his first western expedition in 3½ years. . . . **Michael Fennelly** in to record his first album for Mercury. Being produced by **Denny Bruce**, the material is described by one observer as "heavy metal satire" . . . On June 25th, the **Deadly Nightshade** will take part in a show at Detroit's Ford Auditorium to benefit something called the Women's Defense & Education Committee, joining the likes of **Lily Tomlin** and **Gloria Steinem**. An interesting sidelight is that **Florence Ballard**, the former **Supreme**, has expressed an interest in the Nightshade, and during the group's barband days they performed a medley of **Supremes** songs, so if something happens you know where you read it first. . . . Contrary to the billing on several of **Fanny's** current tour dates, **Patti Quatro** is no longer a member of that group and is pursuing a solo career. . . . **Donnie Van Zant**, the brother of **Lynyrd Skynyrd** lead singer **Ronnie Van Zant**, has a band called **38 Special**, which is causing quite a commotion in Florida. . . . The "Tommy On Ice" presentation we told you about two weeks ago is not an Ice Follies production as we reported, but is being backed by a similar organization. An Ice Follies spokesperson called us to say that "the Ice Follies has no desire to get into that market. Under no condition would we consider staging a presentation of that sort." Nice to know that somebody retains a semblance of taste.

N. Y. Times Music Taps Don Shain

■ **HOLLYWOOD** — Don Shain has joined The New York Times Music Corp. as west coast professional manager, according to Murray Deutch, president and chief executive officer of the company.



Don Shain, Murray Deutch

Shain, who operates out of the company's west coast offices at 6255 Sunset Boulevard, was previously associated with Playboy Records as director of a&r and general manager of the label's music publishing affiliates, Playboy Music and After Dark Music. His other industry affiliations have included president and general manager of Great Western Gramophone, a custom label distributed by Columbia Records; director of a&r at MCA's Decca label; international a&r director of Capitol Records; general manager of the publishing firms, director of a&r and assistant to the president of Tetragrammaton Records.

Wings LP Ships Gold

■ **LOS ANGELES** — Capitol Records' Paul McCartney and Wings album "Venus and Mars" has shipped gold, announced Don Zimmermann, senior vice president, marketing, Capitol Records, Inc.

Doobies Mold Gold



Posing in front of the "wall of gold" at Warner Bros. in Burbank, the Doobie Bros. celebrate three record achievements. The group's current "Stampede" album and their recent "Black Water" single were both awarded gold record status, while the previous album, "What Were Once Vices Are Now Habits," achieved platinum status for sales over one million units, according to the label. Pictured from left are Warners assistant national promotion director David Urso; Doobies manager Bruce Cohn; assistant national promotion director Don McGregor; Warner Bros. executive producer (and Doobie Bros. producer) Ted Templeman; Warner Bros. Records president Joe Smith; Doobies Tiran Porter, John Hartman, Pat Simmons, Jeff "Skunk" Baxter and Keith Knudsen; Warner Bros. board chairman Mo Ostin; and Gary Davis, national promotion director for the label.

Recording Academy Mails Entry Forms

■ **NEW YORK** — The National Academy of Recording Arts & Sciences, in keeping with its new policy of semi-annual entry of recordings recommended for consideration for Grammy Awards nomination, has announced the mailing of entry forms to both record companies and the Academy's general membership, associate and voting.

Entry forms were mailed to record companies on May 29, and must be returned to the Academy, along with recommended recordings, no later than June 20. Forms will be mailed to the Academy's general membership on June 6 and must be completed and returned no later than June 27. The next set of entry forms, covering recordings released during the second half of the Academy's eligibility year, will be mailed in October.

McRae to Blue Note

■ **LOS ANGELES**—Al Teller, president, United Artists Records, and Dr. George Butler, general manager, Blue Note Records, have announced the signing of singer Carmen McRae to an exclusive recording contract with Blue Note.

Ms. McRae has completed her first album for Blue Note, "I Am Music," produced by pianist-composer-arranger Roger Kellaway. The album will be released by Blue Note in July.

A veteran of the Mercer Ellington, Benny Carter and Count Basie big bands, Ms. McRae has received numerous awards in consumer polls. She has toured extensively in domestic and international markets including a series of dates in the far east, where she will return in July.

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World Radio History

Trini Lopez to Private Stock

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced the signing of Trini Lopez to an exclusive, long-term, worldwide recording contract. Private Stock has released "Somethin' 'Bout You Baby I Like" by Lopez, which was produced by Stan Silverberg in association with Tri-Lo Productions, a new firm which marks Trini's debut in the production of his own discs.

Spanish & English Discs

A successful recording artist, nightclub star, television personality and film actor, Trini Lopez originally burst into prominence with a live album, "Trini Lopez Live at P.J.'s." His hit singles include the five-million selling "If I Had A Hammer," "Lemon Tree," and "Cindy," among others.

The Trini Lopez agreement

with Private Stock Records provides for the artist to record in Spanish for distribution to Spanish speaking countries as well as in English for the rest of the world. The Spanish product will also be produced by Silverberg in association with Tri-Lo Productions.

Producer Stan Silverberg, whose previous credits include Trini's Spanish "Viva" lp, was formerly a&r administrator for Capitol Records, where he functioned as executive producer for The Band, Pink Floyd and all of the label's British acts. He has also managed the Ventures and Walter Wanderly.

"Somethin' 'Bout You Baby I Like" was written by Richard Supa and arranged by Mike Melvoin. The flip side, "Sweet Life," was written by Barry Manilow.



Trini Lopez, Larry Uttal, Stan Silverberg

CBS Taps Wilford

■ NEW YORK — LeBaron Taylor, vice president, special markets, CBS Records, has announced the appointment of Win Wilford to the position of manager, press information and artist affairs, special markets, CBS Records. He has been serving in this capacity on a temporary basis since September.

In his new capacity, Wilford will be responsible for the coordination of artist tours and artist relations as well as press related activities for black acts on the Columbia, Epic and CBS Custom Labels. He will report directly to Irene Gandy, associate director, press information and artist affairs, special markets, CBS Records.

Wilford comes to CBS Records with a diverse background, including several years as a press representative. He served most recently as the New York representative for the Edward Windsor Wright Corporation. He also has experience as a musician, having played bass with the original Romeos with Kenny Gamble, Leon Huff and Thom Bell. Wilford has also been a New York fashion and photographer's model.

James Joins RCA

■ NEW YORK—The appointment of Billy James as manager, talent development, artists and repertoire, has been announced by Mike Berniker, director, contemporary artists and repertoire.

Berniker said James will be based in Hollywood where he will be responsible to Berniker for acquisition and development of talent.

Background

James, a 14-year veteran of the record industry, spent six years with Columbia Records as manager, west coast information services as well as manager, Epic Records information services. Added record company experience has been as west coast director of Elektra Records, and as president of Equinox Records. He has managed several artists including Jackson Browne and the Winter Consort in addition to working for "The Doris Day Show" as publicity director.

Tanya on the Road

■ LOS ANGELES—MCA recording artist Tanya Tucker has embarked on her first major concert tour since the release of her debut MCA album, "Tanya Tucker."

Cooper, Bicent. Group Plan Celebration

■ NEW YORK — Alice Cooper and the Los Angeles Bicentennial Committee have announced that on the evening of June 17, immediately following Cooper's sellout opening night engagement at the Forum, a grand celebration will take place to commemorate the growth and success of the American Music Industry during America's first 200 years of development. The celebration, budgeted at more than \$50,000, marks the first tribute to the importance of the music industry in America's growth, according to the principals.

'Nightmare' Gold

Invitations to the party, carrying the official seal of the LA Bicentennial Committee and the official slogan "Unity Through Diversity," are being sent to over 1,500 representatives of the music industry, celebrities and participants in the Bicentennial Committee, including many leading politicians.

It was also announced that Cooper's soundtrack album, "Welcome to My Nightmare," produced by Bob Ezrin, has been certified gold by the RIAA. This marks Cooper's debut gold record as a solo performer after five gold records as a group member and accounts for sales of more than 10 million albums.

EMI Affiliates Handling Music to New Movie

■ LOS ANGELES—The music from Allied Artists' new movie, "House of Exorcism," goes to EMI music affiliates to administer through out the world, excluding U.S., Canada and Italy.

George Lee, Beechwood Music VP, announced consummation of the deal with Carl Prager, Allied Artists Music president.

Motown J-5 Promo Set

■ LOS ANGELES — Motown Record Corporation and the Jackson Five have launched an extensive promotion campaign to support Michael Jackson's "Forever Michael" album and the group's "Moving Violation" album. Announcement of the company's and the group's plans came from Tom Noonan, Motown's acting director of marketing.

According to Noonan, Motown is now watching the "Moving Violation" lp airplay in order to determine which cut will eventually be the single release. "Just A Little Bit Of You," released as a single from Michael Jackson's album is currently bulletted at 79 on Record World's Singles Chart this week and at 23 on the R&B Singles Chart.

The promotional campaign includes appearances on American Bandstand that is scheduled to air June 28; co-hosting the Dinah Shore Show that will air July 7; personal appearances at progressive, pop and r&b radio stations in Los Angeles, Chicago, New York and other major markets where the group is scheduled to make personal appearances this Summer.

In cities where time permits and arrangements can be worked out with retail stores, the group will appear in stores and sign autographs for their fans and lunch with key store personnel.

Motown has already stocked distributors and retail outlets with thousands of the three dimensional "Moving Violation" buttons; a mobile of the album cover and "Forever Michael" hats to be used in connection with the promotion.

In addition, there is a billboard on Sunset Strip; in Las Vegas there will be billboards and 30-sheets advertising the groups appearance at the MGM Grand Hotel and tying in the album product.

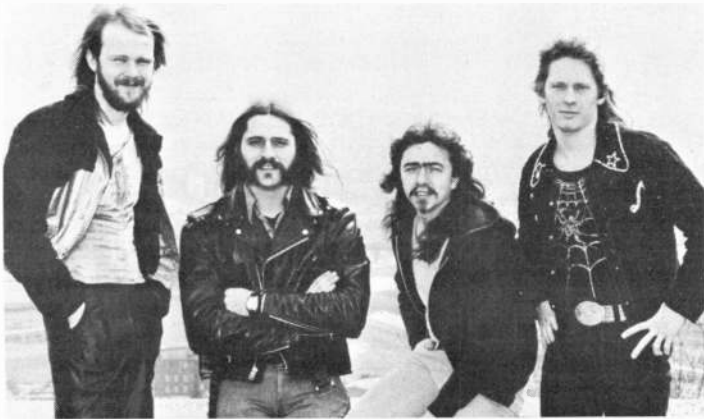
Golden 'Marmalade'



A very happy looking Labelle (holding plaques) display the gold record awarded them for their first million-selling single, "Lady Marmalade." Pictured (from left): Nona Hendryx; Jim Tyrrell, VP natl. sales, Epic & CBS Custom Labels; Sarah Dash; CBS Records president Irwin Segelstein; Patti LaBelle; and Ron Alexenburg, Epic Records vice president & general manager.

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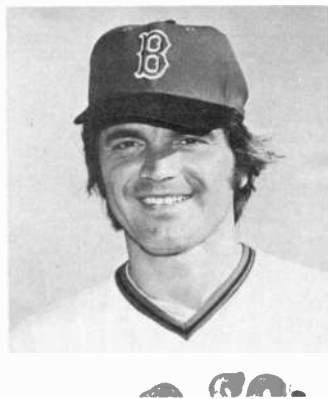


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“LET ME TRY AGAIN”

MGN 325

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Two New Shows Set By Midnight Special

■ LOS ANGELES — "The Midnight Special" will introduce two new weekly features beginning with the program airing June 20 which will be hosted by Herb Alpert and the Tijuana Brass, it was announced by Dick Ebersol, director of late night programming for NBC-TV.

First of the features will be "Rock Tribute" which salutes via film, tape, slides and music the careers of selected rock superstars. Among those to be honored on "Rock Tribute" will be Eric Clapton, on the June 20 show, to be followed by such artists as Paul McCartney, Joni Mitchell, Crosby, Stills & Nash, Loggins & Messina and Leon Russell. Wolfman Jack, host of "The Midnight Special," will narrate "Rock Tribute."

"Rock Tribute" will be followed by "Rock Rap," in which actress Carol Wayne will supply news of happenings and personalities on the contemporary music scene in a two-minute segment.

Burt Sugarman is executive producer and creator of the 90-minute music program which Stan Harris produces and directs. Airing Friday nights following "The Tonight Show," it was recently renewed by NBC to the end of 1975.

CONCERT REVIEW

Aretha's Appeal Transcends All Barriers

■ TARRYTOWN, N. Y.—Magnificent vocal capabilities and a charismatic stage presence are the hallmarks of Aretha Franklin's (Atlantic) claim to superstardom, and at the Westchester Premier Theatre last Tuesday (26), she preached and proved those talents remain undiminished.

A mixed crowd, old and young, white and black, confirmed the fact that Lady Soul's magic transcends age and race distinctions. The audience enthusiastically welcomed Aretha, sveltely resplendent in shimmering white. Her opening number, "Until You Come Back To Me," set the tone for the entire evening. Evangelism is deeply rooted in Aretha's background, and from the start her performance at Westchester amounted to nothing short of a revival meeting. Aretha's every movement, her every intonation elicited an almost religious response from the faithful.

Following "Ain't Nothing Like the Real Thing," Aretha was joined by a pair of dancers clad in jungle fatigues and blue berets. Not to be outdone by her companions, Aretha demonstrated some pretty classy boogieing

Buddah Fetes Gladys Knight & the Pips



May 28 was the date for a gala luncheon hosted by Buddah Records at New York's famed "21" Club, in celebration of the second anniversary of Gladys Knight and the Pips' signing with the company. Each dining table at the luncheon represented a different landmark in the relationship of Gladys Knight and the Pips with Buddah; a special table was set up displaying the group's seven gold records, one platinum album, two Grammys and numerous other awards won during the past two years. By coincidence the luncheon fell on the occasion of Gladys Knight's birthday. Guests at the luncheon included celebrities, broadcasters, press representatives, retailers, a WNEW-TV crew filming the event for "Black News" and the entire staff of Buddah Records. Shown in the photo at left are, from left: (standing) Pips Merald "Bubba" Knight, Edward Patten and William Guest with Buddah's director of r&b operations, Alan Lott; (seated) Art Kass, president of the Buddah Group; Gladys Knight; Sid Seidenberg, manager of Gladys Knight and the Pips. In the photo at right, Gladys Knight greets Dave Rothfeld, divisional vice president of Korvettes.

Gladys Knight & Pips Set NBC TV Series

■ NEW YORK—Buddah recording artists Gladys Knight and The Pips will star in a weekly Summer series on the NBC Television Network. The first show will premiere Thursday, July 10.

Sidney A. Seidenberg will be executive producer with Tony Charmoli directing and Bob Henry producing, the latter best known for his "Flip Wilson" and "Mac Davis" shows association.

Kessler and Grass Bow Management Firm

■ LOS ANGELES—Danny Kessler and Clancy B. Grass III have united to form Kessler-Grass Management.

Kessler Background

Kessler, a record industry veteran, formerly was executive vice president of Columbia Records, where he headed its subsidiary, OK Records. In partnership with Lieber and Stoller, he supervised Groove Records for RCA, then joined Ed Kassner as president for Jay Boy Records, a London-based

company. Following this, Mike Curb retained Kessler as vice president for his Transcontinental Investing Corporation. For the past four years, he has headed Sid Seidenberg's west coast operation.

Grass Background

Grass also has a wide range of expertise, having produced over 100 recordings for major labels. He also produced two feature films, "Ballad of Billy Blue" and "Female Fugitive," as well as a television special, "Funland USA." In 1973, he took a sabbatical to become corporate loan officer for the Wells Fargo Bank.

Kessler-Grass Management will represent Papa John Creach (Buddha), Leon Haywood (20th Century), Stephen Michael Schwartz (RCA), Jinx Dawson, the former lead singer of Covent, Johnny Brown, a Sammy Davis Show regular, and a new group, Sky's The Limit. Some of these artists will be represented in association with Seidenberg.

Location

Their offices will be located at 1801 Century Park East, Suite 1911, Los Angeles, Cal. 90067; phone: (213) 556-2604.

Dozier Names Harris

■ LOS ANGELES—Sharon Harris has joined Lamont Dozier Music as executive administrator for the company. In addition to her administrative functions, Ms. Harris will be handling publishing and copyright contracts and coordinating Dozier's a&r and publicity activities, under the aegis of Grief-Garris Management, Dozier's managers.

A&R Background

Before joining Dozier, Ms. Harris worked in the a&r departments of A&M, MGM and Motown Records.



Following her opening night performance at Howard Stein's Westchester Premier Theatre, Lady Soul, Aretha Franklin, was the guest of honor at a party thrown afterwards for her at the Theater. Atlantic Records vice chairman Jerry Wexler, who is finishing production of Aretha's next album with arranger Gene Page (set for Fall release), travelled to New York from Los Angeles to catch Aretha's opening night, and the two are shown here together celebrating the occasion.

techniques of her own. "Hang On In There Baby" and her own special offering of "Can't Get Enough of Your Love, Babe" closed out the first half of the show, the latter tune especially showcasing Aretha's dynamic presence as a live performer.

Aretha returned to play piano, and her keyboard stylings were again evangelical. "Bridge Over

Troubled Water" highlighted the piano set which also included a long, intense gospel selection. "Release Yourself" had many jumping in the aisles and others storming the stage. Some of the more zealous in that contingent attempted to pull Aretha off the stage. Visibly shaken, she retreated and closed the show with a uniquely phrased gospel rendition of "Climb Every Mountain." "Lady Soul" may be a publicist's cliché, but it possesses more than its quota of accuracy—for an evening with Aretha is more than music—it is heartfelt involvement.

Opening the show for Aretha were the Four Tops (ABC). Hindered by less than optimum acoustics, their performance lacked the kind of supercharged electricity they're capable of generating. Still, the group showed it was big and bad enough to put on an exciting show.

"Are You Man Enough" gave an initial impetus, but things really got motoring with a "Reach Out"/"Standing In the Shadow of Love" medley. It was back to the past and "I Can't Help Myself" for the show's finale.

Pair of Sneakers



Island recording artist Robert Palmer (right) and his producer Steve Smith were in L.A. recently putting finishing touches on Robert's second lp with the help of Little Feat and Gene Page. Island Records has recently released the title track from Palmer's first lp "Sneakin' Sally Through the Alley."

Bauer Debuts Firm

■ BELLEVUE, WASH. — John Bauer, for three years vice president and principal talent buyer for Northwest Releasing Corporation in Seattle, has formed the John Bauer Concert Company, located in Bellevue, Wash. He has been joined by Morris Morrison and Ivy Libert Bauer.

Morrison was production manager at Northwest Releasing, and also managed ticket offices and oversaw concert advertising programs. With the new company he is in charge of all technical and promotional aspects of concert presentations.

Mrs. Bauer was tour coordinator for Mott the Hoople, Lou Reed and Blood, Sweat & Tears, through Heller Management of Dobbs Ferry, N.Y. She is in charge of all media buying, liaison with record companies and tour coordinator.

John Bauer Concert Company is located at 11049 North East 12th Street, Bellevue, Wash. 98004; phone: (206) 455-4970.

Lou Weinstein:

Fifty Years of Sales Savvy

By ROBERTA SKOPP

■ NEW YORK — Lou Weinstein, sales manager of the New York Columbia branch, is being honored on June 12 at the Statler Hilton by the record dealers in the metropolitan area and the record industry for his length and noteworthy involvement in the music business. Weinstein is retiring on August 1, having been involved with the industry since 1924, when his music association began, at the age of 14, working as an office boy/clerk for the Plaza Music Company.

While with Plaza, Weinstein received his initial training working with sheet music, portable phonographs and labels that included Banner, Domino, Oriole, and Regal. (It was a time during which the same artists recorded for all of the company's labels under pseudonyms, according to Weinstein.) It was the age of 78s, with Weinstein remembering that they sold to chains (Woolworth's, Kresge's, etc.) for 15 1/2c, to dealers for 16c and to the public for 25c. Weinstein soon became a junior salesman on the floor—"in those days we had showrooms"—and at the age of 18 became a full-fledged, on the road salesman. He remained with that firm until about 1934 when Plaza Music went bankrupt with the coming of the depression.

Following that tenure Weinstein became a salesman for the American Record Company, at that time owned by Republic Pictures. He covered 59th Street and upwards, with territories including the Bronx, Westchester, all of New York State, most of New Jersey, Brooklyn, Long Island, and the east coast up to Springfield, Mass. "In 1939 or 1940," Weinstein explained, "CBS bought American Records and appointed independent distributors. I went along with the



Lou Weinstein

franchise." Thus began the association with CBS that continues to the present time.

Weinstein's narratives of the growing of the industry are both fascinating and affectionately rendered. "I remember during the war period," Weinstein continued, "in order to receive one new record we had to return three old ones. That was because of the shortage of materials at the time." Weinstein also recalled the origin of the now so familiar one stop. "In those days everyone had to stop at all the various distributors in order to pick up the product. The one stops started to develop so that everyone could avoid wasting time everywhere, and everyone would pay a little more to save the time and effort," Weinstein explained.

In 1939 he opened Sam Goody up to records for Columbia (Goody at that time having been in the practice of selling used records from jukeboxes, according to Weinstein). He was also the first salesman to sell records to E.J. Korvettes, a chain well-known and equally well-respected for their record sales today. Weinstein explained: "Eugene Ferkauf came to me

and told me that he wanted to start selling records in his store and showed me some space above the appliances that he had intended for record sales. I told him that the records would have to be in a more prominent position and to wait until he had space for a rack. As soon he did I was the first to sell him records." Weinstein also opened up King Karol for records in 1946.

In 1958 Weinstein was promoted to sales manager of the branch, the position he holds today. All told, Weinstein has sold approximately 50 million records—a most deserved celebration.

Intl. Distributors Named by AFE

■ NEW YORK — Carl Shaw, director of international operations for Audiofidelity Enterprises, has announced the consummation of licensing agreements with three companies that will enlarge Audiofidelity Enterprises' world-wide distribution set-up.

All Audiofidelity product and associated labels will be distributed in the United Kingdom and the Republic of Ireland by Pye Records and in France by Sofrason (Societe' Francaise du Son). Chiaroscuro Records will be distributed in Japan by Teichiku Records. Discussions are also under way for a distributor-licensee in Mexico.

MDA Taps Four

■ RAHWAY, N. J.—Bob Jacobs has been named regional manager for the midwest area, MDA. Other appointments to the midwest sales force are Al McNutt based in St. Louis; Joyce Kalmin, Chicago; and Jack Geiser, Detroit.

MDA is the distributing arm for the Trip-Springboard-Buckboard-Up Front catalogues.

CONGRATULATIONS FROM THE CBS MUSIC PUBLISHING FAMILY TO

Lolly Vegas

"Come And Get Your Love"

Billy Joel

"Piano Man"

**Thomas Bell
Linda Creed**

"I'm Coming Home"

Vinnie Barrett

Bobby Eli

John C. Freeman

"Just Don't Want To Be Lonely Tonight"

Kenneth Gamble

Leon Huff

Anthony Jackson

"For The Love Of Money"

Kenneth Gamble

Leon Huff

"The Love I Lost"

Thomas Bell

Linda Creed

"Rockin' Roll Baby"

Sherman Marshall

Phillip Pugh

"Then Came You"

Kenneth Gamble

Leon Huff

"T.S.O.P."

Kenneth Gamble

Leon Huff

"When Will I See You Again"

For being awarded a 1974 BMI award

It's a pleasure to be associated with such talented people.

We've Got the Goods!

The new release from Atlantic/Atco



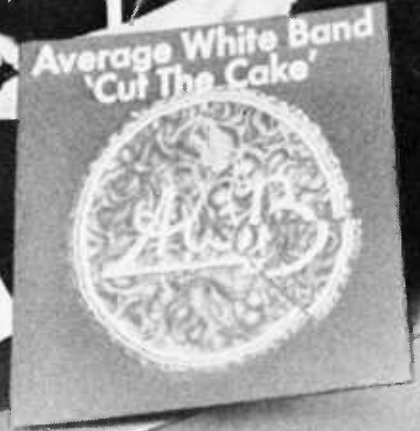
Warrior On The Edge Of Time
HAWKWIND
 Atlantic SD 36-115
 Produced by Hawkwind

Shabazz
BILLY COBHAM
 Atlantic SD 18139
 Produced by Ken Scott
 and Billy Cobham

SCHOENBERG/BERG/WEBER
 Finnadar SR 9008
 Produced by John Lewis

SCHOENBERG
 Chamber Symphony Op. 9
 GUNTHER SCHILLER
 BERG
 Piano Sonata Op. 1
 IDIL BIRET
 WEBER
 Five Movements Op. 5
 QUARTETTO DI MILANO

BILLY COBHAM
 (Recorded Live in Europe)
SHABAZZ



Fish Rising
STEVE HILLAGE
 Virgin VR 13-118
 Produced by Steve Hillage
 and Simon Heyworth

Made In The Shade
ROLLING STONES
 Rolling Stones GDL 79102

Cut The Cake
AVERAGE WHITE BAND
 Atlantic SD 18140
 Produced by Arif Mardin



Matching Head and Feet
KEVIN COYNE
Virgin VR 13-117
Produced by Geoffrey Haslam

Rising Sun
YVONNE ELLIMAN
RSO SO 4808
Produced by Steve Cropper

FUNK FACTORY
Atco SD 36-116
Produced by Michal Urbaniak

KEVIN COYNE

FUNK FACTORY
YVONNE ELLIMAN
RISING SUN

JEAN-LUC PONTY
"UPON THE WINGS OF MUSIC"

MAIN COURSE
BEE GEES

Upon The Wings of Music
JEAN-LUC PONTY
Atlantic SD 18138
Produced by Jean-Luc Ponty

Main Course
BEE GEES
RSO SO 4807
Produced by Arif Mardin

BARRY MANN—RCA PB-10319

I'M A SURVIVOR (prod. by Bruce Johnston & Barry Mann/Equinox Records) (Summerhill/Screen Gems-Col, BMI)

Anyone who has ever lived for, with or by radio will relate to this powerful statement by the man who's done it all. One r&r history that lives and breathes.

RAIN—20th Century 2200

ROCK IS DEAD (BUT IT WON'T LIE DOWN) (prod. by Len Beadle/Bradley Records) (ATV/Pamscene, BMI)

Most rousin' hymn to r&r since "Rock On" also has an English tinge—sort of a Herman's Hermits/Beach Boys marriage of styles. Teemin' with smash potential!

CAROL DOUGLAS—Midland Intl. MB-10304 (RCA)

WILL WE MAKE IT TONIGHT (prod. by Ed O'Loughlin) (Midsong, ASCAP)

Strong effort could give her "Doctor's Orders" a healthy run for its money as her signature tune. This time, it's the lady who's poppin' the eternal question.

KRAFTWERK—Vertigo 204 (Phonogram)

KOMETENMELODIE 2 (COMET MELODY 2) (prod. by Ralf Hutter & Florian Schneider-Esleben) (Famous, ASCAP)

The "Autobahn" mechanics of German space rock take their follow-up vehicle from a track off "the other side" of their lp epic. Could prove another top 40 trip.

J. R. BAILEY—Midland Intl. MB-10305 (RCA)

THE ENTERTAINER (IF THEY ONLY COULD SEE ME NOW) (prod. by J. R. Bailey) (Multimood, BMI)

First person to put lyrics to the Marvin Hamlisch/Scott Joplin/"Sting" success surprises us all with a stupendous soul interpretation of same. Disco ragtime!

SYREETA—Motown M1353F

HARMOUR LOVE (prod. by Stevie Wonder) (Jobete/Black Bull, ASCAP)

Sort of the best of Paul Simon's "Mother and Child Reunion" and the old Drifter's "Honey Love" as the glow of Wonder burning bright sparks Syreeta's inner light.

STEPPEWOLF—Mums ZS8-6040 (Col)

CAROLINE (ARE YOU READY FOR THE OUTLAW WORLD) (prod. by Steppenwolf) (Finn Tara, ASCAP)

Proving that at least some reunions are long-lasting affairs with positive effects for all concerned, John Kay & crew's best effort since their heyday.

BOBBY BLAND—ABC 12105

YOLANDA (prod. by Steve Barri) (ABC Dunhill/Speed, BMI)

Too long an overlooked gem from his "Dreams" lp, this woeful woman's now out on her own as one wallopin' single. Daniel Moore tune is his "Shambala."

SONG OF THE WEEK

OUR LAST SONG TOGETHER
(Don Kirshner, BMI)

BO DONALDSON & THE HEYWOODS—
ABC 12108 (prod. by Steve Barri)

BOBBY SHERMAN—Janus 254 (prod. by Mike Curb/Michael Lloyd/CSS Prod.)

Originally penned by Neil Sedaka as a personal career statement, the tune can now be sung solely as a universal love vow. Two versions—one from the "Billy . . ." boys and another from the long-time solo teen idol—make for an interesting cover battle.

TRAVIS WAMMACK—Capricorn
CPS 0239 (WB)

LOVE BEING YOUR FOOL (prod. by Rick Hall) (Mr. Dog/ATV, BMI)

Pop/rock version of the current Charlie Whitehead soul charter brings back a man who's been close to breaking several times. Loves being his tool.

SHEL SILVERSTEIN—Columbia 3-10153

SAHRA CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT (prod. by Ron Haffkine) (Evil Eye, BMI)

Top request item on many midwestern phones concerns one refuse removal refusal and the smell of its consequences in no uncertain terms. In the bag!

TONY GREGORY & FAMILY CHILD—
Chess 2165

ONE MORE TIME (prod. by Peter Peters & Lou Guarino) (September, ASCAP)

British-voiced balladeer comes on like a cross twixt Tom Jones and Richard Harris on this powerful piece of super-production. Sounds like a global giant!

JILL BABY LOVE—RCA PB-10303

BOBBY'S GIRL (prod. by The Kahn Boys) (American Metropolitan, BMI)

Marcie Blaine's '62 claim to pop fame returns with a clever audience participation gimmick in its newly-worded final verse. Could jack Jill high chartwise.

THREE PIECES—Fantasy 742

I NEED YOU GIRL (prod. by Donald Byrd/Blackbyrd Prod.) (Blackbyrd, BMI)

Most soul-oriented top 40 crossover product yet from the man behind the Blackbyrds. Lotsa tempo changes add to its funky effectiveness. Fills all needs!

IAN HUNTER—Columbia 3-10161

ONCE BITTEN TWICE SHY (prod. by Ian Hunter & Mick Ronson) (April/Ian Hunter, ASCAP)

The voice of The Hoople solos on his initial single side, already a U.K. top 20 item. "Once listened to, twice rocked" seems to be another way to explain it.

HENRY GROSS—A&M 1701

ALL MY LOVE (prod. by Terry Cashman & Tommy West: Cashwest Prod./Gross Kupps Prod.) (Sweet City, ASCAP)

Could be for Henry what "Bad Time" has become for Grand Funk, for this British invasion stylization works just as top 40 well in his contemporary corner.

HUES CORPORATION—RCA PB-10311

ONE GOOD NIGHT TOGETHER (prod. by David Kernshenbaum/Wally Holmes) (Jimi Lane/Ensign, BMI)

First midtempo effort for the "Rock the Boat" crew changes the trio's direction towards a positive new course. Crossover's clinched with a catchy, up chorus.

JERRY COLE & TRINITY—
Warner Bros. 8101

SUSANNA'S SONG (prod. by Midget Prod.) (Moppet, BMI)

Newest member to emerge from The "Tequila" Champs alumni society (which also includes Seals & Crofts and Glen Campbell) hypnotizes on a haunting debut.

EXACT CHANGE—Sunburst 537

HAVING A GOOD TIME (PART I) (prod. by Lionel Job & Wade Marcus) (Ensign/Harrindur/Tam Dee, BMI)

Eight-member group from the New York City area could have the beginnings of a B.T. Express kind of career in this right on the track chugger. Tight 'n tasty time!

LITTLE BEAVER—Cat 1997
(TK)

I CAN DIG IT BABY (prod. by Willie Clarke) (Sherlyn, BMI)

Man who last scored soulwise with "Let the Good Times Roll Everybody" mellows his mood a bit turnin' the lights down for his view of the Miami funk scene.

MAJOR LANCE—Osiris 001

YOU'RE EVERYTHING I NEED (prod. by Major Lance & Al Jackson) (East-Memphis/Too-Knight, BMI)

New Memphis diskery bows with a very Barry White sort of renaissance for the Major. Orchestral momentum carries Lance forward with crossover soul.

DAVE MASON—Columbia 3-10162

SHOW ME SOME AFFECTION (prod. by Dave Mason/Indaba Ent.) (Indaba Ent., BMI)

From his namesake album, an easy-to-show-your-love-for gentle rocker; an original where the object of his affection is to change top 40's direction via FM.

JIMMY CASTOR BUNCH—Atlantic 3270

POTENTIAL (prod. by Castor-Pruitt Prod.) (Jimpire, BMI)

"Bertha Butt Boogie" man issues another story song from his "Butt of Course" album, this one with Sly Stone overtones. Rhythm track proves the title.

Rock Awards Show *(Continued from page 3)*

According to Kirshner, who built "Don Kirshner's Rock Concert," "Never before have so many millions of people spent so many billions of dollars for progressive musical entertainment. Though not excluded from other award programs, progressive rock artists have never before received the unilateral attention they deserve."

No guild or academy will take any part in the selection of the winners. The most outstanding progressive rock artists in 15 award categories will be chosen by members of the National Association of Progressive Radio Announcers, and by a large selection of magazine and newspaper editors whose close association with progressive rock music renders their professional opinions valid in the upcoming nation-wide secret ballot election. Results will be tabulated by Touche-Ross, an independent accounting firm who will oversee the balloting. Results will be disclosed during the live network

telecast.

The awards will be presented by major stars in all areas of entertainment, and will not be limited to musical artists alone.

Lists of those artists eligible (certified sales in excess of 200,000 albums or 250,000 singles) will be given to a Blue Ribbon nominating committee consisting of six regionally elected members of NAPRA, and six progressive rock music journalists from across the country. Five nominees will be selected from each of the fifteen award categories and ballots distributed to approximately 150 magazine and newspaper progressive rock music journalists and approximately 1000 members of NAPRA. Eligibility will be from June 14, 1974 through June 15, 1975.

Kirshner also developed the "In Concert" concept for late night television and was responsible for bringing such stars as Alice Cooper, Mick Jagger and the Rolling Stones to TV.



Elton John



Diana Ross

ABC Promotes Selsky

■ LOS ANGELES—Ira B. Selsky has been appointed assistant general attorney, ABC Records, according to an announcement made by the company's chairman, Jerold H. Rubinstein.

Background

Selsky came to the legal department of ABC Records in February, 1974, from the legal department of United Artists Records in Los Angeles. He has also served as an attorney with United Artists Corporation and the firm of Mayer & Nussbaum in New York. In his new post at ABC he will report to Lee Young Jr., general attorney.

Education

A graduate of Adelphi University, Selsky received his LL.P. from New York University School of Law in 1967. He was admitted to the New York bar the following year. He is also a member of the California bar.

The Ol' Soft Shoe



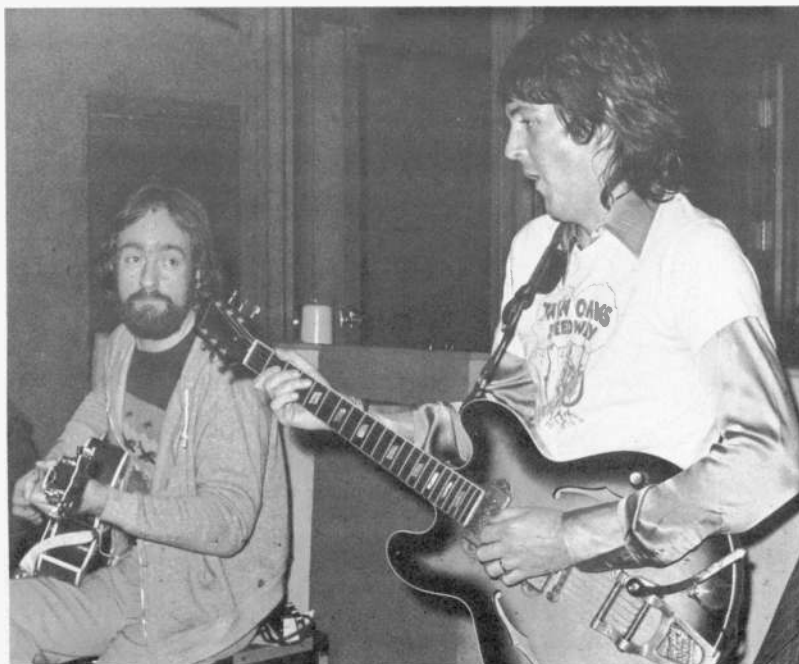
From left, John Burns (MCA salesman in St. Louis), Bob Chilton (MCA sales manager in St. Louis) and Jean Burman (MCA promotion in St. Louis) set out to dazzle St. Louis record dealers with their fancy footwork and to support MCA Records' recently released '40s era "Big Band" double album sets that are part of the company's two-fer program. The MCA campaign, called "Get Out Those Old Phonograph Records," features special double album sets by Guy Lombardo, Glen Gray, Jimmy Dorsey, Lionel Hampton, Bob Crosby, Gordon Jenkins, Charlie Barnet, Les Brown, Woody Herman, Tommy Dorsey, Louis Jordan, Freddy Martin, Eddie Condon and Artie Shaw.

Rocky Hoffman Joins Casablanca

■ LOS ANGELES—Mauri Lathower, general manager of Casablanca Records, has announced the appointment of Rocky Hoffman as controller for the label.

Hoffman comes to Casablanca from Gelfand, Macnow, Rennett & Feldman—the accounting firm handling the label's books—where he held the post of junior accountant. Prior to that, he was senior accountant for Alexander Grant & Company for 4½ years.

Mason & McCartney



Dave Mason plays guitar with Paul McCartney on Wings' new album "Venus & Mars." In addition to "guest" appearances on other artists' albums, Dave will record three albums of his own within the next six months. These include a studio album, a two volume "Live" lp, and a soundtrack.

WELL KEPT SECRET

26 8"

polydor

RIISING SUN

YVONNE ELLIMAN—RSO SO 4808 (Atlantic) (6.98)
Originally brought into the limelight with "Jesus Christ Superstar" and more recently via efforts with Eric Clapton, Ms. Elliman's new release is sure to garner her even more acclaim. The album's lushly produced by Steve Cropper, highlighted by "From the Inside," "Somewhere In the Night" and "Walk Right In."



Jerry Riopelle - Take A Chance



TAKE A CHANCE

JERRY RIOPELLE—ABC ABCD-886 (6.98)
Already gaining momentum on the FM airplay circuit, Riopelle's new outing is sure to continue to snowball in that direction. The sounds are perfect for progressive play, with an appealing honesty filtering through each cut. "River on the Run," the title track and the lovely "Valentine" spotlight.

INTERNATIONAL

THREE DEGREES—Philadelphia Intl. KZ 33162 (Columbia) (5.98)

Internationally acclaimed songstresses of soul serve up some of their tastiest platters ever, garnished by superb MFSB family orchestral backing. Particularly delicious delicacies include the single, "Take Good Care of Yourself," "Get Your Love Back" and "Loving Cup."



FORREST OF FEELINGS

DAVID SANCIOUS—Epic KE 33441 (5.98)
Bruce Springsteen's keyboardist debuts displaying a polish and depth of feeling rarely found on a first effort. Billy Cobham production enhances Sancious' prowess, as together they yield a set in a progressive jazz vein, sure to appeal to FM and jazz formats alike. All cuts are fine.



WATCHA GONNA DO FOR ME?

STEVE SATTEN—Columbia PC 33478 (6.98)
Newcomer Satten, a soft-voiced singer/songwriter, debuts with a sweetly flowing set, dextrously produced by super-musician David Spinozza. The disc is deserving of progressive play, with cuts "So Nobody Else Can Hear," the lovely "Lady Day" and the commercial title track topping.



SHABAZZ

BILLY COBHAM—Atlantic SD 18139 (6.98)
Recorded live in Europe, at the Montreaux Jazz Festival and at London's Rainbow Theatre to be precise, Cobham and troupe (which includes the Brecker Brothers) display an aesthetic vibrancy sure to keep the turntables spinnin' and the cash registers ringin'. Progressive and jazz exposure's in the grooves.



PABLO CRUISE

A&M SP-4528 (6.98)
Four musicians with It's A Beautiful Day and Stoneground roots team acoustic and electrical energies to yield a set sure to have its impact felt on top 40 formats and progressives. The feel flows; programming's easy, especially with cuts "Island Woman" (the single), "Not Tonight" and "Denny."



LIFE IS YOU

BATDORF & RODNEY—Arista AL 4041 (6.98)
Gentle-voiced harmonizers make their label bow displaying a Seals & Crofts flavor, without the high-pitched vocal quality attributed to the latter duo. Progressive programmers inclined to soft rock will have a field day with "To a Gentler Time," "Is It Love" and the title tune.



STRANGE UNIVERSE

MAHOGANY RUSH—20th Century T-482 (6.98)
Canadian trio displays two distinct styles: one is heavily electrifying the grooves with metal energy and the other is a more rhythmic, laid-back approach, both of which lend themselves to progressive play. In the former category "Satisfy Your Soul" tops while the latter is peaked with "Once Again."



LEWIS FUREY

A&M SP-4522 (6.98)
Cleverly bizarre sounds, in a punk rock sense reminiscent of Lou Reed, mark this first label effort for potential "cult" herodism for the Canadian artist. Airplay has to come via progressive formats, with the disc deserving MD listening. "Hustler's Tango," "Kinda Shy" and "Love Comes" are the wierd winners.



THE BEST OF THE NEW BIRTH

RCA APL1-1021 (6.98)
Consistent r&b and pop charters have their most recent hits available in this prize package, sure to score well with the following they've accumulated. Among their most familiar hits, which should garner disco attention, are "I Can Understand It," "Wild Flower," "It's Been a Long Time" and "It's Impossible."



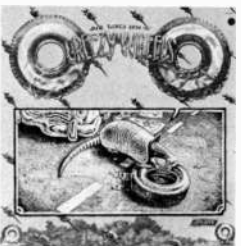
LOOK FOR THE BLACK STAR

DEWEY REDMAN—Arista-Freedom AL 1011 (6.98)
Superb saxman Redman's first session work (from 1966) is now available through the Arista-Freedom pact. Though the material was recorded nine years ago, the sound remains fresh and innovative, with the jazz flavor spiced with various essences: calypso on the title tune and earthy on "Of Love."



GREEZY WHEELS

London PS 657 (6.98)
Texan troupe of a country-rock nature takes a tuneful romp on their disc bow. There's variety within style to keep 'em gaining FM airplay, with selections "Get My Mind Together," the commercial "Smooth Operator" and "Chevrolet" highlighting the slippery debut.



TENDER MAN

JAE MASON—Buddah BDS 5640 (6.98)
On his second set for the label Mason blends soft rock sounds with r&b influences to yield an album with appeal to both formats. "Cloud of Sunshine," the swiftly rhythmic "Let It Out" and the warm ballad "Together and In Love" are this disc's most programmable selections.



ABC Three Dog Night Promo

■ LOS ANGELES — To coincide with the release of "Coming Down Your Way," Three Dog Night's thirteenth album on ABC Records, as well as supporting the group's upcoming national tour, a promotional campaign has been planned by the combined forces of the ABC creative services division and Kudo III, Three Dog Night's management firm.

In addition to efforts on Three Dog Night's behalf by the ABC advertising, promotion, publicity and sales teams, special five-color posters are being created for in-store display, reproducing the "Coming Down Your Way" artwork. Easel-backs of the album cover and special banners drawing attention to tour appearances will also be distributed and two promotional T-shirts have been produced: one with the album cover on the front and one with the album name and Three Dog Night logo.

Ed Caraeff, responsible for the art direction and photography on "Coming Down Your Way," is producing a commercial to be used for both network television advertising and local spots co-opted by ABC with local promoters in support of the Three Dog Night tour. Special album and ticket giveaways at selected tour area radio stations will supplement the television, in-store and

Gettin' 'Out'



A recent party sponsored by Roulette Records at A&R Studios celebrated the release of a new Roulette album, "Out Among 'Em" by Love Childs Afro Cuban Blues Band. Shown above at the celebration are, from left: Roulette Records president Morris Levy with Jerry Love, producer of the album.

WEA Names Maitland To Atlanta Position

■ ATLANTA—Bill Biggs, Warner/Elektra/Atlantic's Atlanta regional branch manager has announced the appointment of Mark Maitland to the post of branch marketing coordinator.

Maitland's responsibilities will include the coordination of advertising, promotion, sales and merchandising efforts for the branch market area.

Maitland had previously been at WEA's L.A. branch for two years, his most recent position having been singles marketing specialist.

advertising activity, while a mass mailing of albums and information to reviewers in the tour cities and surrounding areas alerts the press media.

An effort is also being mounted in conjunction with Three Dog Night's appearances at the Universal Amphitheater in Los Angeles. Announcements publicizing the dates have been recorded by the group and will be played regularly in all L.A. area Sears Department Stores during the month of August. Special advertising, posters and displays of "Coming Down Your Way" will also be featured in the Sears promotion and, for its duration, the album will be available at a discount price.

Mailings to past Amphitheater ticket buyers, newly-created booklets (to include a group biography and discography) and a Sunset Strip billboard promoting the "Coming Down Your Way" album, with a reminder of Three Dog Night's appearance at the Universal Amphitheater, will augment the Sears campaign.

'Hustle'-ing to the Top



Avco Records Promotion director Steve Rudolf set up a "Hustle" Stakes contest for the Van McCoy hit "The Hustle." The winner was set to be the station to first bring the single to the top slot. The race ended in a triple dead heat between three New York radio stations, 99X, WABC and WPIX. Pictured above during the trophy awarding ceremony, from left, are: McCoy's manager Charlie Kipps, Rudolf, McCoy, and, seated, WPIX program director Neil McIntyre.

new york central

By IRA MAYER

■ IF KATE SMITH IS AN HONORARY PHILADELPHIAN: And Helen Reddy has a key to Rhode Island, why shouldn't Blue Oyster Cult, native Long Islanders all, have a key to Long Island? No reason. And so following the group's first Long Island concert in almost three years, Island Music Center promoter Michael Paparo presented them with an official key on May 17th.

PUT ON YOUR SAFARI SUIT DEPT.: RW's Robert Adels reports that Warner Brothers Jungle Habitat in West Milford, N. J. seems to be filling the local void left by the demise of Palisades Amusement Park some years back in the presentation of live music outdoors to a family crowd. The inaugural choice for the Memorial Day weekend was selected appropriately enough from the WEA family, Blue Magic (Atco). The first show saw some very definite sound problems (in a setting also billed as "The Looney Tunes Theatre") which management swiftly moved to rectify. The black vocal troupe had everybody singing along with "Sideshow" and boogiein' to a preview of their next album, a tune called "We're on the Right Track."

FRACAS IN BACKAS: Gary Glitter, in town to do some recording, left the Bad Company/Maggie Bell Madison Square Garden show in a car with Maggie, Paul Rogers and a member of AWB. Rogers and the man from AWB found themselves a few points over which to disagree and started a bit of a sparring match in the back seat. Glasses and hats were tossed out the window and, as our reporter understands, when a cop finally pulled the car over, he wanted tickets to the next show. . . . If you believe that one, we've also got a report as to how the Climax Blues Band wants to do its share for the New York financial crunch, so they're recording at Media Sound Studios in the hope that the tax revenues the city collects as a result will keep one policeman from getting the ax.

IF YOU'RE IN THE NEIGHBORHOOD: Pacifica radio station KPFT-FM in Houston, Texas is holding its annual fund-raising concert at Hofheinz Pavillion June 22nd. Among those scheduled to appear: Jerry Jeff Walker, Willie Nelson, Kinky Friedman, Bobby Bare, Paul Siebel, David Bromberg, Goose Creek Symphony and Asleep at the Wheel. And those are just the opening acts. (Almost, though some additional surprises are promised.)

ROLLING: Mick and Bianca Jagger made the first of two ABC-TV "Goodnight America" appearances with Geraldo Rivera Thursday (5) . . . Joel Siegel set with a Bay City Rollers segment for the local CBS news Monday.

ABC 'Nashville' Release

■ HOLLYWOOD — ABC Records has released the soundtrack to Robert Altman's film "Nashville," due for an early June opening on the east coast. The album, according to film music designer Richard Baskin, was recorded live and features 12 songs performed by the stars of the film. Included are Keith Carradine, Karen Black, Henry Gibson, Barbara Harris, Tom Frank, Gwen Welles, Timothy Brown and Ronee Blakely. Some of the songs were written by Baskin and the actors and actresses as musical expressions of the characters and their interactions.

3 Degrees In GB

■ LONDON — Philadelphia International recording artists The Three Degrees are currently engaged in a tour of Great Britain. Their tour will be highlighted by a performance at The Royal Albert Hall on June 11.

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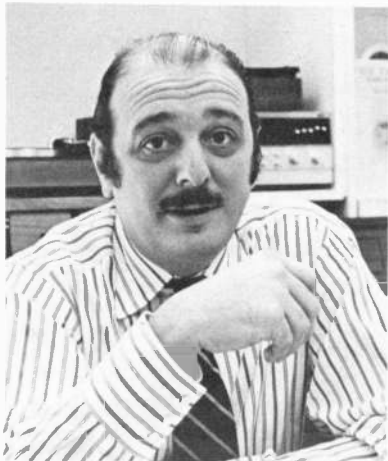
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Arif Mardin: Artistry In Production

By IRA MAYER

■ There are certain people in the recording industry who transcend titles and corporate structures, and although Arif Mardin is formally considered a vice president at Atlantic/Atco Records, his value is far from the administrative duties those words often suggest. As a producer, arranger, composer and occasional recording artist he has worked with established stars and newcomers alike. First there were The Rascals. The list from there includes Aretha Franklin, Bette Midler, the Average White Band, Laura Nyro, The Bee Gees and 40 or 50 others. In this Dialogue, Mardin discusses the development of his own artistry, his approach to the studio and the musical sensibilities that allow him to work in so many different modes, often simultaneously.



Arif Mardin

Record World: Could you give us a brief outline of how you came to be associated with Atlantic?

Arif Mardin: It was in January, 1963. I first met Nesuhi and Ahmet Ertegun at the Newport Jazz Festival in 1958. My compositions were performed by various bands. One day Nesuhi called me and said, "Would you like to join the company?" I started as a junior tape editor assisting him supervising sessions, sort of learning the business. I was usually working in the album department then.

RW: What had you been doing before that?

Mardin: I was a composer and arranger—starving. I graduated from Berklee College of Music in Boston—I taught there. After about two years of teaching and writing for bands—mainly for the Herb Pomeroy Band—I decided to move to New York and try my luck. Very rough, the first year especially. Teaching piano and things like that, writing arrangements, and going to clubs and saying, "Please play my arrangements." So it really was quite a challenge. I used to work with artists like Herbie Mann, King Curtis, Eddie Harris, Max Roach and Elvin Jones. Then came the big chance. Ahmet Ertegun and Jerry Wexler decided that Tom Dowd and myself should have a shot at producing the Rascals. Our second record was "Good Lovin'," which was a gold record. That was in 1965.

RW: You had been with all jazz people before that. The Rascals weren't anywhere near a jazz group.

Mardin: I love music—it sounds clichéd—but I love music, all kinds. It can be ethnic Indonesian music, or it can be extreme avant garde modern music. I also like Chopin, jazz, the blues and good old rock and roll. To be able to produce, you have to really have some kind of a trade or tool to lean on. My forte at that point was chords and colorations, so we (Tom and I) really complemented each other. Tom was obviously the veteran, the senior person who recorded many stars up to that point. It was a fantastic combination then. The Rascals were very youthful, sweet and very nice people. And all those jokes in the studio! We used to stay in the studio from 1 p.m. to 5 a.m. in the morning.

RW: Where did your interest in jazz come from?

Mardin: When I was 10 years old I used to collect records. I had a friend who was a jazz connoisseur; I used to copy his tastes and he would say, "Alright, this month there's a new Jimmy Lunceford record in the store." So I would get money from my father and go and buy it, I really started to listen to jazz when I was very young.

RW: That brings us to 1965 with the Rascals. What came after that?

Mardin: Then there were numerous other projects. First of all I started to write arrangements for Aretha Franklin, whom Jerry Wexler was producing. Then I became part of the team, you know—took part in a lot of beautiful records with Aretha Franklin, Jerry Wexler producing. And then again, Jerry, Tom and myself went with many other

sessions like Dusty Springfield, a beautiful album, and a thousand others.

RW: How many records would you say you've produced?

Mardin: I really don't know. I worked with Donny Hathaway, Roberta Flack, Bette Midler (co-produced with Barry Manilow) and I've just finished an lp with Margie Joseph. I also made some projects for outside companies like Laura Nyro, Petula Clark and Looking Glass. We just finished an album with Judy Collins.

RW: The in-house producer has been a dying breed, maybe only now coming back into its own. You've been in a unique position for the last few years.

Mardin: I like to be an in-house producer because you have the facility at your command. I'm on the staff and an officer of the company. I can go to the studio, I can book time, there's no big deal about it. My relationship with the people who work there, the engineers and the management of the studio, has always been excellent. I get tremendous cooperation. I also think it becomes a driving force for the people who work in the studio that the project starts from zero and luckily becomes a seller or receives critical acclaim. They feel part of it, you know. Outside studios you don't have that much family atmosphere, although many studios try. For example, we worked with Phil Ramone with Judy Collins and I must say, there was a fantastic atmosphere in that studio. But then there are studios, you go there, the clock is going and you go out and somebody else comes in.

RW: Judging by the people on your own "Journey" album, you have your pick of who to use as session people.

Mardin: The use of the right musician for the right occasion is part of one's craft and creativity.

RW: How disconcerting is it to be working, as you recently were, on a Judy Collins, an Average White Band, and The Bee Gees all at the same time?

Mardin: They overlapped each other. The only thing is that sometimes you wish that you had more time. For example, I had to go back and forth from The Bee Gees sessions in Miami to work with Average White Band in New York. Luckily The Bee Gees had written new songs and were rehearsing, while the Average White Band's songs were ready to record. So I was going back and forth, which was tiring.

“ There are certain artists where every-
thing is sacred. They cannot touch any
notes, you can't touch it . . . ”

RW: Do you get involved with rehearsals?

Mardin: You have to. You have to really go there in the beginning and talk to the artist. Sometimes there may be a certain cut necessary to make the song shorter or more dramatic. If the group rehearses it for hours one way, it might be very difficult to unlearn. Or it may be a habit and they will say, "No it's not right." When you're there from the beginning, you can discuss the general outline—I would never dictate anything. I make suggestions like, "Why don't we get to the chorus earlier?" or something like that.

RW: Obviously you go into a studio hoping to produce hits, but how surprised were you with what happened with Average White Band?

Mardin: The only surprise was that an instrumental single would take off from the album. From the first moment I worked with them I knew that this group was it. I had the same good feelings as in working with the Rascals. Great singing, great playing, very sincere, honest music and drive. They also have a sense of humor, they're well educated, and very knowledgeable people. When the album was done I knew that it was a hot album from the beginning. You have this kind of feeling.

RW: How did you become involved with them?

Mardin: Jerry Wexler said, "Would you like to work with this group?" That was it.

(Continued on page 95)

Buddah Taps Fisher

■ NEW YORK — Alan Lott, national director of r&b operations at Buddah Records, has announced the appointment of Earlean Fisher to the position of midwest regional r&b promotion director.

Ms. Fisher will be responsible for the marketing and promotion of all r&b product in the midwest region. She will direct and guide all of Buddah's promotion efforts out of Chicago.

Ms. Fisher began her career as a music librarian and assistant music director at WLS-AM in Chicago before joining WJPC-AM as music director. After leaving WJPC, she broke into the promotion field as midwest regional r&b promotion director for ABC Records. In her new capacity, Ms. Fisher will report directly to Alan Lott.

S&R Names Skidmore To West Coast Post

■ LOS ANGELES—Fred Skidmore has been named to the newly-created post of west coast publicity coordinator in the Los Angeles office of Solters & Roskin, Inc., it was announced by Monroe Friedman, senior vice president, west coast operations.

Skidmore, currently an account executive with the international public relations agency, will assume additional account and administrative responsibilities with the firm's west coast-based clients, reporting to Friedman. The appointment is part of a broadening of the company's executive ranks to meet requirements of the rapidly-expanding west coast client operations.

Skidmore served in the company's New York office before shifting to Los Angeles in 1972. Prior to joining Solters & Roskin, he held publicity posts with Jerry Lewis Cinemas and United Artists.

Dark Horse Signs Jiva



Pictured above with George Harrison is Jiva, the newest addition to Dark Horse Records and the first American act signed to the label. Jiva's first album, now being recorded with producer Stewart Levine, will be released in late Summer. The group's manager is Alan Parisier and George Harrison is executive producer. Dark Horse Records is distributed by A&M Records. Pictured, from left, are: Jim Strauss, Reedo, George Harrison, Michael Lanning and Tommy Hilton.

Fandango at the Forum



In the midst of their most extensive tour to date, London recording group ZZ Top fandangooed into the Felt Forum, where they boogied the night away before an enthusiastic audience. Seen backstage following the Felt Forum show are, from left: Walt Maguire, vice president, a&r, London Records; Billy Gibbons, lead guitar and vocals for ZZ Top; Herb Goldfarb, vice president, sales and marketing, London Records; Frank Beard, drummer for ZZ Top. Not pictured is the third member of ZZ Top, bassist Dusty Hill.

Set Steinberg Show For TV Syndication

■ NEW YORK—Columbia comedy recording artist David Steinberg, has been set to host his own one hour, five nights a week show with shows slated for the first year to be live-taped commencing in mid-July.

The series, titled "The David Steinberg Show," will feature music aimed at the "young contemporary audience."

Set as production executives are director Stanley Dorfman, producer John Gilroy.

A new production company has been organized for the purpose of producing "The David Steinberg Show," N. W. Video Ltd., a division of Allarco Development Company of Edmonton.

Syndication sales will be handled by Rhodes Productions, a division of Filmways effective June 1. Although the show is designed for prime-time viewing in all markets, the Rhodes organization will also sell it in late afternoon and fringe slots.

Morath Recording LPs for Vanguard

■ NEW YORK — Max Morath, whose Vanguard ragtime albums sell through the Book-of-the-Month Club, is recording an album of "hard time" songs for the label and will record a solo piano ragtime disc shortly. Included will be rags by Scott Joplin, William Bolcom, Eubie Blake, and one composed by Morath himself.

Mercury, Candlelite Plan Page Package

■ CHICAGO—Phonogram, Inc./Mercury Records has leased to Candlelite Music, Inc., a direct response marketer of television record offers, a new TV package of masters featuring Patti Page, it was announced by Irwin Stierle, president of Candlelite Music.

Golden Memories

The new album and tape set, entitled "The Golden Memories Of Patti Page," consists of over a decade of hits from the early '50s ("Tennessee Waltz," "I Went To Your Wedding," "The Doggie In The Window"), through the mid and latter '50s ("Allagheny Moon," "Old Cape Cod," "Croce Di Oro"), into the '60s ("Go On Home," "One Of Us," "Most People Get Married").

The package is scheduled to be aired beginning the second and third quarters of 1975.

Scepter Signs Secrets

■ LOS ANGELES—The female vocal group Secrets, produced by David Jordan and Andrew Smith, has been signed to a recording agreement with Scepter Records according to Stanley Greenberg, executive vice president of Scepter. Their first recording, "Save Me," will be released immediately.



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DISCO FILE TOP 20

JUNE 14, 1975

- EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
- FREE MAN**
SOUTH SHORE COMMISSION—Wand
- THE HUSTLE**
VAN MCCOY—Avco
- SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
- FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
- BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
- STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
- EL BIMBO**
BIMBO JET—Scepter
- LOVE DO ME RIGHT**
ROCKIN' HORSE—RCA (lp cut)
- SEXY**
MFSB—Phila. Intl.
- FOREVER CAME TODAY**
JACKSON 5—Motown (lp cut)
- CHICAGO THEME**
HUBERT LAWS—CTI (lp cut)
- THREE STEPS FROM TRUE LOVE**
REFLECTIONS—Capitol
- CRYSTAL WORLD**
CRYSTAL GRASS—Polydor
- PEACE AND LOVE**
RON BUTLER & THE RAMBLERS—Playboy
- ARE YOU READY FOR THIS**
THE BROTHERS—RCA
- HELPLESSLY**
MOMENT OF TRUTH—Roulette
- WHERE IS THE LOVE**
BETTY WRIGHT—Alston
- DISCO STOMP**
BOHANNON—Dakar (lp cut)
- TORNADO**
THE WIZ ORIGINAL CAST—Atlantic (lp cut/disco version)

WB Ships June LPs

■ LOS ANGELES — Ed Rosenblatt, Warner Bros. Records vice president and national director of sales and promotion, announced the first portion of the Warners June release has been shipped to the label's WEA branches.

Included in the release, on the Warner Brothers label, are "Slade In Flame," from the group's current film; "James Dean," featuring dialogue and soundtrack music from the late actor's 3 major films; and a debut set, "Hirth from Earth" by Hirth Martinez.

From Curtom comes "First Impressions" by the Impressions and "Heaven Right Here On Earth" from the Natural Four. From Chrysalis comes the debut of John Dawson Read with "A Friend of Mine Is Going Blind."

WB Martinez Promo

■ LOS ANGELES — Warner Bros. Records has initiated a promotional campaign in support of newly signed artist Hirth Martinez and the lp, "Hirth From Earth." The artist was discovered and produced by Robie Robertson of The Band and the lp was shipped with the June release.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

(Continued from page 3)

"This cuts time spent in my mailing room," Smith says, "and it cuts down the running around to clubs to make sure everybody has my records."

The members of the Pool stress that they hope personal contact between individual DJs and record company representatives will continue and point out that the Pool itself grew out of a desire to improve that contact rather than eliminate it. DJs see the Pool as an answer to their problem of getting records quickly without having to wait for frequently-delayed mail or make often-fruitless trips to the companies themselves. But the Pool is also a response to the record companies' problems of how to regulate the flow of DJs anxious for new product and how to make sure the people who show up in their offices are legitimate. Though the Pool's membership is open to all legitimate discotheque DJs in the New York area—a number that is expected to go to 100 and includes several members from outlying cities like Hartford, Connecticut, and Princeton, New Jersey, who depend on the city as their source of new material—members will be regularly checked by a committee to make sure they are actively spinning. Smith says that this alone is a valuable service to the record companies—"This way we know who's working and who isn't."

In a letter accompanying their "Declaration of Intent" with its list of participating DJs which was mailed to a number of record company representatives last week, the Record Pool outlined its purposes and said that, in addition to being a distribution point, it intended to "serve as a central point to exchange information about up-coming releases, present releases and who's playing what and where." A bulletin board would be set up and a turntable so new records could be reviewed on the spot. The Pool also extended an open invitation

(Continued on page 98)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LE COCU/NEW YORK

DJ: David Chrysostomas

BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)

CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics—Avco (lp cut)

DREAMING A DREAM—Crown Heights Affair—Delite (disco version)

EL BIMBO—Bimbo Jet—Scepter

FREE MAN—South Shore Commission—Wand

THE HUSTLE—Van McCoy—Avco
(SENDING OUT AN) S.O.S.—Retta Young—All Platinum

SEXY—MFSB—Philadelphia Intl.

SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)

THREE STEPS FROM TRUE LOVE—Reflections—Capitol

HADAAR/NEW YORK (STATEN ISLAND)

DJ: Michael Pace

CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics—Avco (lp cut)

CHICAGO THEME—Hubert Laws—CTI (lp cut)

FOREVER CAME TODAY—Jackson 5—Motown (lp cut)

GLASSHOUSE—Temptations—Gordy (lp cut)

HAPPY FEELIN'—Earth, Wind & Fire—Columbia (lp cut)

HELPLESSLY—Moment of Truth—Roulette

I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White—20th Century (lp cut)

SAVE ME/SAVE ME AGAIN—Silver Convention—Midland Intl.

STOP AND THINK—Trammps—Golden Fleece (lp cut)

SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)

STUDIO ONE/LOS ANGELES

DJ: Tim Zerr

AND YOU CALL THAT LOVE—Vernon Burch—UA (lp cut)

CRYSTAL WORLD—Crystal Grass—Polydor

EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)

FIGHT THE POWER—Isley Brothers—T-Neck

FOREVER CAME TODAY—Jackson 5—Motown (lp cut)

FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cut)

FREE MAN—South Shore Commission—Wand

THE HUSTLE—Van McCoy—Avco

SEXY—MFSB—Philadelphia Intl.

WALK ON BY—Gloria Gaynor—MGM

WATU WAZURI/NEW YORK (BROOKLYN)

DJ: Phil Euphoria

CHICAGO THEME—Hubert Laws—CTI (lp cut)

DO YOU WANT MY LOVE—Barrett Strong—Capitol (lp cut)

EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer (disco version)

FOREVER CAME TODAY—Jackson 5—Motown (lp cut)

GEORGIA'S AFTER HOURS—Popcorn Wylie—ABC (lp cut)

I WAS A LONELY MAN—Philly Devotions—Columbia

IT'S IN HIS KISS—Linda Lewis—Arista

LOVE DO ME RIGHT—Rockin' Horse—RCA (lp cut)

LOVE SONG—Simon Said—Roulette

TURN THIS MOTHER OUT—Van McCoy—Avco (lp cut)

Brummels Back



Following well-received performances at two Los Angeles area venues, the Roxy and the Golden Bear, two members of the re-formed Beau Brummels dropped by Record World's west coast office to check the action on their first album for Warner Bros. From left are Paulette Elliott, guitarist Ron Elliott, RW VP Spence Berland and singer Sal Valentino.

RCA To Release Thirty \$4.98 LPs

■ NEW YORK — RCA Records will release 30 new titles for its \$4.98 record line in June, including albums from some of RCA's all-time best-selling artists. Announcement was made by Jack Kiernan, division vice president, marketing.

The release includes: "Hair" (the off-Broadway original cast album); "Pure Gold," by Benny Goodman; "The Best of Lana Cantrell;" "Goin' to Kansas City Blues" featuring Jimmy Witherspoon; "The Best of Al Hirt;" "What'll I Do?" featuring the Tommy Dorsey Orchestra with vocals by Frank Sinatra; "The Best of Spike Jones;" "Polka Variety" with Frank Yankovic; "The Best of George Melachrino;" "She's a Lady" with Paul Anka; "The Best of Sergio Franchi;" "The Best of Tommy Dorsey;" "The Best of Frankie Carle;" "In the Year 2525" with Zager and Evans; "Take-Offs and Put-Ons" by George Carlin; "Hawaii's Greatest Hits" with Leo Addeo; "A Different Drummer" by Buddy Rich; "The Best of Artie Shaw;" "The Best of the Ames Brothers;" "The Best of the Blackwood Brothers Quartet;" "Yesterday's Wine" starring Willie Nelson; "All About Trains" with Hank Snow and Jimmy Rodgers; "The Best of the Browns;" "Eddy Arnold;" "Sunday Mornin' Comin' Down" with Bobby Bare; "Cool Water" by the Sons of the Pioneers;" "Mid the Green Fields of Virginia" with the Carter Family; and "Julie Andrews."

Valli Goes to Vegas

■ LAS VEGAS — Frankie Valli, Private Stock recording artist, will appear with the Four Seasons at the Riviera Hotel here in November. They will share the bill with comedian Don Rickles.

RCA Releases 34 June LPs

■ NEW YORK — Albums by Jefferson Starship, Hues Corporation, Lou Reed and Charley Pride and a special "Jazz Month" collection of albums highlight a 34-album June release by RCA Records and its affiliated labels.

The release includes six label debuts: Buari, the L.T.G. Exchange, pianist Emanuel Ax, the Ruby Braff/George Barnes Quartet, Cedar Walton and pop singer Cleo Laine making her first appearance on Red Seal.

Jazz Month

June has been designated as jazz month by RCA with product from the Bluebird, Flying Dutchman, Gryphon, Pablo and RCA labels. The jazz campaign will be supported by special advertising, promotion, a special order form and display pieces.

Highlights of the Red Seal release, in addition to Cleo Laine's debut album, include a five-record album of the complete piano works of Scott Joplin performed by pianist Dick Hyman and the debut recital album of Emanuel Ax, winner of the first Artur Schnabel International Master Piano Competition. The release by label is:

RCA—"Sam Cooke Interprets Billie Holiday;" "Love Corporation" by The Hues Corporation; "To Fred Astaire, With Love" by The Ruby Braff/George Barnes Quartet; "Mobius" by Cedar Walton; "The Best of the New Birth;" "Eastbourne Perform-

ance" by Duke Ellington; "Lena and Michel" by Lena Horne and Michel Legrand; "Images" by Phil Woods/Michel Legrand and Orchestra; "Songs of Love" by Jim Reeves; "Charley" by Charley Pride; "Dream Country" by Danny Davis and the Nashville Brass; "Buari" by Buari; "Susie Heartbreaker (Ghetto Child)," the score of the black rock opera performed by The L.T.G. Exchange; "Metal Machine Music—The Amine Ring," by Lou Reed; "Rachel Faro II," and "Movies 'n' Me" by John Dankworth and his orchestra.

Bluebird — "Chicago Breakdown" by Big Maceo; "The Father Jumps" by Earl Hines and his orchestra; "Blue Orchids" by Dick Todd; and "Feast Here Tonight" by the Monroe Brothers.

Flying Dutchman—"I Saw Pine-top Spit Blood" by Bob Thiele and his orchestra.

Grunt — "Red Octopus" by Jefferson Starship.

Pablo—"This One's for Blanton" by Duke Ellington and Ray Brown; "Count Basie Encounters Oscar Peterson;" "The Tommy Flanagan Tokyo Recital;" and "The Greatest Jazz Concert in the World" with various artists (four-record set).

Tom Cat—"Nancy Nevins."

Red Seal—"The Many Voices of Luciano Berio" with Berio conducting the London Sinfonietta; "Leontyne Price and Andre Previn;" "Spaced Out Bach II" by Joseph Payne; "Works by Chopin and Liszt" by pianist Emanuel Ax; "Schubert: Octet in F for Strings and Winds" with the Cleveland Quartet and Barry Tuckwell, Jack Brymer, Martin Gatt and Thomas Martin; "The Complete Works for Piano of Scott Joplin" by Dick Hyman; and "Pierrot Lunaire (Schoenberg) and Three Songs of Charles Ives," sung by Cleo Laine.

WB Music, ATV Renew Agreement



Ed Silvers (left), president of Warner Bros. Music, and Sam Trust (right), president of ATV Music, have announced a long term extension of their current relationship. Warner Publications, Inc. prints and distributes the Lennon & McCartney copyrights and other music controlled by ATV.

M.C.S. Expands

■ LOS ANGELES—The Musicians Contact Service, a firm formerly providing listings of available musicians in the Los Angeles area to managers, agents or acts in need of additional personnel will begin providing its service on a national basis on June 16. On that date, the company will begin operation of a toll-free telephone line and will begin soliciting names of interested musicians. According to the firm's principals, Art Polansky and Sterling Haug, listings will first be compiled in Ohio, Illinois, Indiana and Kentucky with other states to follow soon thereafter. The new number will be 800/421-0506.

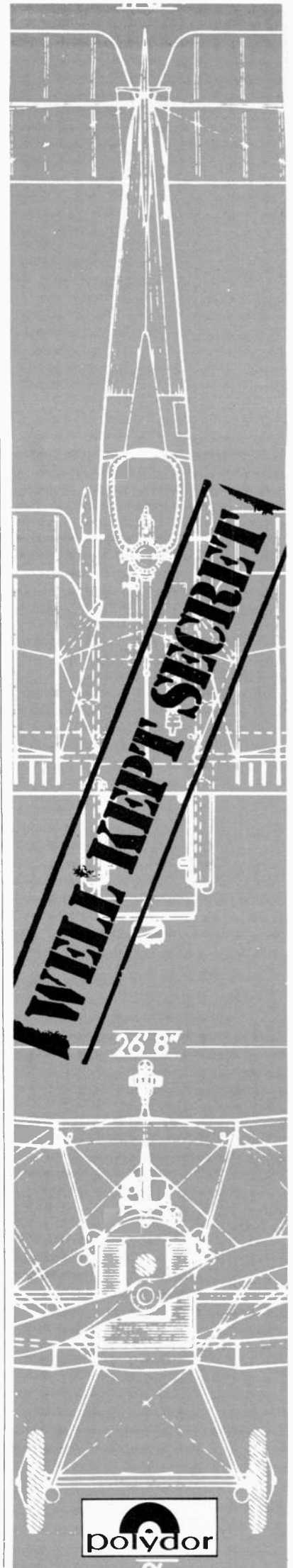
June Album Release Set by Phonogram

■ CHICAGO — Phonogram, Inc. has announced the June release for its Mercury label. Included are the Ohio Players' third album for the label, "Honey;" Tom T. Hall's latest effort, "I wrote A song;" and label debuts by the Flock, "Insides Out" and Chris Colombo, "Chris Colombo."

Playboy Signs Debbie Campbell



Playboy Records has signed recording artist Debbie Campbell to an exclusive contract and has released her first single for the label, "Please Tell Him That I Said Hello." Pictured at the signing are, from left, Tom Takayoshi, executive vice president of Playboy Records, Ms. Campbell, Barbara Bridges, promotional representative for the label, and producer Andy De Martino, of De Martino Production Company.



Angel's New Portrait of Falstaff

By SPEIGHT JENKINS

■ NEW YORK—With all the diggings by the world's opera houses for important forgotten scores, any listener becomes a bit cynical. Many operas that turned up, such as Korngold's *Tote Stadt*, which was performed last Winter by the N.Y. City Opera, may have been important in their time but now quite deserve their burial. Even such a smashing success on records as Rossini's *Siege of Corinth* succeeds on the strength and the brilliance of its stars: no one suggests that the musical content is up to *William Tell* or *The Barber*.

The same certainly goes for most operas with the same story as a popular success. Leoncavallo's *La Boheme* has interest for the musically adventurous, but it is nowhere near the score of Puccini's. Yet now Angel Records comes up with a surprising recording that is worthwhile in itself and is not KOed by a masterpiece: Ralph Vaughan Williams'

Sir John in Love. Composed between 1924 and 1928 and rarely performed since, the opera follows very much the story of Verdi's *Falstaff*, and the composer excused his following much the same story by saying that Verdi's masterpiece did not "exhaust all the possibilities of Shakespeare's genius."

On first hearing, no one could properly put the work into final perspective, but a few considerations deserve statement. Vaughan Williams has composed a remarkably lyrical opera, full of Shakespearean feeling and loaded with fresh tunes and melodies. That "Greensleeves" is present of course adds a familiar note, but the lyrical effusions of Anne, many of the duets and the rollicking gaiety of the ensembles call for the work's performance.

Falstaff is less a central character in this work than in Verdi's. He is often present, of course, (Continued on page 25)

CLASSICAL RETAIL REPORT

JUNE 14, 1975

CLASSIC OF THE WEEK



**VAUGHAN WILLIAMS
SIR JOHN IN LOVE**
HERINCX, DAVIES
Angel

BEST SELLERS OF THE WEEK

VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
TOMITA: PICTURES AT AN EXHIBITION—RCA

KORVETTES/NATIONAL

BEETHOVEN: VIOLIN SONATAS NOS. 1, 9—Perlman, Ashkenazy—London
BOULEZ CONDUCTS SCHOENBERG—Columbia
ALICIA DELARROCHA PLAYS SPANISH MUSIC—London
GOLDEN DANCE HITS OF 1600—DG
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
RAVEL: BOLERO—Ozawa—DG
RAVEL: DAPHNIS ET CHLOE—Maazel—London
IVAN REBROFF AT CARNEGIE HALL—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

DISCOUNT RECORDS/BOSTON

AFTER THE BALL—Morris, Bolcom—Nonesuch
BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken
BEETHOVEN: VIOLIN SONATAS NOS. 1, 9—Perlman, Ashkenazy—London
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
CHOPIN: SONATAS—Cortot—Seraphim
DVORAK, BRUCH: CELLO CONCERTO, KOL NIDREI—Casals—Seraphim
DVORAK: MASS—Preston—Angel
ELGAR: APOSTLES—Boult—EMI (Import)
THE COMPLETE HEIFITZ, VOL. IV—RCA
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken

ORFF: STREETSONG—Orff—BASF

SCHOENBERG: GURRELIEDER—Boulez—Columbia

SUK: SERENADE FOR STRINGS—Argo

TOMITA: PICTURES AT AN EXHIBITION—RCA

VAUGHAN WILLIAMS, DELIUS, WALTON: GREENSLEEVES—Zukerman, Barenboim—DG

VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

WAGNER: ORGAN ORGY—Newman—Columbia

WANDA WILKOMIRSKA IN RECITAL—Connoisseur Society

TOWER RECORD/SAN DIEGO

BACH: ORCHESTRAL TRANSCRIPTIONS—Stokowski—RCA

BEETHOVEN: PIANO CONCERTO NO. 5—Ashkenazy, Solti—London

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

DEBUSSY: COMPLETE ORCHESTRAL MUSIC, VOL. IV—Martinon—Angel

HOLST: PLANETS—Mehta—London

MOZART: STRING QUARTET NO. 22—Tokyo Quartet—DG

TOMITA: PICTURES AT AN EXHIBITION—RCA

TOMITA: SNOWFLAKES ARE DANCING—RCA

MUSIC ON RECORDS/ PORTLAND

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London

HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London

JOPLIN: RED BACK BOOK—Schuller—Angel

MOZART: SIX PIANO CONCERTOS OF 1784—Serkin, Schneider—RCA

RAVEL: PIANO MUSIC—Simon—Vox

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

ROSZA: SPELLBOUND—Gerhardt—RCA

SCHUBERT: MASS—Leinsdorf—Seraphim

STRAUSS: SALOME—Caballe, Milnes, Leinsdorf—RCA

VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Herincx, Davies—Angel

5TH AVE. RECORD SHOP/ SEATTLE

GOLDEN DANCE HITS OF 1600—DG

FAURE: REQUIEM—Barenboim—Angel

THE COMPLETE HEIFITZ, VOL. I-VI—RCA

MOSKOWSKI: VIOLIN CONCERTO—Tregler—Louisville

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

SCHOENBERG: GURRELIEDER—Boulez—Columbia

STRAVINSKY: SACRE DU PRINTEMPS—Solti—London

TOMITA: PICTURES AT AN EXHIBITION—RCA

VAUGHAN WILLIAMS, DELIUS, WALTON: GREENSLEEVES—Zukerman, Barenboim—DG

WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

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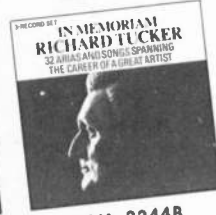
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CLASSICAL ALBUM PICKS

BEETHOVEN, GOLDMARK: TWO ROMANCES, CONCERTO IN A MINOR

Milstein—Seraphim 60238

For your violin customers, this record should be hailed as a unique combination of technique and feeling. Nathan Milstein has always been respected for his bow control, but here he combines that with an almost unbelievable sweetness of line and feeling for the quintessence of violin expressiveness. A record worth any price.



CHOPIN, LISZT: PIANO SONATAS

Joselson—RCA ARL 1-1010

Ted Joselson, who has performed extensively with the Philadelphia Orchestra and who turned out an interesting concerto record last season, now turns his considerable pianistic talent to the Liszt Sonata and Chopin's "Funeral March" Sonata. Though there are other versions with more complete subjective statements, Joselson offers more than his flawless technique; he is obviously striving to say something, and several listenings confirm that this is a talent to push. Your customers will be glad to know about him now.



Angel's Falstaff (Continued from page 24)

but the vocal and melodic center seems to balance out between the many sub-plots. The orchestra's importance is as great as (if not greater) than in Verdi's work, and it is used as in the very best of Vaughan Williams. The devices are there; the clever treatment of folk songs and the many different instrumental colorations. There are also many passages that show the influence of this work on the young Benjamin Britten. It is rich but not saccharine romanticism,

Musically the lovers are finely treated, Dame Quickly less so. The notes suggest that Falstaff does not seem as absurd as a man in love as he does in Verdi's work, and the point is well taken. Whatever the opera might be like onstage, musically there is some sense in Falstaff's behavior. And in the greater relaxation of the Englishman's work, there is less coiled nervous tension. Verdi's *Falstaff* always brings images of champagne to mind; *Sir John in Love* much more the sherry or sack that Falstaff drinks.

David Gockley, the canny opera impresario from Houston, has been the only American who has staged this opera, and that with some success. Certainly it appears eminently stageworthy, and it has the tunes that would

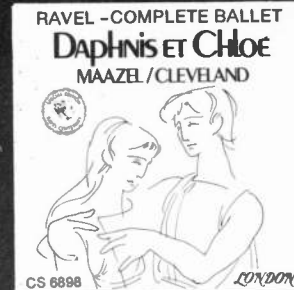
allow an opera house audience to leave happy and humming. On first hearing, it seems far more theatrical than Delius' *Village Romeo and Juliet* which the N.Y. City Opera has performed with great success.

Success here is made possible by Angel's superb recording. Meredith Davies, who led the earlier Delius work, has a sense of expansive romanticism balanced with fun that works wondrously well. This is not the ultimate hyper-romanticized portrayal—and any such interpretation would certainly not have great success with this story—but it allows the music plenty of time to breathe. The New Philharmonic Orchestra plays richly.

Raimund Herincx sings the fat knight with ebullience and with a lot of nobility. Too often Falstaff comes off as an unattractive Baron Ochs. And as Tito Gobbi has often pointed out about Verdi's creation, Falstaff was the right-hand man and teacher for King Henry V. He was a boor, and any reading that makes him so must fail. Herincx gives him much greater sympathy than any Falstaff on records, but much is in Vaughan Williams' score.

Of the other singers, the magi- (Continued on page 95)

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RADIO WORLD

Radio Short Takes

By LENNY BEER

■ Gerry Peterson, formerly of KHJ, has formed an organization to provide radio programming services to markets around the country. The newly-formed Media Communications, Inc. will headquarter at 9200 Sunset Blvd. and will offer individualized guidance for stations of all sizes. Peterson commented, "We feel these new services will benefit not only the major stations, but also the smaller market groups that have difficulty competing with the dominant stations." Among the specialized services to be offered is a special package geared to the sale of local advertising. In addition, the stations will receive consulting services directed to their special market situations to provide guidance on format changes and other activities, including market research. The services will be offered on a national basis with the assistance of regional representatives.

* * *

The Progressive Broadcasting Foundation and their president, Hilary Clay Hicks, announced that **Record World** vice president Spence Berland has been chosen as a PBF trustee. PBF is currently striving to encourage young people to accept life and interpersonal relationships without the use of drugs. The program, entitled "Get Off," is moving to eliminate peer pressure to use drugs and applying peer pressure to consider alternatives through educational media featuring celebrities as role models.

* * *

Among the papers to pass the desk this week was note from Jeff Hillery, who is doing public relations for Earth News Radio. Earth News is the largest sponsored news syndication in the country, and it's the only youth news service in the world. James Brown is the president of Earth News, and Lee Irwin, formerly of KDAY and the Credibility Gap, is the voice of the spots. The service is currently airing on more than 260 stations and is sponsored by Clairol.

* * *

Mikie Baker has assumed the music director reins at Dallas powerhouse KLIF. The station, which was down to about 12 records for some time, is now back to the business of playing and breaking hits. They are currently running a list of approximately 30 records.

* * *

WHBQ's annual "Super Walk" has this year raised over \$200 thousand for the March of Dimes. Some 25,000 youngsters participated in a 20 mile hike. WHBQ Superjocks Dude Walker and Mason Dixon were among those who acquired sore feet, worn shoes and blistered noses during the long walk. The people at WHBQ deserve special credit for not only succeeding with this promotion but making it a yearly institution in the Memphis area.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ There's an opening for an air personality at WXOX (Bay City, Mich.). Touch base with **Dusty Rhodes** . . . **Tom Straw** leaves KSEA (San Diego) where he was PD, and moves into KSD (St. Louis) on p.m. board duty

In a recent conversation with an artist who knows about radio and is concerned with its health, come an interesting comment, particularly worth noting to those who have just gone country, or are contemplating doing so: "I always hate to see those comments about country stations 'bombing out' in their formats. It hurts country music and the music itself gets the blame. In most instances the people at the station itself are to blame for not being knowledgeable about the music."

While the truth of this comment can apply to nearly any format, with the explosion on the country scene in terms of the increasing number of stations who have failed in other formats and switch to country as a last resort, it becomes even more accurate as regards country. All of us welcome additional stations to the field of country music, but would hope they realize that the days of getting a sack of "hillbilly" records and going on the air are a thing of the past. Each station that fails in country does us more damage than good.

Billy Joe Kidd, formerly with WKDY (Spartanburg, S.C.), is looking. He's been around country for 14 years, has MD and PD experience.

(Continued on page 114)

AM ACTION

(Compiled by the Record World research department)

■ **Captain & Tennille** (A&M). Getting daringly close to the top, this record is already #1 on the following stations: WQXI (4-1), KDWB (4-1), KHJ (4th week), WRKO (3-1), KFRC (3-1), WCOL (3rd week), KIMN (2nd week), KILT (4-1) and KJR (2-1). Following close behind with huge jumps are WSAI (10-2), KSLQ (12-7), 13Q (18-6), WOKY (24-13), KLIF (20-12), WIXY (18-13), CKLW (24-19), WFIL (18-7), Y100 (29-23) and WIBG (13-4).

Van McCoy (Avco). Remains #1 for the third consecutive week on WABC and also moves to the top spot on Y100 (from #3). New believers are KDWB, WHBQ, CKLW and 13Q. Great jumps reported on the following stations: 14-8 WRKO, 20-15 KFRC, 29-19 WIXY, HB-20 KHJ, 13-10 WQXI, 34-30 WCOL and 16-6 WIBG.



Van McCoy

Wings (Capitol). Another great week in the young life of this new disc, with now only a sprinkling of stations not lending their support. Newly added to WABC, WFIL, WIXY and WOKY. Significant jumps include HB-24 WQXI, 28-24 WSAI, 18-15 KDWB, 21-16 KLIF, 28-20 KHJ, 24-15 WRKO, 28-26 WHBQ, 27-19 KFRC, HB-37 WCOL, 30-24 Y100, HB-24 WIBG, 29-26 KIMN, 27-23 13Q, 31-19 KILT, extra-19 KJR, plus more. Note: The new lp debuts at #12 on the **Record World** album chart.

Eagles (Asylum). The cream rises to the top! Heavy adds and good jumps on this one. Now on WRKO, WHBQ and KFRC; moving 27-19 KDWB, 24-19 KLIF, HB-39 WCOL, Pic-35 KIMN, HB-40 KILT, 28-20 WIBG and extra-23 KJR.



Bee Gees

10cc (Mercury). Moving along in the upward swing of things is this record, which continues to mushroom all over the country. Added this week to KHJ, KLIF, CKLW and WCFL, with good jumps including 29-16 WQXI, HB-22 WRKO, HB-28 WHBQ, 31-24 WCOL, 30-26 WSAI, HB-24 KFRC, 19-13 WFIL, HB-37 KIMN, 35-27 KILT and 25-21 KJR. An immediate sales buzz in several markets.

Melissa Manchester (Arista). This ballad maintains itself as one of the hottest records on the airways. Already #2 on WCOL, having arrived there somewhat abruptly, and taking off in other locations as well: 21-14 WHBQ, 39-32 KIMN, HB-28 WIBG, HB-36 KILT, 27-22 WSAI and extra-24 KJR. Additional airplay this week on WQXI, KHJ, KDWB, WRKO, and KFRC.

Frankie Valli (Private Stock). A crucial week in the life of this record saw it sky-rocket all over the country with additions on KDWB, KFRC, KJR, WFIL and Y100. It goes 9-2 WABC, 37-36 KIMN and 26-22 WCOL. R&B action — steady as she goes. I swear to God this is a smash!

Bee Gees (RSO). The fact that this record is being added at major stations around the nation, is moving up on key stations where it is already on and even more than that is beginning to sell through nicely,

(Continued on page 109)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

ATTITUDE DANCING Richard Perry (C'est/Maya, ASCAP)	32	LOVIN' YOU Scorbu Prod. (DickieBird, BMI)	78
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	70	MAGIC Alan Parsons (Al Gallico, BMI)	15
BABY—GET IT ON Ike Turner, Denny Diante & Spencer Proffer (Unart/Huh, BMI)	71	MARY ANNE J. Slate & L. Henley (Tree, BMI)	91
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP)	43	ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI)	53
BAD LUCK Gamble-Huff (Mighty Three, BMI)	18	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	31
BAD TIME Jimmy Tenner (Cram Renruff, BMI)	7	MISTER MAGIC Creed Taylor (Antisia, ASCAP)	96
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	11	MISTY Ray Stevens (Vernon, ASCAP)	34
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP)	46	99 MILES FROM L.A. Albert Hammond Hal David (Landers-Roberts/April/Casa David, ASCAP)	84
BLACK SUPERMAN—MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI)	95	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	14
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP)	77	ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	37
BURNING THING Gary Klein (Screen Gems-Columbia/Song Painter, BMI)	93	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	10
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	83	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	26
CUT THE CAKE Arif Mardin (Average / Corillion, BMI)	17	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	36
DISCO QUEEN Mickey Most (Finchley, ASCAP)	57	PLEASE MR. PLEASE John Farrar (Blue Gun, ASCAP)	38
DO IT IN THE NAME OF LOVE Bert de Coteaux & Tony Silvester (Penumbra, BMI)	99	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Bob Monaco (Kengorus/Palladium, ASCAP)	64
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP)	82	RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP)	86
DYNAMITE Tony Camillo (Tonob, BMI)	42	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	67
EASE ON DOWN THE ROAD S. Schaefer & Harold Wheeler (Fox Fanfare, BMI)	74	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	21
EVERY TIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/Double R, ASCAP)	88	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	50
GET DOWN, GET DOWN (GET ON THE FLOOR) Raeford Gerald & Joe Simon (Gauchio/Belinda, BMI)	9	ROCK AND ROLL ALL NIGHT Neil Bogart & Kiss (Cafe Americana/Rock Steady, ASCAP)	90
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	48	ROCKIN' CHAIR Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI)	27
GOOD LOVIN GONE BAD Bad Company (Badoo, ASCAP)	69	SADIE Thom Bell (Mighty Three, BMI)	45
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	41	SAIL ON SAILOR Beach Boys (Brother, BMI)	75
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	61	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP)	97
HEY YOU Randy Bachman (Ranbach/Top Soil, BMI)	22	SEXY Gamble-Huff (Mighty Three, BMI)	89
HIJACK Herbie Mann (Dunbar, BMI)	60	SHAKY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	47
HOW LONG John Anthony (American Broadcasting, ASCAP)	22	SHINING STAR Maurice White w. Charles Stepney (Saggi/Flame, ASCAP)	73
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	56	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	51
I DREAMED LAST NIGHT Tony Clarke (Justunes, ASCAP)	85	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	1
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	30	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	62
I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White (Sa-Vette/January, BMI)	58	SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI)	92
I'LL PLAY FOR YOU (HEAR THE BAND) Louis Shelton (Dawnbreaker, BMI)	44	SOONER OR LATER Ed Townsend (Cherritown, BMI)	87
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	13	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	39
I'M ON FIRE Oister (Tarka, ASCAP)	49	SWEARIN TO GOD Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	28
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikazi, BMI)	81	SWEET EMOTION Jack Douglas (Daskel, BMI)	76
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	40	T.R.-O.-U.-B.-L-E no producer listed (Jerry Chestnut, BMI)	54
JIVE TALKIN' Arif Mardin (Casserole, BMI)	55	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	5
JUDY MAE Boomer Castleman (Tree, BMI)	25	TAKE IT FROM ME Jerry Ragavoy (Society Hill, ASCAP)	98
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI)	79	TAKE ME TO THE RIVER Willie Mitchell (Jec/Al Green, BMI)	100
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)	72	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP)	2
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP)	65	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	19
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI)	60	THE LAST FAREWELL Denis Preston (Arcola, BMI)	16
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI)	20	THE ROCKFORD FILES Mike Post (Leeds, ASCAP)	52
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	35	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	143
LONG HAIRD COUNTRY BOY Paul Hornsby (Kama Sutra/Rada Dara, BMI)	63	TRAMPLED UNDER FOOT Jimmy Page (Joaneline, ASCAP)	94
LONG TALL GLASSES (I CAN DANCE) Adam Faith & David Courtney (Chrysalis, ASCAP)	68	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	59
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI)	73	WHAT CAN I DO FOR YOU Allen Toussaint (Gospel Birds, BMI)	80
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	3	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	8
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	6	WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	24
		WILDFIRE Bob Johnston (Mystery, BMI)	4

JUNE 14, 1975

JUNE JUNE
14 7

101 103 ANYTIME (I'LL BE THERE) FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)	
102 102 YOU NEED LOVE STYX—Wooden Nickel WB 10272 (RCA) (Wooden Nickel, ASCAP)	
103 104 HOLDIN' ON TO YESTERDAY AMBROSIA—20th Century TC 2207 (Rubicon, BMI)	
104 107 THIRD RATE ROMANCE AMAZING RHYTHM ACES—ABC 12078 (Fourth Floor, ASCAP)	
105 105 EL BIMBO BIMBO JET—Scepter 120406 (Artie Wayne/Reizner, ASCAP)	
106 108 SHOES REPARATA—Polydor 14271 (New York Times/Soma, BMI)	
107 110 FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 49033 (London) (Southern, ASCAP)	
108 109 AIN'T NO USE COOK E. JARR & HIS KRUMS—Roulette 20426 (Adam R. Levy & Father/Missle, BMI)	
109 101 DAMN IT ALL GENE COTTON—ABC 12087 (Combine, BMI)	
110 111 IT'S ALL UP TO YOU JIM CAPALDI—Island 025 (Ackee, ASCAP)	
111 112 BYE BYE BABY BAY CITY ROLLERS—Arista 0120 (Saturday/Seasons Four, BMI)	
112 113 FEELINGS MORRIS ALBERT—RCA PB 10279 (Fermata Intl., ASCAP)	
113 116 AT SEVENTEEN JANIS IAN—Columbia 3-10154 (Mine/April, ASCAP)	
114 126 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024 (J.C., BMI)	
115 117 CHRISTINA TERRY JACKS—Private Stock PS 023 (Rockfish/E.B. Marks, BMI)	
116 124 SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096 (Pocket Full of Tunes/Giant, BMI)	
117 132 WOODEN HEART BOBBY VINTON—ABC 12100 (Gladys, ASCAP)	
118 119 TOP OF THE WORLD (MAKE MY RESERVATION) CANYON—MagnaGlide MGN 323 (London) (Kasnat, BMI)	
119 120 LOOK AT YOU GEORGE MCCRAE—TK 1011 (Sherlyn, BMI)	
120 — SEND IN THE CLOWNS JUDY COLLINS—Elektra 45253 (Beautiful/Revelation, ASCAP)	
121 122 FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century TC 2197 (Sa-Vette/January, BMI)	
122 123 (BABY) DON'T LET IT MESS YOUR MIND DONNY GERARD—Rocket 40405 (MCA) (Don Kirshner, BMI)	
123 127 RUN TELL THE PEOPLE DANIEL BOONE—Pye 71011 (ATV) (Page Full of Hits, ASCAP)	
124 133 GOT TO GET YOU INTO MY LIFE BLOOD, SWEAT & TEARS—Columbia 3-10151 (Maclen, BMI)	
125 — SURE FEELS GOOD ELVIN BISHOP—Capricorn CPS 0237 (WB) (Crabshaw, ASCAP)	
126 128 WONDERFUL BABY DON McLEAN—United Artists XW 614-X (Unhart/Yahweh, BMI)	
127 129 FREE MAN SOUTH SHORE COMMISSION—Wand 1287 (Scepter) (Mighty Three, BMI)	
128 131 SHOW ME THE WAY PETER FRAMPTON—A&M 1693 (Almo/Fram-Dee, ASCAP)	
129 — SOMETHIN' 'BOUT YOU BABY I LIKE TRINI LOPEZ—Private Stock 024 (Colgems/Glory, ASCAP)	
130 — 1-2-3 JOHNSON FAMILY—Atlantic 3264 (Champion/Stone Diamond, BMI)	
131 — TWO LANE HIGHWAY PURE PARIRIE LEAGUE—RCA PB 10302	
132 — ROLLING DOWN A MOUNTAIN SIDE MAIN INGREDIENT—RCA PB 10024 (Better Half, ASCAP)	
133 115 TAKE GOOD CARE OF HER RHODES KIDS—GRC 2059 (Screen Gems-Col, BMI)	
134 134 WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES—20th Century TC 2181 (Sawgrass, BMI)	
135 136 I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax) (Two Knight/East-Memphis/Moonsong, BMI)	
136 138 CLASSIFIED C. W. McCALL—MGM 14801 (American Gramophone, SESAC)	
137 139 FEELINGS ANDY WILLIAMS—Columbia 3-10144 (Fermata Intl., ASCAP)	
138 — PLEASE DON'T TELL HIM I SAID HELLO DEBBIE CAMPBELL—Playboy 6037 (Chrysalis, ASCAP)	
139 — YOUR LOVE (IS THE ONLY LOVE) PAUL REVERE AND THE RAIDERS—Columbia 3-10126 (ABC Dunhill, BMI)	
140 144 HURT MANHATTANS—Columbia 3-10140 (Miller, ASCAP)	
141 106 ANOTHER NIGHT HOLLIES—Epic 8-50110 (Famous, ASCAP)	
142 — CHARMER AL MARTINO—Capitol 4071 (Burlington/Andustin, ASCAP)	
143 118 SWING LOW SWEET CHARIOT ERIC CLAPTON—RSO 505 (Atlantic) (Casserole, BMI)	
144 135 BEAUTIFUL LOSER BOB SEGER—Capitol 4062 (Geer, ASCAP)	
145 121 BALLROOM BLITZ SWEET—Capitol 4055 (Chinnichop/RAK, BMI)	
146 — ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290 (Marsaint, BMI)	
147 — GERONIMO'S CADILLAC CHER—Warner Bros. 8096 (Mystery, BMI)	
148 — RENDEZVOUS HUDSON BROS.—Rocket 40417 (MCA) (Lornhole, BMI)	
149 — ISN'T IT ALWAYS LOVE KAREN ALEXANDER—Asylum 45252 (Bonoff, BMI)	
150 130 CALL ME UP (AND WE'LL GET DOWN) MAXIMILLION—Columbia 3-10129 (Trojames/Maximillion, ASCAP)	

For Chocolate Milk, "Action Speaks Louder Than Words!"

Exploding now on:

	KYOK	WAMO	WOKJ	WHAT
KYAC	KAPE	WDXK	WKXI/FM	WOL
KTOY	KJET	WLOU	KOKA	WENZ
KQIV	KFJL	WDAO/FM	WXEL	WANT
KSOL/FM	KGBC	WANM	WJIZ	WRAP
KRC	WVON	WDIA	WSOK	KVOL
KAGB	WAWA	WLOK	WGIV	WDLP
KJLH	WGPR	KALO	WLE	WABB/FM
WESL	WDAS/FM	KOKY	WBUL	WQID
KKDA	WBLK	WYLD	WKND	KSMB
KCOH	WABQ	WBOK	WNJR	
		WXOK	WUFO	
		WGOK		

"Action Speaks Louder Than Words."

PB-10290

The hot new single
by Chocolate Milk. Quenching the country's thirst
for disco-soul.

RCA
Records and Tapes



THE SINGLES CHART

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

JUNE 14	JUNE 7		WKS. ON CHART
1	2	SISTER GOLDEN HAIR AMERICA Warner Brothers 8086	9
2	1	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	13
3	12	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1672	8
4	5	WILDFIRE MICHAEL MURPHEY/Epic 8-50054	13
5	6	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Brothers 8092	13
6	13	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	13
7	7	BAD TIME GRAND FUNK/Capitol 4046	11
8	15	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	10
9	10	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	12
10	11	ONLY WOMEN ALICE COOPER/Atlantic 3254	11
11	3	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA-17540	18
12	4	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	16
13	16	I'M NOT LISA JESSI COLTER/Capitol 4009	11
14	8	OLD DAYS CHICAGO/Columbia 3-10131	8
15	18	MAGIC PILOT /EMI 3992 (Capitol)	11
16	17	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	11
17	20	CUT THE CAKE AWB/Atlantic 3261	10
18	14	BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. Z8S 3562 (Col)	11
19	24	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	8
20	37	LISTEN TO WHAT THE MAN SAID WINGS/Capitol 4091	3
21	21	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	9
22	9	HOW LONG ACE/Anchor ANC 2100 (ABC)	16
23	27	HEY YOU BACHMAN-TURNER OVERDRIVE/Mercury 73683	5
24	28	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629-X	8
25	26	JUDY MAE BOOMER CASTLEMAN/Mums ZS8-6033 (Col)	7
26	19	ONLY YESTERDAY CARPENTERS/A&M 1677	12
27	31	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	8
28	33	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	5
29	40	I'M NOT IN LOVE 10cc/Mercury 73678	5
30	30	I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O- LETTES Featuring MONTI ROCK III/Chelsea 3015	10
31	52	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	6
32	39	ATTITUDE DANCING CARLY SIMON/Elektra 45246	6
33	38	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	7
34	42	MISTY RAY STEVENS/Barnaby 614 (Chess/Janus)	10
35	36	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	7
36	32	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40364	15
37	59	ONE OF THESE NIGHTS EAGLES/Asylum 45257	3
38	68	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN/MCA 40418	2
39	41	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL AND THE GANG/Delite 1567 (PIP)	8
40	22	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	18
41	25	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	15
42	50	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	7
43	46	BABY THAT'S BACKATCHA SMOKEY ROBINSON/ Tamla T54258F (Motown)	9
44	47	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	9
45	44	SADIE SPINNERS /Atlantic 3268	7
46	53	BLACK FRIDAY STEELY DAN/ABC 12101	5
47	43	SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	12
48	51	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)	6
49	58	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	6
50	60	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	3



51	29	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F (Motown)	17
52	61	THE ROCKFORD FILES MIKE POST/MGM 14772	4
53	57	ME AND MRS. JONES RON BANKS AND THE DRAMATICS/ ABC 12090	6
54	56	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	6
55	70	JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	4
56	23	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	14
57	66	DISCO QUEEN HOT CHOCOLATE/Big Tree 16038 (Atl)	4
58	67	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE/20th Century TC 2208	3
59	35	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	17
60	49	LET THERE BE MUSIC ORLEANS/Asylum 45243	9
61	34	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	19
62	72	SLIPPERY WHEN WET COMMODORES/Motown M1338F	5
63	69	LONG HAIRD COUNTRY BOY CHARLIE DANIELS BAND/ Kama Sutra 601	5
64	73	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN/ABC 12099	3
65	45	KILLER QUEEN QUEEN/Elektra 45226	18
66	48	HIJACK HERBIE MANN/Atlantic 3246	12
67	63	RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	9
68	55	LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	17
69	54	GOOD LOVIN' GONE BAD BAD COMPANY/Swan Song SS 70103 (Atlantic)	9
70	62	AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	13
71	76	BABY—GET IT ON IKE & TINA TURNER/United Artists XW 598-X	3
72	64	(JUST LIKE) ROMEO AND JULIET SHA NA NA NA/Kama Sutra 602 9	9
73	82	LOOK AT ME (I'M IN LOVE) MOMENTS/Stang 5060 (All Platinum)	3
74	65	EASE ON DOWN THE ROAD CONSUMER RAPPORT/ Wing and A Prayer HS 101F (Atlantic)	10
75	78	SAIL ON SAILOR BEACH BOYS/Brother/Reprise 1325	10
76	85	SWEET EMOTION AEROSMITH/Columbia 3-10155	3
77	71	BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	11
78	74	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	20
79	88	JUST A LITTLE BIT OF YOU MICHAEL JACKSON/Motown 1349F	3
80	83	WHAT CAN I DO FOR YOU LABELLE/Epic 8-50097	3
81	75	IT'S A MIRACLE BARRY MANILOW/Arista 0108	16
82	77	DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	12
83	79	CHEVY VAN SAMMY JOHNS/GRC 2046	20
84	80	99 MILES FROM L.A. ALBERT HAMMOND/Mums ZS8 6037 (Col)	8
85	86	I DREAMED LAST NIGHT JUSTIN HAYWARD & JOHN LODGE/ Threshold 5N-67019 (London)	5
86	93	RAG DOLL SAMMY JOHNS/GRC 2062	2
87	94	SOONER OR LATER IMPRESSIONS/Curtom CMS 0103 (WB)	3
88	92	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 50103	4

CHARTMAKER OF THE WEEK

89	—	SEXY MFSB Phila. Intl. ZS8-35667 (Col)	1
90	91	ROCK AND ROLL ALL NIGHT KISS/Casablanca 829	5
91	90	MARY ANNE FALLENROCK/Capricorn 0227 (WB)	3
92	95	SNEAKIN' UP BEHIND YOU BRECKER BROTHERS/Arista 0122	2
93	96	BURNING THING MAC DAVIS/Columbia 3-10148	2
94	81	TRAMPLED UNDER FOOT LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	2
95	—	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	7
96	—	MISTER MAGIC GROVER WASHINGTON JR./Kudu 924F	1
97	100	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/ PIP 6504	2
98	87	TAKE IT FROM ME DIONNE WARWICKE/Warner Bros. 8088	5
99	—	DO IT IN THE NAME OF LOVE BEN E. KING/Atlantic 3274	1
100	—	TAKE ME TO THE RIVER SYL JOHNSON/Hi 5N 2285 (London)	1



FLASHMAKER



VENUS AND MARS
WINGS
Capitol

MOST ACTIVE

CAPTAIN FANTASTIC—Elton John—MCA
VENUS AND MARS—Wings—Capitol

WBCN-FM/BOSTON

ADDS:
AMERICA TODAY—Curtis Mayfield—Curtom
JOIN ME & LET'S BE FREE—Wilson Pickett—RCA
LATIMORE III—Glades
LET'S LIVE TOGETHER (single)—Road Apples—Mums
NEW TEETH—Robert Klein—Epic
METAMORPHOSIS—Rolling Stones—Abkco
MIDNIGHT ON THE WATER—David Bromberg—Col
TALE SPINNIN'—Weather Report—Col
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
WINGLESS ANGEL—John Stewart—RCA
HEAVY ACTION (airplay, listener response):
ADVENTURES IN PARADISE—Minnie Riperton—Epic
CAPTAIN FANTASTIC—Elton John—MCA
GORILLA—James Taylor—WB
HEAT IS ON—Isley Brothers—T-Neck
KATY LIED—Steely Dan—ABC
NIGHT LIGHTS HARMONY—Four Tops—ABC
ONE OF THESE NIGHTS (single)—Eagles—Elektra
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TOYS IN THE ATTIC—Aerosmith—Col
VENUS & MARS—Wings—Capitol

WMMR-FM/PHILADELPHIA

ADDS:
ANNIVERSARY SPECIAL—Earl Scruggs Revue—Col
AMERICA TODAY—Curtis Mayfield—Curtom
ATLANTIS—Polydor
FUSION III—Michal Urbaniak—Col
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
RISING SUN—Yvonne Elliman—RSO
SNOW GOOSE—Camel—Janus
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TROUBLE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
HEAVY ACTION (sales, phones, airplay):
BEHIND THE EYES—Tim Moore—Asylum
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
GORILLA—James Taylor—WB
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum

WLIR-FM/LONG ISLAND

ADDS:
ATLANTIS—Polydor
BEHIND THE EYES—Tim Moore—Asylum

DAYS OF WINE & NEUROSES

Martin Mull—Capricorn
GREEZY WHEELS—London
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
RISING SUN—Yvonne Elliman—RSO
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
UPP—Epic
VENUS & MARS—Wings—Capitol
HEAVY ACTION (airplay—in descending order):
VENUS AND MARS—Wings—Capitol
FRAMPTON—A&M
AMBROSIA—20th Century
BRECKER BROTHERS—Arista
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
ADVENTURES IN PARADISE—Minnie Riperton—Epic
INITIATION—Todd Rundgren—Bearsville
STRAIGHT SHOOTER—Bad Company—Swan Song
CAPTAIN FANTASTIC—Elton John—MCA
TALE SPINNIN'—Weather Report—Col

WCMF-FM/ROCHESTER

ADDS:
BEHIND THE EYES—Tim Moore—Asylum
GREEZY WHEELS—London
INITIATION—Todd Rundgren—Bearsville
LAST TANGO—Esperanto—A&M
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
UPP—Epic
VENUS & MARS—Wings—Capitol
HEAVY ACTION (sales, phones, airplay):
CAPTAIN FANTASTIC—Elton John—MCA
COLE YOUNGER—Anchor
DESOLATION BLVD.—Sweet—Capitol
MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
METAMORPHOSIS—Rolling Stones—Abkco
ORIGINAL SOUNDTRACK—10cc—Mercury
PALE PALE MOON—Mike Greene—GRC
SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
TWO LANE HIGHWAY—Pure Prairie League—RCA

WRNW-FM/WESTCHESTER

ADDS:
COMING DOWN YOUR WAY—Three Dog Night—ABC
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
MAIN COURSE—Bee Gees—RSO
MICHAEL BOLOTIN—RCA
PABLO CRUISE—A&M
SNAKE HIPS ETC.—Nucleus—Vertigo
SOMETHING IN MY LIFE—Tom Paxton—Private Stock
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
HEAVY ACTION (airplay, in descending order):
CAPTAIN FANTASTIC—Elton John—MCA
VENUS & MARS—Wings—Capitol
STEPPIN'—Pointer Sisters—ABC Blue Thumb
SOAP OPERA—Kinks—RCA
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
FANDANGO—ZZ Top—London
PABLO CRUISE—A&M
NEW CITY—Blood, Sweat & Tears—Col
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
SPARTACUS—Triumvirat—Capitol

WXRT-FM/CHICAGO

ADDS:
BEAU BRUMMELS—WB
CAPTAIN FANTASTIC—Elton John—MCA

JASMINE NIGHTDREAMS

Edgar Winter—Blue Sky
MIDNIGHT ON THE WATER—David Bromberg—Col
SNOW GOOSE—Camel—Janus
STEPPIN'—Pointer Sisters—ABC Blue Thumb
ELECTRONIC REALIZATIONS—Synergy—Passport
TALE SPINNIN'—Weather Report—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol
HEAVY ACTION (sales, phones, airplay):
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
JOURNEY—Col
MATCHING TIE AND HANDKERCHIEF—Monty Python—Arista
WILL O' THE WISP—Leon Russell—Shelter

WABX-FM/DETROIT

ADDS:
ATLANTIS—Polydor
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
MAIN COURSE—Bee Gees—RSO
METAMORPHOSIS—Rolling Stones—Abkco
SNOW GOOSE—Camel—Janus
STEPPIN'—Pointer Sisters—ABC Blue Thumb
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
WE LOVE YOU—Lovecraft—Mercury
HEAVY ACTION (sales, airplay, phones):
BEAUTIFUL LOSER—Bob Seeger—Capitol
CAPTAIN FANTASTIC—Elton John—MCA
DIAMOND HEAD—Phil Manzanera—Atco
DO IT GOOD—K.C. & The Sunshine Band—T.K.
FANDANGO—ZZ Top—London
IAN HUNTER—Col
METAMORPHOSIS—Rolling Stones—Abkco
NATTY DREAD—Wailers—Island
TOYS IN THE ATTIC—Aerosmith—Col
VENUS & MARS—Wings—Capitol

KSHE-FM/ST. LOUIS

ADDS:
INITIATION—Todd Rundgren—Bearsville
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
MICHAEL BOLOTIN—RCA
SNOW GOOSE—Camel—Janus
STRANGE UNIVERSE—Mahogany Rush—20th Century
ZAZU—Wooden Nickel
HEAVY ACTION (approximate airplay, requests):
CAPTAIN FANTASTIC—Elton John—MCA
DON'T IT MAKE YOU WANNA DANCE—Rusty Wier—20th Century
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
GORILLA—James Taylor—WB
PAMPERED MENIAL—Pavlov's Dog—Col
PLEASE MIND YOUR HEAD—String Driven Thing—20th Century
SPARTACUS—Triumvirat—Capitol
TWO LANE HIGHWAY—Pure Prairie League—RCA
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol

KBPI-FM/DENVER

ADDS:
BEHIND THE EYES—Tim Moore—Asylum
DAYS OF WINE & NEUROSES—Martin Mull—Capricorn
HALF IN HALF OUT—John Renton—WB
INITIATION—Todd Rundgren—Bearsville
METAMORPHOSIS—Rolling Stones—Abkco
PABLO CRUISE—A&M
PALE PALE MOON—Mike Greene—GRC

SNOW GOOSE—Camel—Janus
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
HEAVY ACTION (sales, airplay, requests):
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
FANDANGO—ZZ Top—London
HEARTS—America—WB
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
STAMPEDE—Doobie Brothers—WB
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol

KDKB-FM/PHOENIX

ADDS:
FOREST OF FEELING—David Sancious—Col
INITIATION—Todd Rundgren—Bearsville
MAIN COURSE—Bee Gees—RSO
METAMORPHOSIS—Rolling Stones—Abkco
NANCY NEVINS—Tom Cat
TAKE A CHANCE—Jerry Riopelle—ABC
TODAY—Elvis Presley—RCA
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
VENUS & MARS—Wings—Capitol
HEAVY ACTION (airplay, phones):
ADVENTURES IN PARADISE—Minnie Riperton—Epic
CAPTAIN FANTASTIC—Elton John—MCA
DIAMONDS & RUST—Joan Baez—A&M
FRAMPTON—Peter Frampton—A&M
GORILLA—James Taylor—WB
LOST GENERATION—Elliott Murphy—RCA
MIDNIGHT ON THE WATER—David Bromberg—Col
SPARTACUS—Triumvirat—Capitol
SPIRIT OF '76—Spirit—Mercury
WINGLESS ANGEL—John Stewart—RCA

SLEEPER



BEHIND THE EYES
TIM MOORE
Asylum

KGB-FM/SAN DIEGO

ADDS:
GORILLA—James Taylor—WB
MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
METAMORPHOSIS—Rolling Stones—Abkco
SNOW GOOSE—Camel—Janus
TALE SPINNIN'—Weather Report—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol
HEAVY ACTION (sales, requests):
BLOW BY BLOW—Jeff Beck—Epic
CAPTAIN FANTASTIC—Elton John—MCA
FANDANGO—ZZ Top—London
ORIGINAL SOUNDTRACK—10cc—Mercury
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SOAP OPERA—Kinks—RCA
STAMPEDE—Doobie Bros.—WB

KWST-FM/LOS ANGELES

ADDS:
BEHIND THE EYES—Tim Moore—Asylum
CHOCOLATE CHIP—Isaac Hayes—ABC
HEAT IS ON—Isley Brothers—T-Neck
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
JOIN ME & LET'S BE FREE—Wilson Pickett—RCA
MAIN COURSE—Bee Gees—RSO
PABLO CRUISE—A&M
TAKE A CHANCE—Jerry Riopelle—ABC
UNIVERSAL LOVE—MFSB—Phila. Intl.
VENUS & MARS—Wings—Capitol
HEAVY ACTION (airplay—in descending order):
VENUS & MARS—Wings—Capitol
INITIATION—Todd Rundgren—Bearsville
ORIGINAL SOUNDTRACK—10cc—Mercury
METAMORPHOSIS—Rolling Stones—Abkco
TROUBLE IN PARADISE—Souther, Hillman, Furay—Asylum
PLEASE MIND YOUR HEAD—String Driven Thing—20th Century
CRIME OF THE CENTURY—Supertramp—A&M
IAN HUNTER—Columbia
JOE BECK—Kudu
CAPTAIN FANTASTIC—Elton John—MCA

KSAN-FM/SAN FRANCISCO

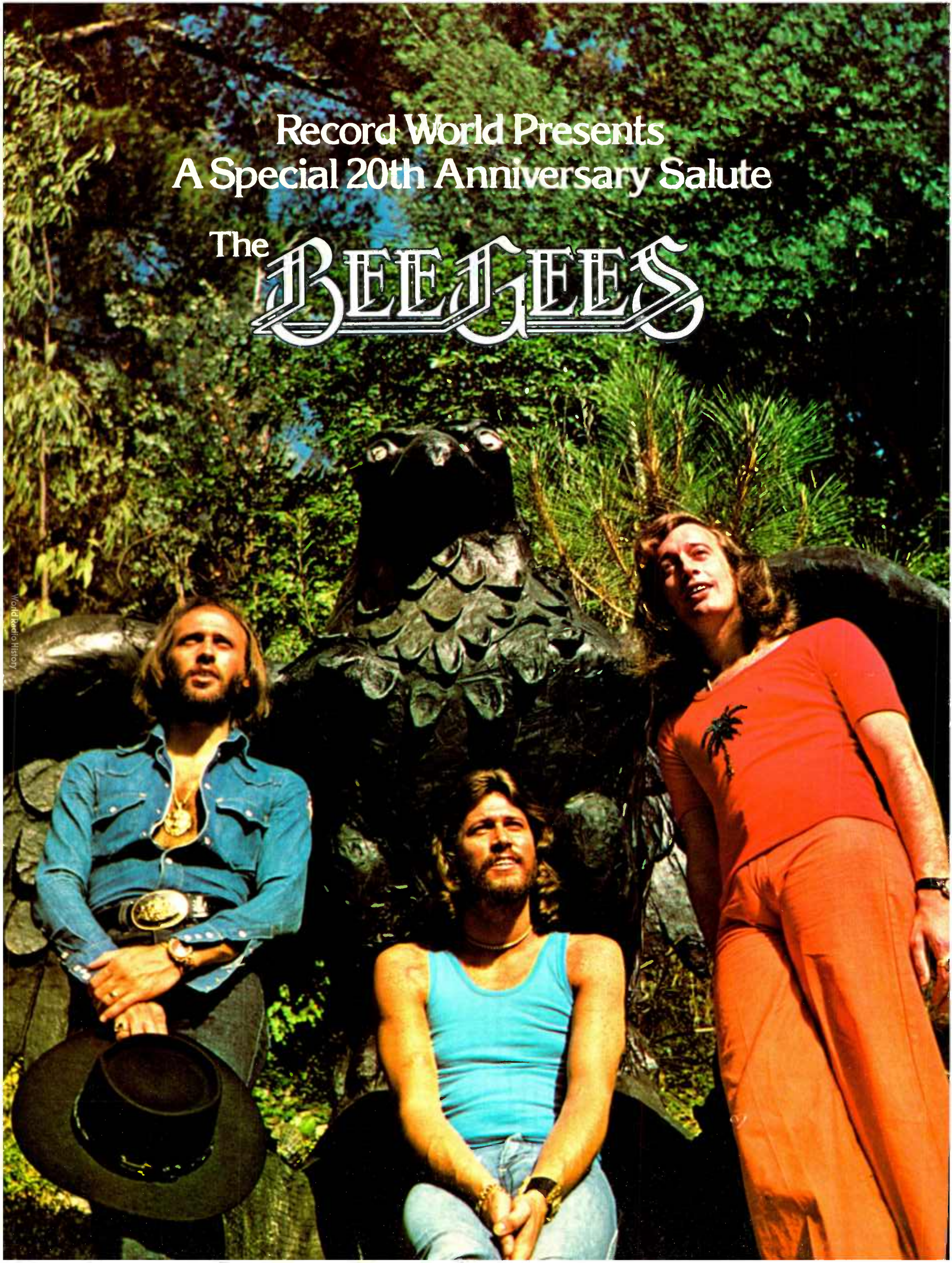
ADDS:
IDLE RACE—Love (Import)
INITIATION—Todd Rundgren—Bearsville
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
SNOW GOOSE—Camel—Janus
STEPPIN'—Pointer Sisters—ABC Blue Thumb
VENUS & MARS—Wings—Capitol
HEAVY ACTION (airplay—in descending order):
INITIATION—Todd Rundgren—Bearsville
SNOW GOOSE—Camel—Janus
CAPTAIN FANTASTIC—Elton John—MCA
JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
VENUS & MARS—Wings—Capitol
DIAMOND HEAD—Phil Manzanera—Atco
STEPPIN'—Pointer Sisters—ABC Blue Thumb
BEAU BRUMMELS—WB
IDLE RACE—Love (Import)
ONE OF THESE NIGHTS (single)—Eagles—Asylum

CHUM-FM/TORONTO

ADDS:
ADVENTURES IN PARADISE—Minnie Riperton—Epic
INITIATION—Todd Rundgren—Bearsville
RUPERT HOLMES—Epic
SNOW GOOSE—Camel—Janus
SONGS FOR A FRIEND—Jon Mark—Col
SPARTACUS—Triumvirat—Capitol
TALE SPINNIN'—Weather Report—Col
TWO LANE HIGHWAY—Pure Prairie League—RCA
VENUS & MARS—Wings—Capitol
WELCOME TO RIDDLE BRIDGE—Brewer & Shipley—Capitol
HEAVY ACTION (sales, airplay):
CAPTAIN FANTASTIC—Elton John—MCA
CHASE AWAY THE CLOUDS—Chuck Mangione—A&M
EXPANSIONS—Lionie Liston Smith—Flying Dutchman
FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
GORILLA—James Taylor—WB
HEARTS—America—WB
JUKE JOINT JUMP—Elvin Bishop—Capricorn
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
STAMPEDE—Doobie Brothers—WB
VENUS & MARS—Wings—Capitol

Record World Presents
A Special 20th Anniversary Salute

The **BEE GEES**



World Radio History



FUNNY HOW TIME FLIES WHEN YOU'RE HAVING FUN.



ATLANTIC RECORDS



World Radio History

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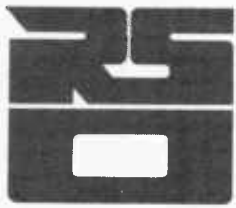
Record World Salutes The Bee Gees

The Bee Gees—Barry, Robin and Maurice Gibb—are celebrating 20 years in show business with the comfortable knowledge that they are one of rock's few truly international institutions.

Their unique blend of vocal harmonies, their pioneering use of symphonic orchestrations intertwined with the immediacy of contemporary balladry, their unquestioned major status as songwriters responsible for a multitude of today's standards—these are the artistic attributes which have combined in one musical attraction called The Bee Gees. Together, they've maintained a level of global longevity that few performing acts have achieved for even a short period of time.

While this anniversary is quite definitely a landmark in the group's career, **Record World** takes pride in saluting The Bee Gees as much for the glories that lie ahead as for their past achievements.

The international music/record industry highly values the continuing worldwide excitement which attests to a total appreciation of The Bee Gees' collaborative efforts—past, present and future.



The Robert Stigwood Organisation Ltd.

A Division of the Robert Stigwood Group Ltd.

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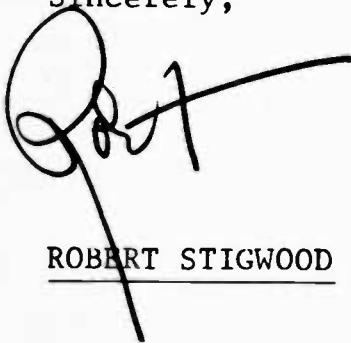
Dear Barry, Robin and Maurice,

On behalf of myself and everyone at the Robert Stigwood Organisation, I would like to extend my sincere best wishes to you on your 20th Anniversary.

It has been a personal pleasure to be associated with your unique talents and your professional approach to the music industry.

I look forward to the next twenty years.

Sincerely,



ROBERT STIGWOOD

They may have the Ashes but we've got the BEE GEES



What a fine innings



The Bee Gees: Persistent Pioneers of Pop

By NEIL KEMPFFER STOCKER

■ Certainly there are few music lovers who have not been touched by The Bee Gees in one way or another—a thrilling live performance, an incomparable lp work or one of the group's seemingly endless skein of crafted compositions. How can one brush aside and forget Robin in concert: the wiry warbler's tear-choked tones with his right hand placed over his ear and his left outstretched in supplication?; or an album masterpiece such as "Odessa;" or the countless beautiful songs which have become their trademarks. It just is not possible.

As the world-renowned trio celebrates a score of years performing together, now is an appropriate time to delve into the group's past to bring to the surface some hitherto little-known facts as well as refresh our minds of the group's glorious (and in some cases uneven) history. On the Isle of Man in the British Isles, Barry Gibb was the first of the famous brothers to be brought into the world, two years before twins Maurice and Robin. Shortly thereafter the family moved to the North of England, to a large industrial area, the city of Manchester. It was here that The Bee Gees first broke into show-biz. Today, the three reminisce about that period of their careers.

Reminiscences

Robin recalls some of the early gigs in 1958 when he and Maurice were both but nine years of age and Barry eleven. They were playing the Gaumont Theatre in Manchester for a two week season. During a break they were idling about the lobby signing autographs when they were approached to do a show at a nearby Odeon for a week. After their Gaumont show was over, they were expecting to be picked up by a chauffeured limo and driven to the Odeon. No such luck; the group had to catch a No. 18 bus there and since they were earning a mere twenty cents a night, their wages were eaten up by the bus fare! And they thought they finally had made it big.

Barry had to concentrate hard to come up with an early recollection but managed to outdo

even Robin. The occasion was the brothers' first appearance on stage together—it should be noted that the trio performed together for the first time as The Bee Gees in Brisbane, Australia in 1959—at the Chorleton Chum Hardy Theatre in Manchester; this was when the brothers were 9 and 7 respectively. "We weren't actually singing on stage, we were miming to records by people like Tommy Steele and Paul Anka at the cinema matinees. On the way to the theatre the record broke and we were forced to sing!" An amazing twist of fate to say the least.

Emigration to Australia

The Gibb family emigrated to Australia late in 1958 where the brothers decided to continue with their musical talents. Shortly after

their arrival, The Bee Gees landed their very own thirty minute television spot. It was due to the success of this show that Fred Marks in 1963 (then head of Spin Records) signed the trio to a recording contract. The first two songs cut by The Bee Gees were "The Battle of the Blue and Grey" and "The Three Kisses of Love."

The group's early Australian tracks, some with child movie-star-turned-drummer Colin Petersen, are chronicled on three Polydor England albums in the series "Rare, Precious and Beautiful Vols. 1, 2, and 3." On these recordings, about 90 percent of the tunes were composed by Barry. Perhaps this is one of the reasons why, during those older days, he commanded two-thirds of the fees and left one-third to

be split between Robin and Maurice.

Robin recalls the Australian days and laid to rest the fallacy that The Bee Gees were a big group in Australia. They did, however, experience a few chart singles, but certainly nothing like their later successes. "The Bee Gees," Robin offered, "were more of a TV group than a performing band experiencing fan hysteria. We did do the odd hotel or cabaret concert though. We were a Mums and Dads-type group."

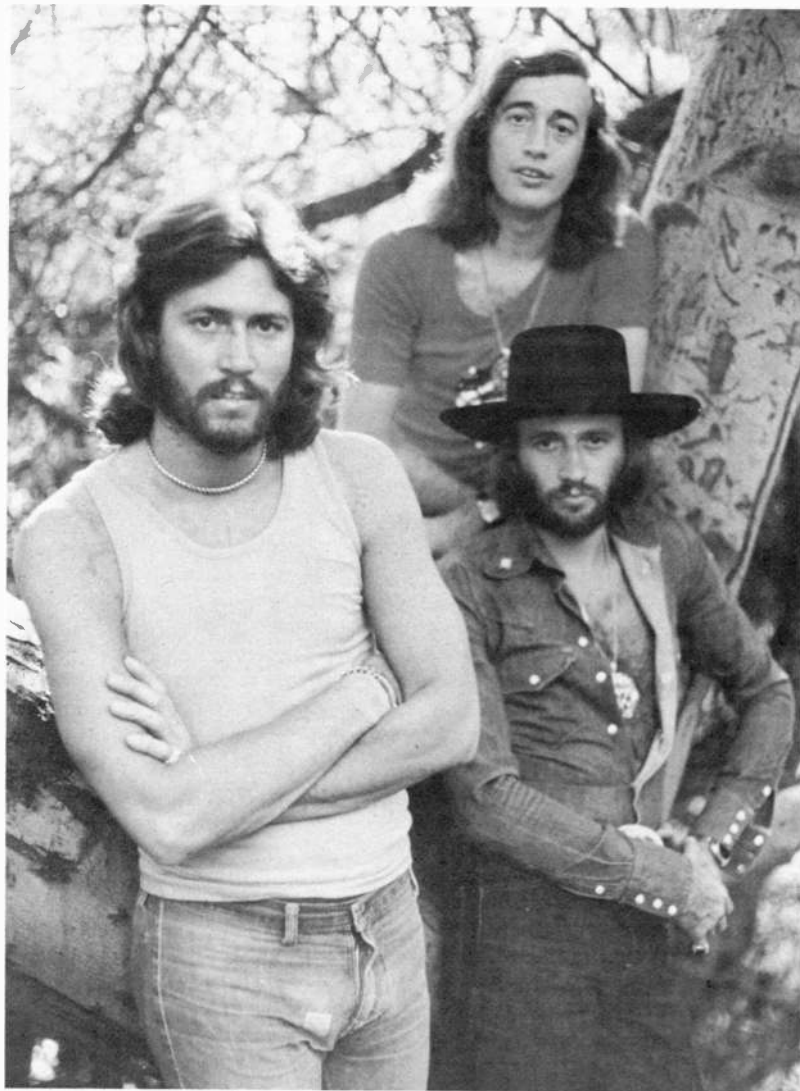
Television Exposure

Constant TV exposure coupled with the odd chart single and appearances led in 1966 to the group being voted Australia's top pop group. During this era, directly before their return to England in 1967, the Bee Gees turned out such recorded gems as "Paperback Writer," "Hallelujah, I Love Her So" (when Barry began to imitate Ray Charles), "Daydream," Robin's unbelievable solo of "Somewhere" from "West Side Story," as well as a host of self-penned tunes bordering on a Beatle-esque sound. These recordings are available only in Germany, outside of "Down Under," on a double-lp released by Polydor Germany under the title "Inception/Nostalgia." To this day, the group takes pain to make it known that while recording in Australia, they were never allowed to utilize more than one hour's studio time for each song they recorded.

In 1967, the year that another Australian group, the Easybeats, set their sights on other parts of the world and moved to England, The Bee Gees decided that they had achieved a limited degree of success in Australia and had reached an impasse as artists striving for international recognition—hence the Bee Gees returned home.

Robin vividly remembers the first hours of the return. They had spent a good amount of money to boat it back home and one of the initial encounters coming off the ship was meeting up with another pop group who attempted to dissuade The Bee Gees

(Continued on page 36)



The Bee Gees



Above and Beyond The British Invasion

By ROBERT ADELS

■ NEW YORK — Question to be answered true or false: "Were the Bee Gees a product of the British Invasion?"

Answer: "A little bit of each."

It would be wrong to pay tribute to the Gibb Brothers without bringing their English heritage into the discussion; but it is equally as unjust to call the ongoing music of The Bee Gees a mere "chapter," however large, in a book whose beginning and end are really more clear-cut and less all-encompassing than most musical histories would have one believe.

In one sense, the British Invasion is an ongoing phenomenon in and of itself. There are still many Anglophiles among record buyers—far from a cult number in this country. And not since 1964 has "being British" hurt an act from breaking in the United States. But after a time, it didn't help all that much either. Historically, the rise of The Bee Gees as a major attraction in this country falls just to the outside of the "golden era" of the British Invasion, at a time when conversing in the King's English ceased to be a prerequisite for American stardom. This very circumstance makes an analysis of the Bee Gees' appeal all the more interesting, as we shall see in the following examination of musical trends on either side of the aforementioned "golden era."

The British Invasion began almost with the onset of 1964; about that there is little question

because the triggering mechanism was undoubtedly Beatlemania, and that began with the charting of "I Want to Hold Your Hand" in mid-January. But what about the musical times immediately preceding, namely 1963?

It was a year of minimal transition, but transition nonetheless. New international careers were blossoming for two major American groups, based on the groundwork each had laid in 1962: The Beach Boys and The Four Seasons. MOR had begun to move in with the onset of the '60s and these two divergent sounds—the west coast surfin'/hot rod mood and the re-vitalization of New York doo-wop/falsetto fantasy—seemed the only reprieve from an otherwise limited choice of fare.

As the died-in-the-wool MOR station was still the radio force of the day in 1963—in many markets, cumulatively if not singularly—it was chiefly the MOR station that sold albums; even number one hit singles did not guarantee that a sound would last beyond a given song's chart life. National polls of deejay talent preferences in 1963 were much as they had been the years before.

The urban folk revival, definitely a full-blown trend, helped The Kingston Trio and later Peter, Paul & Mary reign as the most-aided group from '60-'63. But clearly, established MOR names like Connie Francis and Frank Sinatra came up, year after year, as the top vocalists of the day.

And if the KT/PP&M axis wasn't MOR in mood, it was at the very least (on disc; anyway) "quiet"—not raucous and loud. They served the purpose of staving off the louder cries of the Four Seasons and the Beach Boys, at least for the moment.

Despite Chubby Checker's single giants throughout the early sixties—including his '63 chart-topper "Limbo Rock," bigger than anything he had done since "The Twist"—America's dance master was not a threat to Sinatra or Ms. Francis. Was it true then that rock was dying?

Ill, perhaps—dead, not quite. All that was seemingly required was a transfusion, and that the Beatles readily provided. But in each nation of the English speaking world, there was something brewing to replace the American rock void. Not all of the best examples were able to rush in the door which the Beatles had opened.

Having come with their family in 1958 to Australia, The Bee

Gees were writing and performing their own musical alternatives to an increasing Down Under public acclaim. When the international success of "Limbo Rock" brought The Chubby Checker Show to Sydney in 1963, the three Gibb brothers managed to secure the "hot spot" on the bill—a short amount of time between well-known local rocker Johnny O'Keefe and Chubby himself. They were a surprise hit live then, and their local chart career began to build slowly from there.

America, and even their native Britain, were to hear little about these three young lads until four years later. It must have been frustrating for The Bee Gees to see British acts taking over the world while their family's plans kept them in Brisbane. After all, they were British too—and, as time proved to be the case, their music would have a more lasting effect than that made by many who—it just so happened—were at the right place at the right time to travel around the world on The Beatles' coattails.

The Beatles were so huge an act in '64 that they were given Top Group of the Year honors for both singles and albums by **Record World** in its first Annual Awards Issue sans the expected "New" tag one might have expected to find attached to the four mop-tops. New British acts not quite as powerful dominated the "up and coming" singles categories: it was most obvious on the male group front where

(Continued on page 33)

Record World would like to thank the following people, among many others, for their help in putting together this issue: Robert Stigwood, Dick Ashby, Bill Oakes, Eileen Rothchild, Chris Youle, Pat Fairley, Earl McGrath, Arthur Levy, Helen Waters, Ellie Trillas, Lynne Wheeler and Pat Cox. Special thanks to Ron McCreight, who prepared all the articles emanating from England.



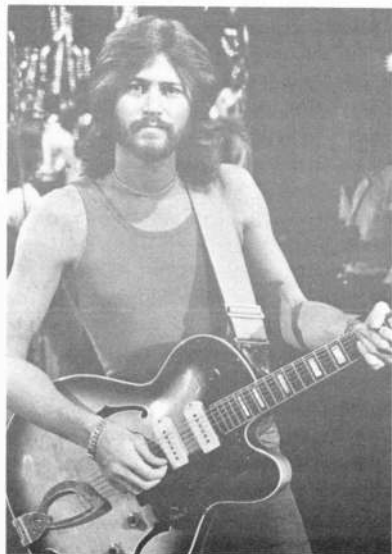
The ever-stylish Bee Gees as captured in various stages of early Australian and U.K. trio-dom.



Barry Gibb: It's A Team Effort

By ROBERT ADELS

■ Barry Gibb was born in Douglas, on the Isle of Man, on September 1, 1946. The eldest of the Bee Gees brothers is a self-taught musician who began writing songs at a very early age. At 13, British rock star Tommy Steele had already cut one of his tunes ("Let Me Love You" in 1960). "He's got a few better up his sleeve!" was what his father Hugh told the press at that time. A substantial catalogue of hits and many years later, his sleeve—and his pen—are still going strong. While being the group's most prolific writer, Barry puts a great deal of importance on the sibling chemistry of The Bee Gees which he feels greatly and positively extends into the realm of the song as well as that of performance.



Barry Gibb

Record World: Do you agree with your father's statement about his sons' talent—that individually you are each great, but together you are brilliant?

Barry Gibb: Yes, I agree with him completely. The three brothers are better off together than we could ever be on our own. It's a team, you know—that's the way it is.

RW: You were the first writer in the family?

B. Gibb: I started to write when I was nine—when Robin and Maurice were six. They started to join me when they were about 14. After that point, nobody ever decided exactly who was going to write what; no one ever said "Go away, I'm writing this one!" It's the sort of thing that floats. Sometimes two of us spend more time on doing one song; whatever, it just happens accidentally. But a collection of ideas is better.

For instance, Blue Weaver had a beautiful chord progression while we were in the studio cutting "Main Course," and that's how there's a four-way collaboration on "Song Bird." And in the future, who's ever there that could be creative could become collaborators.

RW: Lyrically, your music has ranged from the plotted story song variety to almost-impossible-to-analyze things.

B. Gibb: Some of our lyrics have been written just to make people think enough to get from one line to the next. And sometimes craziness—pure insanity—can take you there just the same.

RW: You've mentioned Stevie Wonder and Otis Redding, New York and Australia as being influences on your music in the past.

B. Gibb: Stevie Wonder has been an enormous influence on my writing lately—simply because he has done such incredible stuff that you can't help but notice it. Otis Redding is a technical influence. He was the voice that influenced me from the beginning for phrasing and the like. New York? Well, it's got to be the most exciting city in the world. Maybe somebody born here wouldn't notice it but everyone else who's spent any time here would. There's just so many things that go on here, it's hard to say exactly where any ideas might come from.

RW: What about Australia? Why did you move there?

B. Gibb: We emigrated from England itself because the weather was so bad and we heard all that stuff about making a new life in Australia. We spent nine years there—and I have to say that that made a much bigger impression on my life than England ever did. Beautiful country!

RW: Why is it that the world has never heard of anything called

"The Australian Invasion"? It hasn't happened all at once, but several of the world's biggest names have had as strong a connection with "Down Under" as you have had.

B. Gibb: You're right, there's no term like "The Australian Invasion," but there should be. That angle is always so played down, so much so that there's been something wrong handled somewhere. Australian companies, record companies, need better links with the outside. There's an enormous amount of talent there, but it never seems to get out with any regularity. Having a number one record in Australia only means you can have a chance of having more there—and maybe in New Zealand.

There's a guy still there—Billy Thorpe—who I always thought would be a tremendous international artist if he ever left. But he's still there.

Australia gave us basic training for the international market which we were always aiming for. We left for a market that wasn't as closed-minded—England. But that was '67.

Not that it was easy then. When we first got there, they—a group of musicians we met who were sleeping at a train station—said, "Go back, it's all Cream!" And we didn't even know then who Cream was!

But today it's even more unpredictable. Anything can be number one there at this point in England. The business side has taken over from the talent side. The act is no longer in charge, because whether their record is good or bad, it can make it if the people behind it are good. Acts are nothing but product there now—not the artists they once were, with inspirations. And to me that's wrong.

RW: How do you feel about the musical climate here?

B. Gibb: In America, if it's good, then there will at least be a market for the music.

There's always a link between brothers. This business doesn't split them quite so much as it does another group of people making music.

RW: Have you been particularly proud of everything The Bee Gees have done musically over the years?

B. Gibb: Most of our stuff I think is great, but you know, we've done some rubbish as well. But I don't think there are any other writers or artists who haven't done some crap at one time or another.

RW: Speaking of other acts, the general rule of thumb is that groups tend to break up. You've seemingly patched up your differences well.

B. Gibb: There's always a link between brothers. This business doesn't split them quite so much as another group of people together making music where one used to be a coalminer and another used to be something else, with a different life.

The first year of success is always great. All brains are working together and there's no jealousy. But things happen to screw that up—the road, having a second or a third hit record and then all of a sudden having to cope with things you didn't think about before. There comes a point where nothing seems realistic anymore.

As brothers we didn't cope with it all in the first place; and that which we had to deal with, we did better because we are brothers.

RW: What about your different abilities? Can't the press sometimes cause problems by giving varying weight to the brothers?

B. Gibb: Well, I'm a fairly good lead guitarist. I've gotten better over the years, and I'd like to be better than I am. But I don't really want to read about me playing the guitar. Maurice is good on bass, one of the best around as far as I'm concerned. Our entire band deserves to be recognized—as far as we're concerned we're all part of The Bee Gees. We're doing new press photographs so the band—

(Continued on page 38)

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Robin Gibb: The Music Is The Message

By DAVID MCGEE

■ Writing in "Jazz and Pop" magazine, Bruce Harris said of Robin Gibb: "(His) image is only important to the extent that its analysis sheds some light on his work." As the lead singer of The Bee Gees and as co-writer of some of rock's most intriguing lyrics, Robin has been the object of much scrutiny and analysis by critics and fans alike. In the following interview, Robin discusses the forces which propel The Bee Gees artistically and at the same time shape his opinions regarding the value of his art.



Robin Gibb

Record World: An obvious starting point for this discussion would be with the new album, "Main Course." Is this album a conscious, radical departure from the tried and true Bee Gees sound?

Robin Gibb: No, it's not. We didn't sit down and decide to make any radical departures. Something happened in one night; we booked Criterion Studios a year ago and went in there and it started happening. The energy that is on this album, of course, can't be compared to any on our other albums. But the actual track that started it all was "Jive Talkin'." That snowballed one night and the energy went on for a couple of weeks. Nothing really happened at the start of the sessions for this album because we were getting to know the people in the studio.

RW: Was it your intention to de-emphasize the lyrics on "Main Course" and strive instead for an overtly musical experience?

R. Gibb: No. A musical group that writes should always explore all other types of music; you should never close your mind to one type of music. I think Stevie Wonder has proved that because he explores different types; he's not just straightforward r&b as a black singer. If you're a writer, you must open your mind to it all. Writing also means writing music, and "Jive Talkin'" is more of the music writings.

RW: Have you been listening to a lot of AWB- and Stevie Wonder-style artists and thinking that this might be the way to go with your music?

R. Gibb: Yeah, but I don't think it's so much saying "Maybe we could do something like that." Let's do something with our treatment of that. I think you are going to have influences—everyone has influences—and sure, the Average White Band is one of them and Stevie Wonder is undoubtedly one of them. You always find that what you're influenced by, in anything you do, must come out as your own in the end. The Beatles were influenced by the Everly Brothers, but it was still, in the end, The Beatles.

RW: What do you think about the criticism that has been leveled against AWB-type groups, of white people singing black music. Is this a valid criticism?

R. Gibb: I think it's unfounded. Generally speaking, they say white people can't do it; they haven't paid their dues; they haven't suffered enough. All right, white people have had it easier than black people and they say it's a lot easier for a black guy to sing soul. But the real question is the degree of pressure you've got in your own life.

RW: After you got into the album, did you then decide to make that departure on one side of the album and give the people something familiar on the other side?

R. Gibb: Yeah, that's the way the tracks were planned, and we considered radio play as well. It serves better for radio playing, basically because you get a lot of programs late at night where the deejays don't want to talk; they want to play a certain amount of tracks

through. This way you get a certain amount of uptempo tracks in a row, for instance, rather than having to keep changing over.

RW: Did you always have it in mind for Arif Mardin to produce this album?

R. Gibb: Well, Arif had produced our "Mr. Natural" album, which was the album previous to "Main Course." People associate Arif, now, with the Average White Band, but he's been producing hit records for Atlantic for years. I think as a producer there's no one to really touch him. He's just one of those guys who sits there and you feel like he can hear something that you can't hear. He's just incredible.

RW: Do you feel like this is a risky album for The Bee Gees?

R. Gibb: No, not at all. It's important to explore music.

RW: Have you thought about what the hardcore Bee Gees fans are going to think about this album?

R. Gibb: Sure. The hardcore fans will appreciate our music just as much; they're still getting their type of music. The whole thing is, we're picking up new fans, not just keeping the old. We want to keep the old, but we want to get new ones as well.

RW: Were you happy with "Mr. Natural"?

R. Gibb: No.

RW: Did the outcome of that album have any effect on your approach to "Main Course"?

R. Gibb: The only thing we did wrong on "Mr. Natural" was trying to record that album while we were touring. You just can't do it. It's no use doing two shows in Chicago and flying back to New York the following morning and going into recording studios until 4 o'clock in the morning and then getting on a plane at 9 o'clock the next morning to go to Miami. If you're recording an album, you've got to do just that: You've got to go into the studio and do nothing but record.

RW: Going back in The Bee Gees' career: after all of you went solo, when did you decide to get back together as a group and what were the circumstances surrounding the reunion?

R. Gibb: I was in my house watching television one day, feeling somewhat pissed off 'cause I knew what we were doing, or what we were all trying to do separately, was what we could all do together. Barry was in Spain and I rang him there and said "Let's get back together and go into the studios." He said we'd have a talk about it when he got back to London. Well, it wasn't all as easy as that. It was six months later when we finally got around to getting into the studio, and the first track we laid down was "Lonely Days." That was a good start and all those first sessions turned out to be good ones—"How Can You Mend a Broken Heart" came out of those sessions.

“ Music is something to be shared and to be made with others, not by yourself. ”

RW: What sort of concessions did each of you have to make in order to get back together as The Bee Gees?

R. Gibb: We all had a hunk of pride to swallow. What had happened, really, was nothing at all. We were all reading press articles about what critics were saying about us, and of course we were just going on that and not on how each other really felt. I think, after we started working together again, we realized that it was just what the press had made of it and not what we had made of it.

RW: Was it hard getting back together in the studio? Were you unfamiliar with each other all of sudden?

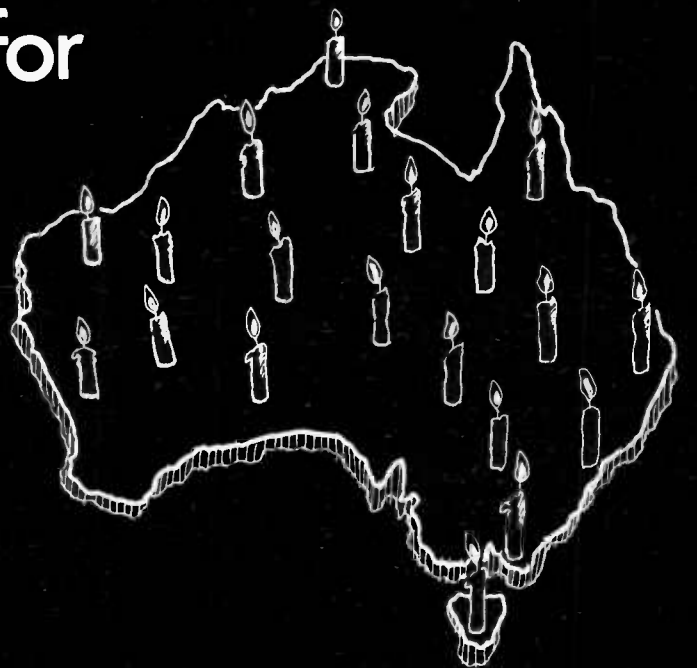
R. Gibb: It was just a nerve thing. There were barriers between us and we had to break down those barriers. When we made "Lonely Days" there was a great barrier. It was a nervous time, but that wore off.

(Continued on page 32)

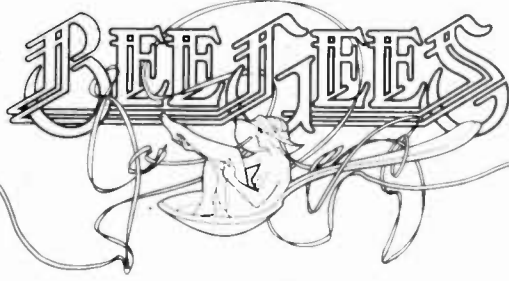
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Maurice Gibb: Success From The Start

By HOWARD LEVITT

■ In the following interview, Maurice Gibb, the bass-playing Bee Gee, often referred to as the comedian of the group, discusses a wide range of topics, tracing The Bee Gees' early formative years and commenting on the influences—musical and personal—that have enabled him, along with his brothers, to become such a potent force in the world of entertainment over the past two decades.



Maurice Gibb

Record World: What first started the three of you off performing together, especially at such a young age?

Maurice Gibb: Well, we went to the local picture house around the corner every Saturday afternoon and listened to serials, and during such times there was an interval part, and kids used to get up and start to mime to records—there was one particular kid who used to get up and mime to Elvis Presley. We wanted to do that too, so I can remember asking my father if we could have a banjo for Christmas—a toy banjo—and Barry asked the manager if it was all right, could we do it next Saturday. So we got there and we were going to mime to a guy in England named Tommy Steele.

We had this thing called "Butter Fingers" and we were going to mime to the record because all the kids were just miming. Unfortunately, in those days the records were breakable, and the guy that was in the projection box broke the record, so the guy who was the manager just threw a microphone in front of us and we sang "Lollipop." We used to sing that at home, but we never harmonized 'till we were on the stage. Our Dad took us down to his club once and we did all sorts of things down there, and we were singing professionally because we were getting about two bob each.

RW: Did you find that you had similar tastes, even at that age?

M. Gibb: Oh yes, Barry started writing first, and he wrote this song called "Turtle Dove." The second one was "Let Me Love You," and that one we sang in harmony all the way through. That was the first one we ever put on acetate, which was also the one we did in Australia for this chap who gave us a name, who also made us go into a little studio and put this song down properly all the way through. We sang it and he liked it and played it on his radio shows and everybody wanted to buy it, but unfortunately it was only an acetate. That was, more or less, the first bit of harmony that we did.

RW: The musical influences that all three of you cite as helping you to form your own attitudes toward music are all very vocally oriented people. Was this something you consciously strove for as the focal point of your music?

M. Gibb: The vocals were always important. We noticed that even when we were doing solos—when we were harmonizing on our own solos. On my one solo single I did the harmonizing myself and it may as well have been the three brothers singing; same as on Robin's records. On Robin's album and his single it sounded like the three of us again, and the same for Barry. So, it was really the magic of the three harmonies that kept the group going. It was terrible when you did a solo by yourself, no one knew who you were. And so, when we got back together after the split, that was the magic.

RW: You once cited one of your writing inspirations as Roy Orbison?

M. Gibb: That was Robin, basically. I liked Roy Orbison, but I like the faster ones. All those flowing harmonies—it's the words really that go down to Roy's influence, I think, because they're so sad.

RW: When people think of The Bee Gees, they think of the vocals. How do you react to that?

M. Gibb: Well they've never really given us credit—because of the orchestra and everything. They all thought it was definitely musicians that we booked to come and do our backtracks, but there hasn't been one record on which I haven't played piano or bass.

RW: Didn't you do one solo cut around '70, called "Railroad"?

M. Gibb: Yes, that was a solo single which I sang by myself, which sounded like the three of us.

RW: How come you haven't done more of that?

M. Gibb: I did a solo album, but after we got back together again, I decided not to release mine, and Robin canned his second album. "Robin's Reign" was still released anyway, but we decided to can our albums and just save some for later on. We may do them again with the three of us. We haven't really gone back to our material, because we haven't stopped writing.

RW: Have you ever given any thought to doing some work on your own, even while the group is still performing?

M. Gibb: Well, we're always thinking that in the future we will do things separately, but The Bee Gees will still be the backbone. We've been offered film things and stuff—I've written some film music here and there, but I've always gone back to The Bee Gees. If The Bee Gees' thing has come up first, I've done that instead of the film thing.

RW: So you have no specific plans as far as going out to do something on your own?

M. Gibb: Not really, because if we can do something with the three of us, it would be better. If we're doing something different, we'd rather do it together. For instance, Barry turned down the role of Jesus Christ Superstar in the film and he said, "We're still not together yet. Just wait until The Bee Gees are back together in the people's eyes," then he'll consider doing things like that.

RW: Instrumentally, who has influenced you the most?

M. Gibb: The only one that's really ever influenced me on bass, I think, is McCartney. He uses those very subtle slides. He plays a melodic bass.

RW: On the new lp, "Main Course," a lot of your bass riffs are very r&b oriented.

The songwriting . . . is . . . a major contribution. It's nice to think about the fact your songs have been covered by people ranging from Elvis Presley to Andy Williams.

M. Gibb: A lot of the credit for that goes to Arif Mardin. We'd say, "What kind of bass can we do on this?" and then sit down and talk about it, instead of just putting down the bass and saying, "That's fine for that track." He'd rather sit down and ask me what I'd like to do. I'd say, "I'd like to do it like this," and he'd say, "Why don't you try it this way?" We'd sit down and put the two ideas together. If we didn't like it we'd try something else again. And sometimes the bass went on last on some of the tracks, because I'd want to work around some of the other instruments—the lead guitar, the bass drum.

RW: There seem to be a number of those "disco-oriented" tracks on "Main Course," but at the same time there is quite a bit of what you'd call the "old" Bee Gees sound. Was that a conscious effort on your part when putting the album together?

M. Gibb: Those are tracks we did because if it was all disco, it would be sort of draggy. We've got the changes—the old Bee Gees with "Country Lanes," the country & western Bee Gees on "Come On Over" and we've got the Elton John sort of sound on "Songbird."
(Continued on page 11)

THE BEE GEES

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Stigwood on Bee Gees Past, Present and Future

By RON McCREIGHT

■ After serving as managing director of Brian Epstein's NEMS Enterprises, Robert Stigwood decided to start his own company. Thus was born the Robert Stigwood Organisation and, from its beginnings in rock music with The Bee Gees and Cream, the company has expanded and is now active in films ("Jesus Christ Superstar," "Tommy"), television (RSO acquired Associated London Scripts, which gave America two successful sitcoms—"All In The Family" and "Sanford And Son"), music publishing, stage productions (the London production of "Hair," "Sgt. Pepper's Lonely Hearts Club Band On The Road," and, in London, "John, Paul, George, Ringo . . . & Bert," a musical based on the Beatles' career) and artists management. Add to this RSO Records, begun in 1973 with an initial catalogue featuring the Bee Gees and the individual output by the members of Cream. In the following interview, Stigwood discusses the Bee Gees' career.



Robert Stigwood

Record World: What first brought The Bee Gees to your attention?

Robert Stigwood: They sent me a record from Australia. They had a No. 1 hit out there called "Spicks & Specks" and made an album which they sent me, and also told me in the letter that they'd written all the material. I was absolutely knocked out with their writing. I thought it was sensational. They were probably the best new writers to emerge since Lennon & McCartney. I called them up and discovered that they were on their way to England anyhow, and I think the day after they arrived I had a meeting with them and offered them a deal for recording, management and publishing.

RW: Can you recall your first meeting with the Gibb brothers?

Stigwood: Yes, very well. They were incredibly amusing. Often when people are just starting up in the business they're fairly nervous when they meet managers. I was amazed at their relaxation; they were polite, but just totally relaxed, cracking lots of gags.

RW: Did you envisage at that time what has since materialized?

Stigwood: Oh yes, definitely. I thought with their harmony singing, that natural quality that you only get with brothers really, and with their writing ability, it would be very difficult for them to go wrong. I did a very big launch on them initially.

RW: Does their recording deal today bear any resemblance to the one they signed then?

Stigwood: It gets better and better! It's probably about 500 percent better now than their first deal.

RW: Are there any plans for them to write and produce new artists—an idea which worked so well with The Marbles?

Stigwood: Not at the moment. It's very difficult time-wise. In theory that sounds good but suddenly they go to Japan and the Far East. Then when they come back and have a few weeks' break they either really want to rest up or make their recording plans. It's a bit unfair to ask them to record that way—when they've got a moment, especially when you can't tell them when that moment is. That's really the problem, so I don't think they have any plans at the moment to produce anyone else.

RW: You leave it to their own discretion?

Stigwood: Yes, if they have free time and there's someone they're particularly interested in.

RW: Does the situation ever arise whereby there's an artist within your own organization who you feel needs a good song or a good producer, and who you feel they'd be particularly suited to?

Stigwood: They have written for other artists. I think they're writing some material at the moment for Yvonne Elliman's next album. Most of their material is widely covered anyhow by other artists.

RW: Their early copyrights were originally published by an associate company—Abigail Music. Was this a joint company between yourself and the group?

Stigwood: Yes. It belonged to an Australian music publisher so when I signed them for management and recording I also bought their publishing at the same time.

RW: How do you believe they have managed to sustain their popularity over such a long period?

Stigwood: It's up and down for them. I think it goes back to their writing. They've had their break-ups and their difficult periods. Their album sales in America and England haven't been as good as they used to be but now they've come up with this new album which is a big change, staggering, and I think it will be their third or fourth revival again in the English speaking markets. They have a massive world following, the amount of touring they do is amazing.

RW: What do you consider to be their greatest achievement during the 20 years?

Stigwood: Their original breakthrough in the States was the most exciting thing. The concert I most enjoyed them doing was when they played at Forest Hills in New York. This was when they were using their full orchestra. It was an outdoor concert and it rained and they did about an hour and a half in the rain, but I don't think one person in the audience moved. I've never seen a reaction at a concert like that. The audience just wouldn't let them off the stage and gave them a 30 minute ovation at the end. That was their first big New York appearance and it was really tremendous to see. Their greatest achievement is their consistency. I don't know whether we've been wrong in their public relations but a lot of people don't realize that every single thing they've recorded, they've also written. Without exception. That in itself is an incredible achievement.

RW: After their split in 1969 what finally brought them back together?

(The Bee Gees') greatest achievement is their consistency . . . a lot of people don't realize that every single thing they've recorded, they've also written. Without exception. That in itself is an incredible achievement.

Stigwood: I made them all have a meeting after a period of time, when tempers had cooled. There was a period when the brothers weren't speaking to one another, and I think they all got a little older and a little wiser. It was very difficult. Don't forget that in those days Robin and Maurice were about 18 or 19 and to be hit with all that success at such a young age is very difficult to contend with. I think they really needed time and that it did them a lot of good in many ways to have that separation and then come back together again.

RW: How long were they apart?

Stigwood: Over a year—18 months I think.

RW: How was Robin's then new association with NEMS affected?

Stigwood: He just came back. I had to let him go because the situation was untenable with the other two. When they all decided to get back together he just made a deal with them and came back here. We helped him with the negotiations but it wasn't that complicated.

(Continued on page 55)

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Hugh Gibb Fondly Recalls The Early Days

■ *Hugh Gibb, father of Barry, Robin and Maurice, continues to play an important part in The Bee Gees' career. Here he talks to Record World about the beginnings of the family group.*

Record World: When did you first consider that your sons should exploit their talent professionally?

Hugh Gibb: Australia. Bearing in mind they were still school kids and you know how some kids get ideas about being ballet dancers or something. In their early days, 1955, they sang at a children's matinee at the Gaumont Cinema in Manchester and they got paid 12 cents. I was a musician, I was playing in a club which was of course licensed and I had to smuggle them in the back door. They sang three numbers and killed them and the boss gave them 30 cents each and we whipped them out again. Even then it wasn't until we got them to Australia in 1958, when I took a job out west in Queensland. I was away at sea for about three or four months at a time.

Anyway, they have what the Australians call Duals—stadiums with a speedway track around the side—miniature Wembleys. We found out that the boys were going over to one and they put a microphone up for them and they were singing for the crowd between matches. The crowd was throwing money for them. This was the beginning of how they were christened. The organizer was named Bill Good—the first B.G. He was so knocked out, he popped his head out and at first he wondered what all the fuss was about, so he came out of his office and saw these three young kids singing. He was so knocked out that he introduced us to a Brisbane disc jockey whose name was Bill Gates—another B.G.—who took them into a studio in Brisbane and was recording them on tape with Barry writing the songs. Barry was 11 and the twins were about 6 at that time.

Bill Gates had his own regular daily program then named "Mid-day Platter Chatter" and he always put one of their tapes in and the local kids wanted to go and buy the songs at the local record store. Of course there were no records—he was playing tapes. So then we had the three people involved: Bill Good, Bill Gates and Barry Gibb, so we named them the Bee Gees. In those days the name was just two initials, B.G., then it was elongated to Bee Gees. Bill Gates is still a big disc jockey in Melbourne and he had so much faith in them but he said "I'm not a businessman, I'm a disc jockey and I've done all I can for them on my side." When we toured Australia he was knocked out because it was a success, as he had so much faith in them as kids and they made it eventually. That's when I began to realize that it wasn't just a flash in the pan. At that time we were just getting television; early in 1959, it opened in Sydney and the boys had their own half-hour show on a Friday night but they had to get permission from school to go and do it. They've never had to work physically for a living, they came straight from school right into the business.

RW: So they were recording then as well, and having records released?

Gibb: Well they then secured a residency at the Beachcomber Nightclub, in Surfers Paradise, Queensland where they were a great success and ended up staying for about 18 months. We eventually moved to Sydney, early in 1963, and we were recording there straight away. When they started recording they were singing in their own style, then The Beatles began to hit, and we had trouble because the recording companies were saying "Oh, they sound too much like The Beatles" and I said they've always sung like that. Bearing in mind that they come from 30 miles away from The Beatles it's a similar type of sound. Of course they hadn't the foresight to see that Australia had its own Beatles-type of thing. So they were pushed down by The Beatles. They tried to overcome it by changing their style but it didn't work, so they stayed as they were and it gradually wore down and they proved themselves in the long run.

RW: Why did you first decide to come back to England?



A very early photo of the three Gibb brothers, where twin Robin (center) endeavors to distinguish himself from twin Maurice (left) by pointing while older brother Barry (right) looks like he's trying to avert a headache.

Gibb: The thing about Australia is that it's such a big country, there's a lot of inter-state rivalry between cities like Sydney, Brisbane and Melbourne. Brisbane is about 550 miles north of Sydney and Melbourne is right down South. So what hits in one place doesn't necessarily go in another. You can have a No. 1 in Sydney that doesn't mean a thing in Melbourne, or Perth, which is nearly 6,000 miles away. This happened for a period of time, but in late '66 they had a No. 1 nationally, all over Australia. This is quite an achievement in Australia although they don't have the population there, but if you get a No. 1 in Sydney, a No. 1 in Perth, and every other state you've really cracked it as far as their standards are concerned. Really each state is like being in a different country, but once they'd made it in every big state that was it, so the boys wanted to come back to England. We arrived with £300 (\$700) and didn't know what the hell was going to happen. I mean if you've got to the top in Australia, you've got to go to England or the States. Like the old Seekers, they just arrived at the right time. We knew the Seekers when they were a four piece vocal group originally, before they got Judith Durham in, and they weren't doing anything, they weren't a name in Australia. The Bee Gees were, but the Seekers arrived in England just at the right time, and there you go.

RW: As you were a musician, can one assume that they inherited their musical ability from you?

Gibb: Well I like to think so, but I was the oddball in my family. When we used to play all the big clubs (there are 1500 clubs in New South Wales) I used to back them on drums a lot because I knew their act. A lot of people don't realize that they had a 45 minute adult floor show act because there was no pop scene to speak of in those days.

(Continued on page 37)



Bill Oakes Outlines Bee Gees 20th Anniversary Celebration

By HOWARD LEVITT

■ NEW YORK—Amidst the planning and general excitement surrounding the celebration of The Bee Gees' 20th anniversary in show business, Bill Oakes, president of RSO Records, took time out to comment on the group's phenomenal tenure in the world of entertainment and the talent that has enabled them to become stars on an international scale.

Oakes first came upon the concept of the 20th anniversary while in Miami with the group some months ago. "Robin mentioned that he had a picture of them performing between movies at a cinema in Manchester, England. He said Maurice and he were five years old; Barry was eight. And I said, 'Do you mean to tell me you've been performing for 20 years?'"

"The point is that when you say 20 years, you're usually talking about a group that's 40 years old. These guys are like grand old men of pop in their mid-twenties; to have that kind of track record is unique."

That, according to Oakes, was where the idea was born. In taking that concept and expanding it to its fullest, RSO Records and the entire Stigwood Organisation have carefully mapped out the various aspects of the celebration, avoiding, as Oakes pointed out, its becoming a "gimmick."

Most Extensive Tour

Touring has been a major factor in spreading The Bee Gees' popularity over the years, and in celebrating their 20th anniversary, the group has planned what is "their most extensive tour ever," according to Oakes. "The last few years they've basically played the same markets each Spring; their tours were done on a yearly basis."

"They tour around the world, so we have to work out the itinerary a long way in advance. This year we decided to put 'em out to a lot of places they've never played before. The initial leg of the tour is six weeks long; it takes them to 35 cities. Then they have a month's break, when they will do television on the coast. They start again in mid-August for the west coast and Canada visiting another 30 cities. They will have complete coast-to-coast exposure this year."



Bill Oakes

Turning the conversation to the very heart of The Bee Gees' success—their music—Oakes was both open and enthusiastic in commenting on the growth of their distinct vocal sound. He recalled the immediate comparisons they drew with The Beatles (for whom Oakes worked prior to his RSO assignment) upon the release of their first Stateside hit, "New York Mining Disaster 1941," and expresses no surprise at the direction of their latest single, the disco-oriented "Jive Talkin'," a departure from their past, lushly orchestrated vocal style.

"The thing about The Bee Gees," said Oakes, "is that last year they had a transitional album, 'Mr. Natural.' They were starting to get the idea of writing songs with a difference in setting. I don't think anyone could say The Bee Gees were dated, that they'd had it, because they write their own music. I think anyone who writes songs like that is an incredible long-term investment. You don't lose the talent to write great songs."

Contemporary Direction

"So I had no doubt that The Bee Gees—say they had two years of recession, so to speak—would have another hit. It was just a question of getting them back into the idea of arranging and writing in a more contemporary setting. When they were doing the new album in Miami for instance, we had the car radio turned to r&b stations. You don't hear much r&b on European radios. They've been away from America, perhaps been isolated a

little bit, musically. They've always had the talent to write a song; they could sit down at the piano now and knock off another 'How Can You Mend A Broken Heart.' As far as turning out a great melody line, they are 100 percent reliable. It's just that possibly they haven't been aware of what's come down in America in the last few years. There's been an incredible resurgence of black music and the like. This album reflects that change."

Enlarging Audience

With the possibility of a network TV show in the works, providing what may be another outlet for their creative energies, The Bee Gees are still increasing their already vast audience—an audience that is, according to Oakes, the focal point of their contributions in the world of entertainment.

"They've been a link between MOR and pop," he said, "and that is the key to their longevity. The Beatles provided that link for as long as they were around, but sometimes, even though they were liked, it was a bit hard for the MOR audience to swallow. The Bee Gees are one of the few acts that can go on TV in the middle of the evening and people will know the songs, even your average Archie Bunker. At the same time, the kids go crazy over them. In many ways, they made pop music respectable."

The 20th anniversary of The Bee Gees, however, is not something to be looked upon in retrospect only, as Oakes sees it. "Remember," he said, "in 20 years they'll be 45. When did Rodgers and Hart write all their stuff? These people never lose their talent."

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Dick Ashby and The Bee Gees' Career Development

By RON McCREIGHT

■ *Following is an interview with Dick Ashby, The Bee Gees' manager.*

Record World: How did you first become involved with The Bee Gees?

Dick Ashby: Well, my first job in the business was as road manager to the English Birds, whose guitar player was Ronnie Wood, now with The Faces. During their career, Robert became involved as their agent and also cut a couple of tracks for them on the Reaction label, which Stiggy was involved in at the time, but eventually the group folded as it just wasn't happening. I had gotten involved a little bit financially with the group, inasmuch as I'd lent them some money for equipment, and obviously when the group folded there wasn't any money to share around so I came to see Robert, cap in hand, with a van load of equipment trying to get some of my money back. He'd signed The Bee Gees virtually the week before and that evening they were in Polydor putting some demos down. He took me 'round there and that was it. I became their road manager from 1967 up until the time they split, when Robin left the group and they disbanded for a while. So as soon as they came back to England I virtually started work for them straight away. They had lived in Hendon for a while and obviously there were a few weeks in there where they met Stiggy and all the rest of it, but it really started from when they came to England. During the time they were apart I became Stiggy's personal assistant, so I developed more of an overall feel for the music business rather than just humping equipment around, and then when they came back together I went into the management division and have looked after them, for the company, ever since.

RW: So as far as their actual career development was concerned you were more of an observer for the first few years?

Ashby: Yes, and that has since helped, because I got to know them on a very personal level, whereas if you're just in an office and the group is signed up by the head of the company and they're saying here's The Bee Gees, here's Dick Ashby, he's going to be looking after you, it would take the amount of time I spent on the road with them to really get to know them, how they work and to be able to keep the wheels turning in the best possible way.

RW: What do you think was the decisive factor in their breakthrough?

Ashby: Basically, I think the thing that everybody was impressed by was their songwriting ability. It completely floored everybody—nobody had ever seen anyone write like that. They could just go into a studio, not even knowing what they were going to do. For example, they were once in the studio just talking and playing around, and as there was a lot of noise with quite a few people around, they went out onto the steps outside the studio, and it's very dark out there at night, and they sat down in the dark and wrote "New York Mining Disaster." That's how they always wrote in those early days. It just came off the top of their heads like that—quite staggering.

As for their breakthrough, I think obviously Stiggy's got to be given a lot of credit there. If you like, he put his money where his mouth was! He launched them with an amazing splash—I forget how some of the headlines read—"the biggest group of '67," and I would think he probably spent in the order of £25,000 on promoting that first record. Just on what now might be called hype, but it was hyping what we knew to be a valid act; it was the way in those days that things were done to break somebody quickly, rather than slogging around the clubs in England building up a reputation.

RW: So if a potential new Bee Gees walked into your office now, you would not do it in the same way?

Ashby: Times have changed. You just don't do that sort of thing anymore. If somebody as talented walked in now, one would obviously work out good gimmicks, a good lift-off thing, but basically it

would be word of mouth. You'd get them support on a big tour in America or here so that the public could see them. Just word of mouth seems to do it these days, the whole world is much more musically oriented. In those days everybody was a bit naive and you could put the pressure on through the media and get a hype situation going. It started with the business itself, disc jockeys and the full page ads in the music trades, and it tended to swell out from there.

RW: How do you account for their sustained level of popularity over such a long period of time?

Ashby: Once again, it has to be the songwriting. I think if you look at other groups who started off at the same time, the only ones that are still around today are those with songwriting talents—i.e. the Kinks, Ray Davies—and then you think of the people who've gone by the wayside. It's very sad to quote names but you think of Dave Dee, Dozy, Beaky, Mick and Tich, the Tremeloes, those sort of people who were from that era. If they haven't got the songwriting to back it up, eventually talent will out, as the public is very aware now and there isn't that hype situation; you can't just be a pretty face with a nice voice anymore, you've got to have some talent beneath that. That's how I assess the way they've stuck around. People have really liked their songs and respected them for their songwriting as much as anything.

RW: You were on the road with them at the time they split up. What is your explanation of how this came about?

Ashby: It's a very sore point from their point of view. For two years after they were back together every person who held an interview with them would say "well what about the break then, why did it happen," and they did not like to dwell on it. Basically, the three brothers—having the talent they have—in a lot of ways they're very highly strung and I don't think anyone can quite appreciate what they went through.

Imagine this: the twins were 17, Barry was 19, and within a year of arriving in England they were driving around in Rolls Royces and they had as much money as they could want. You can see what it
(Continued on page 45)



A sixteen year old classic picture of Barry (left), Maurice and Robin singing an original composition.



Peter Brown:

Success Takes Care and Creativity

■ NEW YORK—Peter Brown has been associated with Robert Stigwood since their days together at NEMS, around 1967. And it was at that time that Stigwood first began working with The Bee Gees, giving Brown the opportunity to observe a man he had heard much about in action—"taking a relatively unknown quantity and kind of building it and molding it." While Stigwood, who was handling Cream at the time, went on to form the Robert Stigwood Organisation, Brown started working with The Beatles at Apple. In 1971, however, Brown left Apple to become president of RSO, Inc., the American wing of the Stigwood Organisation.

"I remember the first thing that I did, the first major job when I

arrived in January '71, was the Bee Gees' tour," Brown told **Record World** recently. "I went on a few of the dates—the Capitol Theater in Albany, Philharmonic Hall at Lincoln Center. I had not seen much of The Bee Gees in the United States. I had only really seen them perform in England. And it was amazing to me the reception and the large audiences they could command. I knew the figures on their records, but it was the audience response . . . one was very firmly made to realize what a supergroup they were, how mammoth they were." Put these recollections in the context of what else was happening at RSO at the time—a Derek and the Dominos tour, and the development and execution of a

project titled "Jesus Christ Superstar"—coming from a man who had a great degree of involvement with The Beatles, and words such as "supergroup" and "mammoth" take on special meaning.

Today, in 1975, the Stigwood Organisation extends far beyond those early borders. "Jesus Christ Superstar" became an international record, stage and film success; they've developed many made-for-television movies as well as several series (including the up-coming "Beacon Hill"); and there is RSO Records. Yet the dedication to the Bee Gees is un-failing. As Brown, puts it, "The motivation behind all this is the fact that we, as a major entertainment company in the management and publishing areas, and

with our joint venture with Atlantic—the idea is that this is probably one of the most important assets of the company possibly have." In addition, Brown points out, a television series is in the planning stages for the Bee Gees—a project which would carry their comedic as well as musical talents to a vastly wider audience than they can reach in live performance.

Approaches to such a multimedia career must be as varied as the different media and, as Brown points out, the Stigwood Organisation has a command of them all. "It's much easier now," says Brown. "You go and talk to Fred Silverman and people like that and you go to the president

(Continued on page 44)

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The Singles Success Story of The Brothers Gibb

By ROBERT ADELS

■ NEW YORK — While The Bee Gees are a lot more than the sum of their singles hits, this particular total in and of itself demands a proper accounting on the occasion of the group's 20th anniversary.

The relatively early success of The Bee Gees once they really got down to the business of recording can, by and large, be traced to the number of years they had to hone their talents before ever setting foot inside a recording studio. Their mid-sixties Australian beginnings on Festival Records—never released except via the "Rare, Precious and Beautiful" albums here—show a musically advanced group (hampered only by production limitations totally beyond their own control). This is not at all surprising since they had almost a decade of live music-making behind them before their first commercial groove was cut.

Arriving back in England in 1967, their initial thrust on the scene led to a U.K. release of their last Australian effort, "Spicks and Specks." But America had to wait until "New York Mining Disaster 1941" (released on Atco in late April, 1967) to hear the sound of The Bee Gees for itself.

"... Mining Disaster..." was the first recording the band did outside of Australia and the first to allow the group artistic freedom in terms of production techniques. As the U.S. audience's first exposure to the brothers Gibb, it offered us harmonies that were very Beatlesque to the virgin ear, but with a compelling, haunting story line approach; in its own way, it was both ahead and apart from what the mop-tops were doing at the time.

It made little difference that this tale was one of tragedy, for the American reaction was top 15 exultation. The second U.S. single (and third U.K. outing) was a more lyrically conventional affair but its total effect was no less stunning than that of its predecessor. "To Love Somebody" (July, 1967) was important not only because it reached the same initial heights as The Bee Gees' first release, but also because it began a mad rush on the part of other major artists to cover the

group's hits—first as album tracks and later as singles.

"Holiday" appeared here next (September, 1967) while another song, "World," was released elsewhere. While "To Love Somebody" made bold use of lush orchestrations, "Holiday" was a bit more subdued in that respect—in perfect alignment with the love lyrics here which were subtler. There was no rhythm track at all for the song until the chorus.

"Massachusetts" (November, 1967) was the group's first "going home" hit, and one that took the brothers Gibb right into the top 10. "Old Cape Cod" it wasn't... although a ballad—as was the Patti Page standard of that name—it was far from the Chamber of Commerce catalogue of country charms with which the Mercury songstress had succeeded a decade earlier.

As they had done with "New York Mining Disaster," again The Bee Gees were showing how quasi-obscure lyrics could mean something for everyone no matter where they happened to hang their hat (or wished they could).

In January of 1968, "Words" was released—and was not to be found again until "The Best of The Bee Gees" album was compiled a year later. In the last twelve months alone, country artists from Donna Fargo to Brenda Lee have cut the song as a love message perfect for their own audiences. But in the original pop version, the claim that words were all they had "to take your heart away" did just that for their own legion of followers. "Words" made it five straight top 15-or-better releases in a row for the brothers Gibb—no small feat had it all ended then and there. But they had more "Words" and more equally quintessential melodies yet to come, after a new sort of "breather."

Their follow-up — "Jumbo" (April, 1968)—was a clear-cut example of a direction change. Musically effective with a hard-edged guitar, it was too jagged on all sides for the romantic to appreciate. Like "Words" it was not pulled from an album, but it did not fare as well. The organic psychedelia of much of the

group's earlier work seemed at odds with this "White Rabbit"-ish tale of a friend who urged you "not to lose your appetite." Later, it would become a cult song; but at the time their hit path was not as clear as they had thought it might be; so The Bee Gees returned to a "New York Mining Disaster"-type approach with even stronger results.

"I've Gotta Get a Message to You" (August, 1969) was another milestone in The Bee Gees' hit book. Not only was it their biggest record up to this point in time, but it had the kind of formal story song structure that set it apart from just about every other song of that Summer. The narrator is on Death Row, the last hour is running out, and he can't tell the only person that matters to him why he did what he did. Still subtle enough on details so that the plot could be elevated to other dimensions, "... Message..." was received with a tremendous new surge in the group's

popularity.

Again, they proved that drama and a beautiful melody could continue to keep their careers in top working order. As 1969 approached, "I Started a Joke" built into a record even bigger than its top 10 predecessor. Ostensibly a tale of a rumor-monger whose last tall story did him in, the allegory about a soul at emotional opposites with the rest of the world explained "ennui" a whole lot more succinctly than the dictionary. You could say that by this time, the classical rock balladry of The Bee Gees was "bigger than Webster's" (to draw a comparison with The Beatles' "Jesus" statement which had just come out of the wrong context).

About this time, it seemed the boys had been up to a massive project named "Odessa." But just as that two-disc, felt-covered album was being examined microscopically by critics and the public alike, word broke of the group's
(Continued on page 40)



Time has ticked on since this photo was taken of standing, unbearded Barry Gibb surrounded by Robin Gibb in an elegant chair, while Maurice takes the floor as his seat. The session was snapped for their "Two Years On" album.



Bee Gees Songs Covered by Wide Range of Artists

By DAVID McGEE

■ There was a time in the history of rock when the term "cover version" was used disparagingly. More than being just an artist's interpretation of a song originally performed and/or written by another artist, "cover versions," in many cases, actually covered up something that was thought to be offensive in a song. So in 1954 you found Bill Haley amending "Shake, Rattle and Roll" (written by Charles Calhoun—néé Jesse Stone—and recorded in its original version by Joe Turner for Atlantic) to read "You wear those dresses/Your hair done up so nice," which was quite a switch from the earthy original verse—"Well you wear low dresses/the sun comes shinin' through." Haley even went so far as to omit one complete verse from the Turner original.

The Change

Thus in this manner are cover versions thought by some to be a blight on the spirited history of rock music. However, at that point in time cover versions were merely a reflection of the moral and racial climate extant in this country. The changes in the '60s—social as well as musical—did much to remove the stigma from the term. Suddenly rock got respectable and people of all ages and musical persuasions began finding the beauty in the songs of Lennon-McCartney, Dylan, Jagger-Richards, etc. Black songwriters still found their songs being covered by white artists, but with fewer rewrites being done on their original material. Even more importantly, the airwaves had opened up and stations everywhere were playing the music made by black artists.

Into this climate in 1967 came The Bee Gees—unknown in America but stars of the first order in Australia—with a Beatlesque but good song entitled "New York Mining Disaster 1941." This major hit was followed by another gem entitled "To Love Somebody" which was followed by "Holiday" which was followed by "Words." By the end of the year The Bee Gees' position as a major rock group was secure and, moreover, the Gibb brothers had become prolific and powerful

songwriters. In her "Rock Encyclopedia," the late Lillian Roxon wrote "... there is nothing dubious about (The Bee Gees) future as songwriters. Except for The Beatles, no other group has had as many of its songs recorded successfully by top name stars as The Bee Gees."

As of this writing at least 52 Bee Gees songs have been recorded by a staggering number of artists representing virtually every musical category with the exception of classical. Of course all of these cover versions weren't hits but that fact bows to the larger truth: the number—the sheer number—of artists finding something beautiful and meaningful in Bee Gees songs is the most em-

Campbell as country artists) have recorded "Words," including Ace Cannon, Tennessee Ernie Ford, Lynn Anderson, Roy Orbison, Donna Fargo and Brenda Lee. (Rabbi Abraham Feinberg had also recorded "Words," but he isn't country.)

Following "Words" as The Bee Gees' most covered song is another 1967 hit, "To Love Somebody." Upwards of 30 artists have recorded this song, including the Marbles and Eric Burdon and the Animals.

The Marbles are virtually unknown in this country but they have made a name for themselves in England. They're mentioned here because they were one of the first groups to ever cover a

Burdon's version begins "hot" with a crescendo (The Bee Gees' version is softer and more detached throughout than Burdon's version, and theirs builds at the end of the song rather than at the beginning) before Burdon leaps in imploring "You don't know what it's like" twice; then the music settles into a steady, low chord. Following the pause, Burdon begins whispering the first verse, "There's a light . . ." and gets stronger and more aggressive and more outraged as he leaps into the chorus. His voice quavers for a moment at the outset of the second verse when he sings of praying to see his lover's face again. Then, suddenly, he shouts "God knows I pray every night/Woman how could you be so blind?" But there's no respite from the torture; when he sings "I'm a man" he is reduced to following it with the painful question, "Can't you see what I am?"

A Cappella Finale

After a musical interlude and a reprise of verse two, there follows an a cappella finale in which Burdon, now beyond dignity, begs "Give it to me, give it to me, give it to me . . . I love, I love, I love, I love you baby . . . give it to me . . . you know I need you by my side . . . oh baby please! (and in the background, shouts of 'Yeah' and 'Awright!')." Then it's into the chorus one final time and the song ends with Burdon—"Good god!"—exhausted and exasperated. A classic moment on record.

"Massachusetts" checks in at third with 22 cover versions, the most significant of which are those by Kenny "Beautiful People" O'Dell (a fine songwriter himself), Ed Ames and James Last. Last is not well-known in this country but he is practically an institution in Europe and in Canada, where most of his concerts sell out and his records sell in great lots. Last has covered several Bee Gees songs and is thus an important interpreter of their music in those countries.

Close behind "Massachusetts" with 19 cover versions is "How Can You Mend A Broken Heart." However, only "Words" has been

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Huddling jovially around a microphone are (from left) Maurice, Barry and Robin Gibb.

phatic proof of the music's power and of the songwriters' genius.

A list of songs written by The Bee Gees and recorded by other artists reveals "Words," one of the group's 1967 hits, to be their most covered song. A total of 47 artists have covered this immaculate love song, including the King himself, Elvis (it's supposed to be a songwriter's dream for Elvis to record one of his or her songs, since it usually means instant gold).

Popular Country Song

In passing, one should mention that "Words" is the Bee Gees song most popular with country artists. A total of eight country artists (counting Elvis and Glen

Bee Gees song. At the very least, the Marbles should be credited with giving The Bee Gees some decent exposure in England. Other Bee Gees songs listed as having been recorded by the Marbles are: "By the Light of the Burning Candle," "I Can't See Nobody," "To Love Somebody," "(The) Walls Fell Down," "Love You," and "Only One Woman."

Eric Burdon's version of "To Love Somebody" (included on his "Love Is" album, one of the finest rock albums of the late '60s) is perhaps the best of all the cover versions of Bee Gees songs, rivaled only by Al Green's version of "How Can You Mend a Broken Heart."



A Bee Gee LP Menu: 'First' to 'Main Course'

By ROBERT ADELS

■ NEW YORK—The new Bee Gees album is called "Main Course." That is not to say that those long-playing platters which preceded it were merely "appetizers." Far from it. Ever since the very first Bee Gees 33 1/3 rpm effort (even more appropriately entitled "Bee Gees First"), the brothers Gibb have continued to make their mark as an "album act" in the most commercial and artful connotations of the term. A brief tour through their lp history will do more that whet the appetite for their current fare: it shows how the group has always laid their tastiest album cards on the table while consistently dealing out hit single after hit single.

While most groups once past that premiere album spend much of the rest of their collective

career excusing it as "a first effort," The Bee Gees had quite a different task at hand upon completion and release of "Bee Gees First" (Atco, in August of 1967). The group had just come off of the mysterious debut American hit of "New York Mining Disaster 1941," and had just begun to follow it up with a more conventional (although no less startling) ballad, "To Love Somebody," when their first American album was issued. It proved to be a "standout-setting" event.

Fantastic 'First'

With this set they established their U.S. (and world-wide) career with an unexpected additional bang. During a year when the triumvirate of The Monkees, The Beatles and Herb Alpert seemed to be dominating the upper reaches of The Album Chart, a



The cover of the new album, 'Main Course.'

new (to American ears) act was able to reach the top 10 the first time out.

The album was released here, as in the U.K., with 14 cuts. Each sounds as vital today as it did eight years back. In addition to containing their first two U.S. single hits, the album gave them a third, a U.S.-only single release of the "Holiday" track. Album cuts which received singles-like acceptance are too numerous to list completely here, but leading the pack would have to be the strange "Red Chair, Fade Away" and the ungrammatically romantic "I Can't See Nobody."

Super Second

Their second album "Horizontal" (Atco, in January of 1968) climbed even higher than their "First," despite its only containing one hit single ("Massachusetts"). Clearly, the group had solidified their image, sound and appeal.

The demand for Bee Gees album product was so great that Atco released later that year "Rare, Precious & Beautiful, Vol. 1"—a collection of pre-"First" Australian-recorded singles cut before they had been given the use of an orchestra to flesh out their grandiose musical ideas.

The band's "Idea" album (August, 1968) became the first on which their individual vocal leads were identified. While the title cut became a staple of The Bee Gees' repertoire in its own right, the album yielded their two biggest singles to date: "I've Got To Get a Message to You" and "I Started a Joke."

"Odessa" followed as the band's first and only double-lp package, released in January of 1969 completely covered in red

felt. The three brothers broke up into various permutations just after its release, but classic cuts such as "Marley Purt Drive," "Melody Fair" and "Never Say Never Again" became even better known than the single "The First of May" during this trying public time for Robin, Barry and Maurice as eventually each went their separate ways.

The next two years were thus clearly transitional. Robin's solo album, "Robin's Reign," a second volume of "Rare Precious and Beautiful" and the "new" Bee Gees' (Barry & Maurice sans Robin) effort, "Cucumber Castle," were all released in 1970. So were solo singles abroad. They all seemed tangential to the main thrust of the first four albums.

'Two Years On'

But the appropriately titled "Two Years On" brought the brothers back together in January of 1971 yielding their first across-the-board number one single, "Lonely Days." It was this album in which they first began experimenting—however limitedly—with "funk." The cut "Lay It On Me" (arranged by Gerry Schury, who today is best known for producing Polly Brown's Motown-ish "Up in a Puff of Smoke") gave the first inkling of what "Main Course," their latest album, would bring.

But primarily, The Bee Gees were still growing with the style they had developed rather than testing out any bold new directions. "Trafalgar" (August, 1971) and "To Whom It May Concern" (October, 1972)—their last two outings under the Atco logo—gave further proof that their time-tested "formula" (read: "mood") was still potent. By this time, the term "classical rock" had long since been dropped in favor of the naturally-arrived-at "Bee Gees sound."

Everyone from Crosby, Stills & Nash to the Moody Blues had begun to learn from that "Bee Gees sound" at this point. As this was taking place, the Bee Gees came out with two albums on RSO—"Life in a Tin Can" (January, 1973) and "Mr. Natural" (May, 1974)—which brought the group to America in an attempt

(Continued on page 48)

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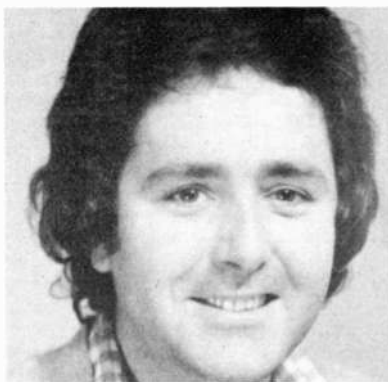




Pat Fairley on the Power of Bee Gees Songs

By RON McCREIGHT

(His early days in the business were spent in friendly rivalry with The Bee Gees, being a key member of another top ranking British harmony group, Marmalade. When they disbanded, Pat Fairley concentrated on the publishing aspects of their material and having concluded a representation deal for the group's Catrine Music company with Robert Stigwood, the offer of running the entire RSO Publishing division followed as a natural extension of his new found ability in this area.)



Pat Fairley

Even though I suppose it's true to say that the group has been quiet in the U.K. for a few years, during this time their writing output has never faltered. The receipts from their copyrights are as massive as ever, and when you look at the ever increasing list of covers which is now in excess of 1000, that I am aware of, you can understand why My personal favorite has to be "To Love Somebody" although as a copyright "Words" is the one. This alone has been covered by 125 artists from all over the world.

The boys take a keen interest in covers and although some of the more obscure versions tend to raise a cynical smile they really appreciate the quality ones, such as Elvis' "Words," and love the idea of Cher cutting two of their titles. They often come in and ask for copies, but it's so difficult obtaining all of them, there's just too many, so I'm compiling an album (which will probably turn out to be a double) containing a minute of each of the best covers, just as a present to them.

It's amazing how they all happen, but it has a great deal to do with other artists buying Bee Gees albums or hearing a Bee Gees song on the radio and doing it just because they like it. I don't always try and push it. Anyway, they are very active themselves and when touring they invite other artists to parties, and things happen from there. They're all very good salesmen. They rarely write exclusively for other acts now, although Barry has just done it for Demis Roussos, which I'm very pleased about as he is an enormous artist around Europe. I only wish I could find more artists they could write for, but Barry often has ideas on what might be suitable for different acts. They're really good publishers themselves. I asked the boys to write a song for Eurovision last year but they turned it down because they've been turned down for Eurovision before and really, songs of that quality don't stand a chance. I heard every one of the Eurovision songs last year and I couldn't see any of them standing a chance, and I said so at the meetings. The final choice was the best

(Continued on page 52)

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Ertegun Hails The Bee Gees As Hitmakers Extraordinaire

■ Ahmet Ertegun, chairman:
"By the time The Bee Gees returned to their native England in 1967 they had already become big stars in Australia. Maurice, Robin and Barry first got their group together and started singing professionally when they were 6 to 8 years old and had many successes in Australia, their adopted new country. So it was normal that when they came to London, they looked up the young, dynamic and successful Australian producer, Robert Stigwood, who immediately signed them to a worldwide recording and publishing contract.

"Stigwood was, at that time, associated in management with Brian Epstein, the late legendary manager of The Beatles, and the two of them came to America to pick out an American label and negotiate terms for The Bee Gees. It was just prior to this trip that I had first heard some of the tracks that Stigwood had produced with the group, and needless to say, I was extremely impressed.

"When they arrived in America, there was a bit of a tug of war between Epstein and Stigwood.

Creativity In the Studio

■ Arif Mardin, producer:
"It is actually a certain creative attitude of The Bee Gees in the studio when the pressure is on, which leads to a high level of professionalism, whereby they can write beautiful melodies on the spot, and a song would be formed in about 5-10 minutes. One of them would drop an idea, then all of a sudden the whole song would make a 180 degree turn. They would come up with incredible harmonies and melodic ideas right on the spot, always in tune, always perfectly executed, which to me is a delight. In addition to their being very nice people, this high caliber of musical ability is very rewarding. After all, we work hours and hours in the studio and it's these kinds of rewards that make one's life pleasurable—you can look back and say, 'Boy, that's good.'

"Even if they write a song com-
(Continued on page 55)



Ahmet Ertegun

Since Epstein had had several acts with Capitol and Columbia, he was inclined to go with one of those labels as he knew the people who were working there, and Stigwood was leaning in favor of Atlantic as we were working hard at that time to break another new group that Robert had put together, called Cream. Luckily for us, Robert's will prevailed and we had the pleasure and honor of releasing his first of what was to be many hits by a group whose
(Continued on page 42)

Jerry Greenberg: More Excited Than Ever

■ Jerry Greenberg, president:
"My first encounter with The Bee Gees was when I was working with Seaboard Distributors in Hartford as a promotion man, and I worked on their first record, 'New York Mining Disaster.' From that point on I closely worked on all The Bee Gees' product.

"One particular story that comes to mind is when I was head of pop promotion at Atlantic and we were releasing 'Lonely Days' as a single. Most companies, when they get excited about a new record, send out dubs to radio

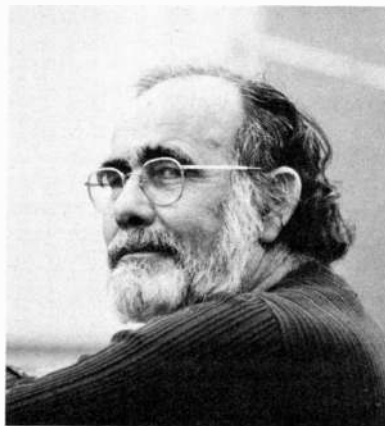


Jerry Greenberg

The quotes on these pages came from key executives of Atlantic/Atco Records who have been involved in one way or another with The Bee Gees.

Wexler Has Praise For Bee Gees Sound

■ Jerry Wexler, vice chairman:
"I'm very excited about this new album; it's updated and modernized their sound. Ahmet had the vision to sign them off their dubs when they were brought to him originally by Brian Epstein and Robert Stigwood. Last year, when there was talk of doing a new album, I suggested that they use Arif Mardin as producer, and I'm pleased to say that it's worked."



Jerry Wexler

stations. However, we devised a different plan and sent out 7½" tape copies marked 'Lonely Days' by The Bee Gees with no return address to several key markets. I remember receiving a call from Chuck Brinkman, who was then the PD of KQV, telling me that he played the tape and received instantly 50 phone calls, and he was
(Continued on page 26)

Kline's Miami Anecdote

■ Dick Kline, VP of pop promotion:
"I got a call from Jerry Wexler on a Saturday morning in the Spring of 1967, saying 'Dickie, did I wake you?' in his inimitable style, telling me we had just signed what he felt could be the next biggest pop group in the world, and test pressings were being rushed down to me in Miami on 'N.Y. Mining Disaster.' I should have them that morning, to make sure I got it on the air immediately. That afternoon I got the record, listened to it, and jumped the fence to my neighbor's yard, who happened to be
(Continued on page 49)

Nesuhi Knew From The Start

■ Nesuhi Ertegun, vice chairman:



Nesuhi Ertegun

"I've adored The Bee Gees ever since I heard them at their very first appearance outside Australia, when Robert Stigwood introduced them at a press reception in London and they performed their own songs in their own inimitable way. Every one present that day knew The Bee Gees would soon be one of the biggest acts in the world—which is exactly what happened."

Glew, Bee Gees Go Way Back

■ Dave Glew, senior VP of marketing:

"My first association with The Bee Gees goes back to the beginning of their career, when they were first signed to Atlantic Records. All of Atlantic's distributors were brought into New York for a special party. We brought in all our sales people and all the promotional people and met The Bee Gees for the first time. Their career had just started in England, and this was their debut single and album on Atlantic in the United States, and for the next several years there was nothing but huge singles and albums from them.

"I'd been in Cleveland, as sales manager and then branch manager of Seaway Distributing. After I came to New York to work for Atlantic about six years ago, I was to become more involved in the planning and releasing of their various albums. On a personal level, they impressed me as being young and naive when
(Continued on page 40)

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Eileen Rothschild:

A Key Contact in New York

By ROBERTA SKOPP

■ NEW YORK—When The Bee Gees are in New York, or elsewhere for that matter, and in need of information concerning any phase of their Stateside activities, Eileen Rothschild, production executive for the Robert Stigwood Organisation, is their primary contact. "Whenever The Bee Gees tour in the United States or Canada," Ms. Rothschild explained, "the New York office is always their base office for operations. Everything gets filtered through here—interviews, press releases, public relations, contracts; the deals are all confirmed through here. And we more or less oversee the running of the tour in conjunction with the tour manager from our London office." The RSO executive also happens to be a fan of The Bee Gees' music, professionalism and personal approach.

In talking about the beginning of Stigwood's association with the trio, Ms. Rothschild said, "He still has an enormous rapport with the group that dates back to when they came over to England in '67—that's when 'Spicks and Specks' broke in Australia and then 'New York Mining Disaster' broke. It all happened so fast for them. It's 20 years, and not many rock groups today last even 10 years." She further theorized on that concept: "The thing that's so positive about the music business is that it's always been so flexible, and putting a time limit on the life span of an artist or an act performing is quite unfair at best."

Nevertheless the business has proved limiting time-wise, fair or unfair. Yet The Bee Gees have held on for 20 years, with their newest album, "Main Course," sure to make them chart-toppers in grand tradition once again. How have they been able to remain staples in such a "short-term" business? "I think it's because they're very prolific writers," Ms. Rothschild explained. "Their songs have been covered by other artists, which the public isn't really aware of. And they really hit on the key to it with their songs; lovely ballads with a driving chorus beat; the lines are always something to re-

member."

The RSO executive also believes that touring has a great deal to do with The Bee Gees' everlasting success. "They tour a lot, do great concerts and have always been excellent on tour," she said. Their U.S. tour started on May 30 on Dayton, Ohio and the first leg winds up on July 12 in Chicago. Then they have a four to six week break, during which time they'll take several weeks holiday (most likely returning home for that period) and will work with RSO Films in California, developing a television motion picture for NBC. Following that the group starts their California tour on August 7, working through September 7, and then going into Canada for a month of touring. "They're very big in Canada, Japan, Australia and New Zealand," Ms. Rothschild stated.

"When they go on the road they're very serious and really give the audience their money's
(Continued on page 50)

Erim Reminisces

■ Tunc Erim, special projects coordinator:

"I remember one thing in particular. After their first record broke wide open, 'N.Y. Mining Disaster, 1941,' they came to this country. I'm sitting in my office in the studio and these three kids walk into the studio, a bunch of British pennies in their hands, and they say that somebody gave them a quarter—and they didn't know what was a quarter, or a dime, or a nickel. They were just trying to get a Coca-Cola out of the machine; it took them 25 minutes to figure out how to get the Coke, they were too proud to ask anybody.

"Another thing is their shows; there is no audience like theirs, either. Backstage at a show once in Detroit, Maurice calls me and says, 'Come, come, come over here.' He's peeking through the curtain to see if the house is full, and here's a 70-80 year old couple in the very front row, white-haired, white beard and moustache—and next to them is sitting a 17 year old girl."

Kornheiser Comments

■ Bob Kornheiser, VP/international manager:

"I was in charge of singles when The Bee Gees first came to the label. Ahmet came in with Robert Stigwood, both with very high hopes, and we heard their first record, 'N.Y. Mining Disaster,' and said, 'What the hell is that?' It was just such a weird title for a first single. We went out very hot and heavy; actually, the first area it broke was Boston, but I guess up there they figured we still had mines in N.Y., and from there it went straight up.

Writing Ability

"These kids are great writers; most people forget that. They write all their own material and that is really a major part of their success and the fact that they've survived. Over the years, a great portion of your biggest artists are the ones who write their own material, with certain exceptions of course, but the ones who create their own material always seem to have that staying power."

Bee Gees' 'Best' Bring Solid Sales

■ Sal Uterano, national lp sales manager:

"The Bee Gees were one of the biggest, most exciting groups we had when I first got here. When people would hear The Bee Gees were coming, whether to Madison Sq. Garden or Lincoln Center, the phones just didn't stop ringing. Their lps always sold well, the singles were giant hits one after the other, and I never had one complaint from all the shows they ever put on, with the big lush orchestras and everything.

Excitement

"It was a very exciting thing—I keep saying 'was'—they are a very exciting act, and they have always been a giant act for us. Going back to the old days, everything they did turned to gold for us, their albums were always top-charted albums. When we put together the first 'Best Of,' what a surprise—that record must still be in the six or seven hundred thousands, one of the biggest albums they ever had. Those two 'Best Of' albums, with every dynamite single they ever have, will sell forever, like the national anthem.

Bee Gees' Brilliance Delights Jim Delehant

■ Jim Delehant, a&r director:

"In 1967, when I first heard the Bee Gees' 'N.Y. Mining Disaster,' I was at Hit Parader magazine. I called the song publisher for the lyrics to reprint, but they didn't have them, so I had to take the words right off the record. I couldn't believe it! Fantastic song. Surrealist. Now at that time The Beatles were the only group writing those kind of mystical lyrics, so The Bee Gees would've been the first pop group, with the Beatles, to get into those kind of lyrics. Today they're right up to date, working with Arif Mardin, keeping up with the times, but those strange words still take you to another place. At first I thought The Bee Gees was The Beatles. I thought 'BG' meant 'Beatle Group,' and I remember a lot of talk like that when that first record came out, people saying 'it must be The Beatles recording under this other name.' That's for sure what all the press thought. There were all these rush stories being written that Lennon had left and started his own group, that kind of thing. 'Lonely Days' is forever ingrained in my mind from when it came out in 1970. From hearing it non-stop every day for two hours coming and two hours riding back and forth with Jerry Greenberg, I'd say that record got the most 'in-car play' of any record since I know Jerry. When he decides a song is a hit, he memorizes it, every word, every note. It looks like 'Fanny' and 'Jive Talkin'' from the new lp are catching up for most car play. Brilliant are The Bee Gees!"

Jerry Greenberg

(Continued from page 24)

calling Gavin, Rudman, etc. about this new record. The record, of course, instantly went to number one nationally.

"Everybody at Atlantic and RSO has the same feeling about 'Jive Talkin'' that we did on 'Lonely Days.' Their new single and their new album, produced by Arif Mardin, are absolutely their best.

"I am really very excited about this new album, and as always, excited about working with The Bee Gees, who have been a part of the Atlantic family for many years."

The
Bees Odes
Story



BEE GEES FIRST · HORIZONTAL · IDEA
ODESSA · CUCUMBER CASTLE · TWO YEARS ON
TRAFALGAR · TO WHOM IT MAY CONCERN
LIFE IN A TIN CAN · MR. NATURAL



It Could Have Happened This Way:

Once upon a time there was a village full of happy people, nestled deep in the mountains in a beautiful valley. The villagers loved their home, and called it "Horizon Tal", which means valley of many horizons - for such it was. On one of the gently sloping hills was a ramshackle cottage, the home of the village music master and his three sons - Maurice, Barry and Robin. He was proud of his boys since their voices and bittersweet harmonies brought joy to all those who heard them, and they were without peer in the land.

When our young heroes had left school and were looking for fame and adventure, they hit upon the Idea that was to change their lives; to form into a band of travelling minstrels and take their songs all over the land. The Bee Gees had begun, and soon their fame was such that it reached the ears of the King himself who forthwith commanded a Royal performance.

The brothers were speechless with surprise, since such a chance came to but few, and they prepared to undertake the perilous five week journey to the King's glittering Court which was situated on an island in the middle of the sea. With some trepidation they boarded the Veronica - an ancient lady of the sea, and set off on their way. But the elements were too much for her, and with severely dampened spirits our heroes found themselves floating dejectedly on a makeshift raft once their ship had foundered beneath the waves.

It was a happy trio that spied the island with the grand palace: Odessa. But what was this extraordinary personage come to meet them - flailing arms and legs of all shapes and sizes in every direction? The newcomer, seeing the consternation in his guests faces, made as formal a bow as possible, and begged to be allowed to introduce himself: "I am the Orchestra, and I have been commanded by his Majesty to appear with you at the Royal Albert Hall at the concert that you will give tomorrow." He proved to be as good as his word, and brought along his cousin - a sixty piece brass band, as additional support. The concert was a resounding success - enjoyed by everybody. But the ways of the world are sometimes not as they should be, and after some time Robin decided to move away, and live by himself for a little while, as did Barry and Maurice who eventually established themselves at the neighbouring Cucumber Castle.

But after the separation, people who had been so sad that they were no longer singing together rejoiced that some **Two Years On** the minstrels had reformed, much refreshed from their individual journeys, and had composed a new song called "Lonely Days" especially for them. Their friends had not forgotten them, and within a short time the song had climbed into the hearts and radios of people from all lands, even in America, where again they were the most popular singers in the realm.

It seemed that fate was smiling on them again, and that all was for the best in this best of all possible worlds, and it was an adventurous trio that read the announcement tacked onto the Palace wall: **To Whom It May Concern: A Song Contest To Be Held: First 3 Prizes to be the hands in marriage of the three Princesses of the land. Apply Now!**

What an incentive! Without further ado each of the brothers set about writing a song for the event. Yet it proved harder than they had thought for they were both unaccustomed and unwilling to compete against each other – especially in such a thing as a song contest! So rather than enter seperately, they composed a song together, and with high hopes set off to the town of Trafalgar.

Once there everything fell into place, for the other contestants proved to be no match for the wondrous voices of our heroes. Over the years the Bee Gees had matured into an unbeatable combination, and their song called “**Life In A Tin Can**” ensured them a winning place. So it was that our heroes carried off their new-found brides and success, and set off down the road to new adventures and stories.

And so another chapter drew to a close for our lark-tongued heroes, and the Bee Gees left the town unscathed, setting off yet again on their travels which would bring them into contact with the likes of Mr. Natural and his assorted cronies and their jive talkin’. (But that’s quite another story!)

It could have happened like that – perhaps it really did. What is important is that our heroes, the Bee Gees, have been successful for twenty years. What more can one say than:

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Nessui Ertegun Jerry Greenburg

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Harry "Four Eyes" Popick Big Al Smith See Factor Lights, Inc. Home at Last Cindu and Jerry Record Plant, I. A. Hal "SunerFlu" Rau

Wibble where's
why whot water
wattle?

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Criteria Studio, Miami

Peter "Pierre" Brown Col Joye

Bill Goode Ellie "Bunny" Trillas

John Laws Pat "Thick Cut" Fairley

Eileen "Upstairs, Downstairs" Rothchild

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*We would like to thank all the above
 who have helped and influenced us throughout our career.*

From Barry "The Windsor Weed" Maurice "A Likely Story" and Robin "Keep Bop Bop Boppin"



Robin Gibb (Continued from page 10)

RW: What led to the breakup? Was it just that you and the others wanted to go solo? Were you tired of performing together after so many years?

R. Gibb: Maybe that's what it was; I don't really know. I think it was what you might call puberty, actually—just that stage of being angry kids using all these excuses—"Where's my head going?"—and all that. Actually it was going in the right area all the time then. But if we hadn't broken up, we wouldn't be together now. So I think it was really a good thing that we did break up. We knew it was wrong at the time, we knew it was bad—and it's silly now to think about it—but we can appreciate it now because it's made the group musically much closer-knit than it was before the breakup.

RW: How would you characterize that time when you were a solo artist? Was it a happy time for you?

R. Gibb: Not really. When you're doing something on your own and have success, you can't really share it with anyone. We were so used to sharing our success. When you are successful on your own, you turn around and say "Hey how about this!" and there's no one there. I was going through court cases and everything like that, with accountants and other people, everybody was suing each other, and in-between it all I got phone calls from people saying "You're number nine this week with a bullet." And I'd thank them and get back to the court cases and by the time I could enjoy it, the record was on its way down. I didn't know what it was all about; everybody had miserable faces and there I was sitting around with a number two record. So I decided that wasn't much fun at all.

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Music is something to be shared and to be made with others, not by yourself. I don't know why so many groups split up; maybe it's personality clashes, but everybody has personality clashes. But if you work well together musically, then you're giving something that not many people can give. I would certainly prefer that than to go off on my own because of some personality clash.

RW: Do you enjoy performing? As the lead singer, you're more the point of attention than the rest of the group.

R. Gibb: Well, I don't really think of it like that, but I love performing. Quite frankly, I prefer recording to performing.

RW: If The Bee Gees could be strictly a studio band and still make a comfortable living, would you want to do that? Just stay in the studio and make your records and never go on tour, like Harry Nilsson?

R. Gibb: Certainly I'd like that . . .

RW: Do you think it's important to keep contact with your fans?

R. Gibb: Yes. Let's be perfectly frank: It's a grueling thing to be on the road, living out of a suitcase and being on your best each night with a new audience. We *could* sit back and be a studio group but I think it's most important to keep a contact personally with your audience.

RW: What has been the importance of The Bee Gees in rock music?

R. Gibb: Anyone that writes music is contributing. I don't think it's necessary to want to change anything, but just to be a part of it. As long as we are part of it and people can appreciate it, that's all I care about; you know, as long as people will say "That's a significant item" or "That's a significant group." If you can always maintain that . . . I don't want to change any form of music. The Bee Gees want to create a form of music that is always there to be reckoned with. I think that's equally important as trying to change everything.

RW: You have devoted fans who take your music very seriously, and it's entirely possible that you've changed their lives with your music. Are you happy knowing you've possibly done that?

R. Gibb: If it's in a good way, certainly. Other people's music changes my life, so why shouldn't it be the other way around? A lot of people do things based upon their reaction to a particular song; I've met a lot of people who have changed their lives around Bee Gees' music, and somehow you feel you're responsible for that person's nature. All in all, it's the ultimate reward in your life to know that you're pleasing a lot of people with your music. ☺



"Anyone that writes music is contributing . . . The Bee Gees want to create a form of music that is always there to be reckoned with. I think that's equally important as trying to change everything."



Beyond The British Invasion (Continued from page 7)

Manfred Mann was closely followed by the Animals in year-end wrap-up honors. It was the biggest year for Gerry & the Pacemakers and for Billy J. Kramer & the Dakotas and the Dave Clark Five, as well. Peter & Gordon were challenging Jan & Dean for the top duo post, and Dusty Springfield and Millie Small came up strong as new female hopefuls as Lesley Gore moved in on Connie Francis' long-held top female vocalist turf, a feat Barbra Streisand had accomplished on the increasingly important album front.

For a funny thing had happened on the way to the record store. As The Beatles made album buyers out of a new generation, other artists began to reap the benefits of 33 1/3 rpm. Most of the newcomers, apart from Ms. Streisand and one Nancy Wilson,

were British: The Dave Clark Five, The Animals, The Searchers, Peter & Gordon, Gerry & the Pacemakers. The American group strength on the album front was less evident then: Peter, Paul & Mary, The Beach Boys and the Four Seasons—but they proved a lot more longer lasting than the bulk of the early "Invaders." For in the following years, most of the new British album and singles sellers had to contend with still newer competition, and in the process, many fell by the way-side.

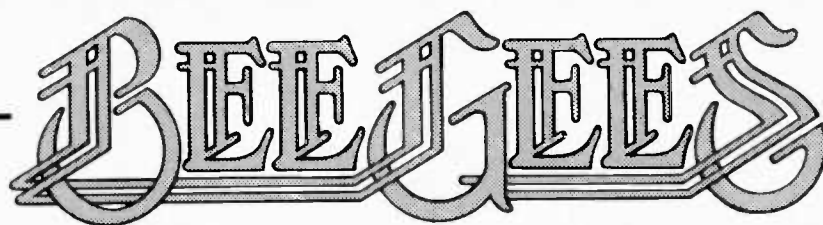
Americans began to gain more ground back on our own charts in '65, although the British Invasion was still a force to be reckoned with. Freddie & the Dreamers came on strong—but by the end of the year, they seemed to be over. A bit longer-lasting were Herman's Hermits,

Petula Clark and the Seekers—all British debuters that year. But aside from the improved positions of the Stones and the Beatles, the glamor of being British was already beginning to tarnish. The top new male group was not the thunderous Yardbirds but Gary Lewis & the Playboys in the singles market; the biggest duo was The Righteous Brothers; female groups (never a strong area for the British) served up the on-going Motown momentum of Supremes and the newer force of The Toys—clearly all-American sounds with no British overtones at all. Marianne Faithful did add something new for the British side in the album marketplace, but only for '65. It was 1966 that clearly proved the U.S. could re-group and re-coup its losses.

By and large it was American groups like the Mamas & Papas,

The Monkees and the Lovin' Spoonful who were taking a firm hold on the rock album market after The Beatles and the Stones had taken their now expected big bites. But who was to follow in their paths? Were there any other long-lasting British imports on the horizon? The Who and the Hollies were to become more promising, but in 1966, Herman's Hermits seemed the next closest English phenomenon after The Beatles and the Stones. There clearly was a great enough distance between The Beatles and the Stones on one end and Peter Noone and his competition on the other to decree that in fact this particular "golden age" was over.

The rise of Donovan in late '66, the continued success of Dusty Springfield and of Lulu the *(Continued on page 58)*



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Bee Gees Open to New Ideas, Says Producer Arif Mardin

■ NEW YORK—It is doubtful that Arif Mardin could pay The Bee Gees any higher compliment than likening working with them to his experiences producing Aretha Franklin. His eyes light up and his face glows as he describes "that feeling that something great will happen" when he is in the studio. That feeling is there, says Mardin, Atlantic/Atco Records vice president and a producer/arranger/composer with an impressive track record, whenever he is together with the likes of a Ms. Franklin or The Bee Gees.

"My first project with The Bee Gees," Mardin told *Record World* on one of those rare occasions he could be found in his office, "was the 'Mr. Natural' album. Half was recorded in London, half in New York. In the beginning of 1975 we started work on their new album, 'Main Course.' This time



Arif Mardin appears to be going over some bass licks with Maurice Gibb.

they moved to that famous house on Ocean Boulevard in Florida—which Eric Clapton and some other dignitaries use."

On the "Main Course" album,

Mardin explains that The Bee Gees have assimilated some of the newer sounds burgeoning on the American music scene into their own characteristic harmo-

nies. "The result is a very interesting album with some disco-type material and a strong r&b influence. This is the substructure. On the upper structure you have The Bee Gees' harmonies and the beautiful vocalizing. 'Jive Talkin',' especially, is destined to be a hit single, and I think that the album has at least two more singles."

Part of the key to Mardin's success with The Bee Gees, he feels, is their flexibility and their openness to new ideas. "There are certain artists where everything is sacred. They cannot touch any notes, you can't touch it—but The Bee Gees aren't like that at all. They're open for suggestions . . . For example, I might say, 'Why don't we start with the chorus, it's a stronger line?' They'd say, 'Okay.'" In addition, there is the "partying atmos-
(Continued on page 41)

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Persistent Pioneers of Pop (Continued from page 6)

from staying on. However, the next day brought the glad tidings that their latest single, "Spicks and Specks," had reached the top of the Australian singles chart. This hit added the required glimmer of hope.

The group, of course, remained and ventured to London where nearly every band who wished to make it had to pay their dues to be discovered. It was here that Robert Stigwood became their personal manager. Then, Australian friends Petersen and Vince Melouney were recruited to bring The Bee Gees up to five pieces. The group's Australian producer, Ossie Byrne, was brought in and Bill Shepherd was selected as music director; the stage was set in 1967 as the Bee Gees issued their initial lp as a quintet, "Bee Gees First," on Stigwood's own label, Reaction Records.

Single hits followed in quick succession and with nearly startling regularity: "New York Mining Disaster 1941," "I Can't See Nobody," "To Love Somebody," and "Holiday" all were chart-makers culled from the first British lp. From the Bee Gees' second lp, "Horizontal," two hits were unleashed: "World" and "Massachusetts."

Maurice recalls the era of the "Massachusetts" single: The British home office declared that work permits for Colin and Vince had expired and they were to be forced to return home to Australia. However, their British fans would not hear of this. When the three brothers declared that the group would leave England to move to Hamburg to set up residence there, a huge protest in front of the home office building coupled with something in the vicinity of three million copies sold of "Massachusetts" ensued and the British Government was forced to repeal its unpopular decision. Maurice remembered, "We were on tour in Northern England at this time and we were performing on this revolving stage. With just five minutes to go before we went on, our recording manager Dick Ashby jumped onto the stage and shouted that our record ('Massachusetts') had just got to number one." Most of that night, Maurice was "jumping with joy" and some

say he has yet to have a better night in concert.

Singles continued with "Gotta Get a Message to You" and "I Started a Joke," both from the "Idea" album. The group made its initial tour of America about this time and all seemed well until Vince decided to quit the band. Melouney has not resurfaced since this time and other than Barry selling him his car a couple of years back, naught has been heard from the guitarist. The Bee Gees, however, soldiered on as a quartet and proceeded to record the monumental work "Odessa" in this form in 1968.

The reception of the double set "Odessa" by international rock critics was one of both awe and praise; little did anyone know that such a startling accomplishment would lead to temporary disaster. For a number of complex reasons, including a "clash of personalities"—as well as the fact that Robin wanted his overpowering rendition of the title track issued as a single in the UK instead of "First of May"—he left the group.

The music journals, of course, had a field day preying on petty hearsay. Robin, on his own, went on to record three fine singles with "One Million Years" generally acknowledged as his finest moment, as well as a successful solo lp. His first single, "Saved By the Bell," was a huge English hit.

Meanwhile, the remaining three Bee Gees carried on as a trio and with some meaningful success. The singles "Tomorrow, Tomorrow" and "Don't Forget to Remember Me" both were British and American hits. Petersen then decided to pack it in mid-1969 and The Bee Gees were but two. An album containing tunes from the British TV special "Cucumber Castle" was issued, filled with sumptuous arrangements and hauntingly beautiful melodies.

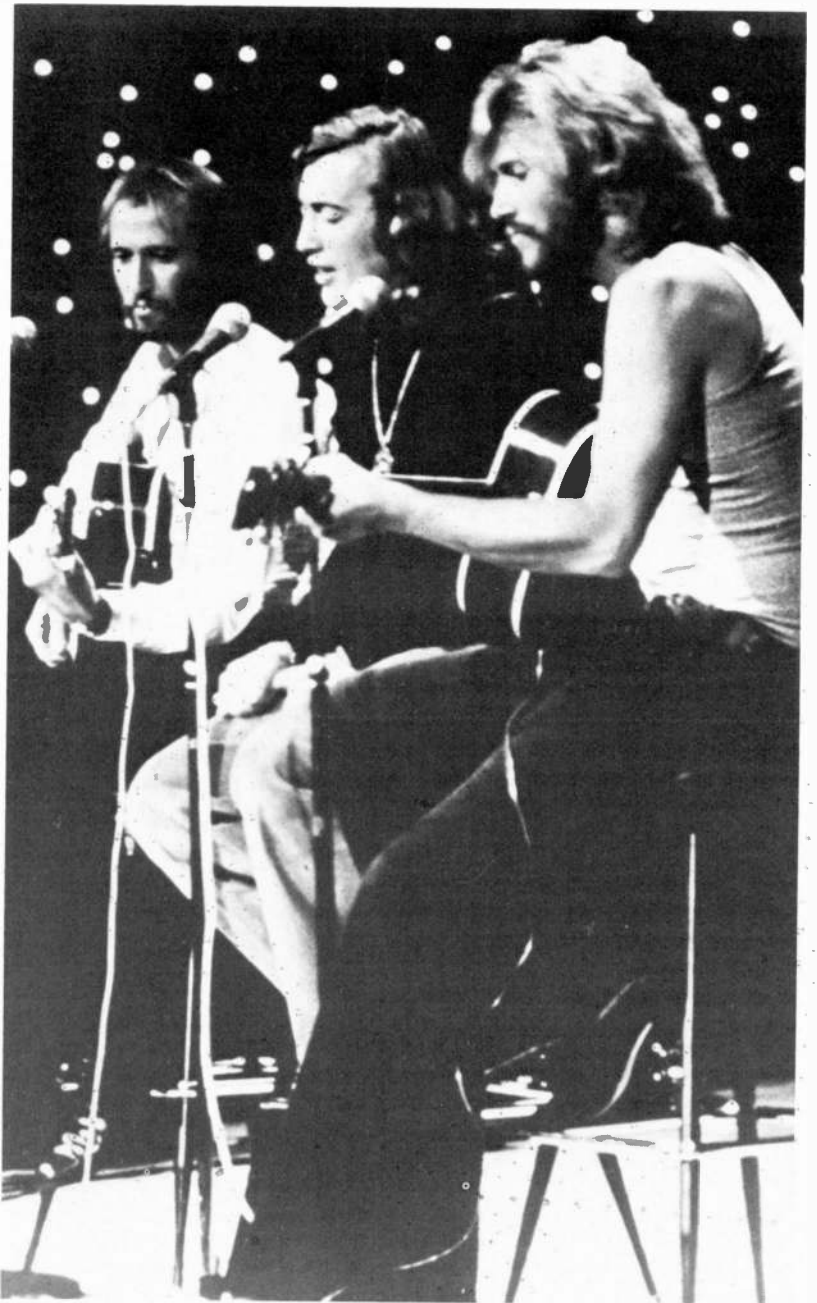
However, Barry issued a statement which devastated everyone in November 1969—The Bee Gees were no more! Barry was splitting the group to pursue a solo and film career! Shortly thereafter, like brother Robin, Maurice and Barry decided to try their hands at solo singles. Barry reverted to his Ray Charles Chorus/country overtones

with "I'll Kiss Your Memory." Maurice befriended his then-wife Lulu's relative Billy Lawrie and together laid down the single "Railroad," surprisingly also country-tinged. Both failed. With his own career, Robin had little hope and all three lapsed into a period of inactivity with no recordings being issued and no personal solo appearances. All seemed dreary indeed.

Nearly two years after Robin's departure, the three brothers Gibb reformed and after their initial single release of "Man For

All Seasons" was recalled, the world chart-topper "Lonely Days" met with a resounding success; the group's first number one single in the USA—what a way to come back! This monster hit was culled from the "Two Years On" lp. The Gibbs countered with an even bigger "How Can You Mend A Broken Heart." It was evident that the Bee Gees had returned.

At this point, the brothers decided to form a quintet with Allan Kendall, ex-Toe Fat guitarist, (Continued on page 41)



And the stars all came on for one of the many U.S. television appearances of the Brothers Gibb: from left, Maurice, Robin and Barry.

Hugh Gibb *(Continued from page 16)*

RW: Did you ever conceive that they would become such a major force in the record business?

Gibb: I knew they would if given the opportunity.

RW: How did you first meet up with Robert Stigwood?

Gibb: It's a funny thing this, but not long before we left Australia there was an article in one of the local papers saying that Brian Epstein was looking for the new Beatles. I thought you've got them here if only you knew it. Then it happened—they were signed up by the Brian Epstein office within a week of arriving in England. We arrived on a Tuesday and by Friday we'd moved into a furnished house in Hendon. On Monday Barry and I travelled by tube to see Eddie Jarratt who was managing the Seekers at the time, and he painted a very black picture about the possibility of touring but offered to put us into clubs to keep the boys working. So Barry and I came home on the tube again and my wife said, "Listen, there's a fellow named Stigwood been ringing all day for you." To this day I don't know how he got that telephone number because I didn't tell him. We only moved into the house on Friday and on Monday he was ringing in the morning. I said "Who is he?" Anyway, he was going to ring again in the morning. So at about half past ten in the morning the phone rang again and the boys were sitting on the stairs saying "Who is it Dad?" So I get on the phone and he says "Good morning"—you know the way Stiggy speaks—he said "I'm Robert Stigwood, Brian Epstein's partner." The boys were saying "Who is it, who is it?" and I told them and they started grinning all over their faces. He said "I'm very interested, could you come up and see me?" I said, "Sure, O.K., would you like to see the boys?" and he said, "Bring them along by all means" and that's how it started. I still don't know to this day how he got that bloody telephone number.

I always sum it up by saying individually they're good, together they're brilliant — they're a team. Even when they broke up for that while and there was so much stupid publicity going out about them, they were still seeing each other.

RW: Do you still continue to play an active part in guiding their careers?

Gibb: Only in that I still produce their stage shows, mainly organizing the lighting. I tour with them all over the world. I keep saying I'll pack up but the next minute I find I'm off on the next one again.

RW: When did they first show signs of developing as composers as well?

Gibb: Well the nearest I can remember is when Barry wrote a song called "Let Me Love You" and as I said he was 10 or 11 at the time; the twins came on the scene later when they were about 15 or 16.

RW: Would you consider that their individual styles differ greatly?

Gibb: I think so. I always sum it up by saying individually they're good, together they're brilliant—they're a team. Even when they broke up for that while and there was so much stupid publicity going out about them, they were still seeing each other. They were all saying they were at each others throats.

RW: At what point did you really feel that they'd broken through in the U.K. and America?

Gibb: I think "Massachusetts" more or less settled it. "New York Mining Disaster" was alright. There was a lot of controversy at the time, everyone thought it was The Beatles, but "Massachusetts" really clinched it. I didn't even think they'd want to release it as I thought it a bit corny but it went on to sell about seven million records.

RW: To what do you credit their continued high level of popularity in the U.S. especially, having initially broken through in the U.K.?

Gibb: The audiences mainly—they normally turn out to be more or less their age, they've grown up with their type of music. The fact that in the past we've always used an orchestra on stage in evening dress makes the concerts into quite prestigious affairs. To see a Bee Gees concert is quite an event. I've seen the critic of the Chicago Sun crying at the end of a show with emotion. I look at the audiences, I see the fur coat people come in, and the youngsters. The boys wouldn't tell you themselves but every concert we do in America has

(Continued on page 53)

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Barry Gibb *(Continued from page 8)*

one that's accomplished in its own right—can be seen as they should be and deserve to be.

RW: What are your feelings about "Main Course," the first album recorded with the present band?

B. Gibb: It's definitely one of my favorite albums. I haven't had it off since we first laid down the tracks in Miami. I've never gotten that kind of instantaneous reaction for an album before. And I haven't heard anyone say congratulations to me for about 15 months to two years, so it's nice when other people feel the same way you do. But Arif Mardin is responsible for most of that.

He helped us discover ourselves in terms of the abilities we had and the abilities we had been using—like the falsetto voices and the funky stuff. These are variations from what we had been doing before.

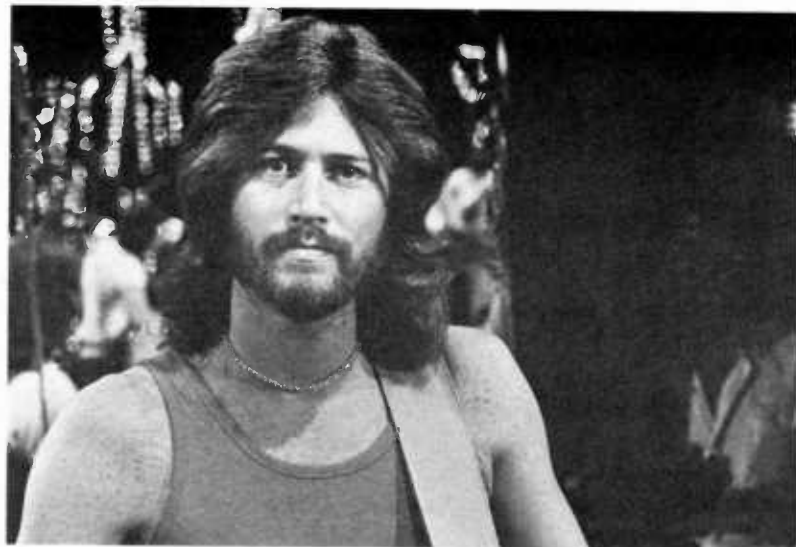
RW: How much of the new musical direction was also the result of a natural change?

B. Gibb: It was also partly natural change. That was necessary—it was happening, and then along came Arif. I cannot say whether it would have changed later or earlier without him. We had been getting into something of a rut and we wanted to change, but didn't know what direction it should be. If we chose the wrong way, well . . . But Arif came along at the right time, and it became the right time. I wouldn't like to have been forced into this type of music earlier—and the kind of music we're playing now, the group just had not been ready to handle before.

I don't want any other producer with this group. If we couldn't do the next album with Arif, I'd hold the album until we could. That's

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"I really don't know just how 'Main Course' will influence other artists—I hope it can. It's influenced me—I'll be doing much better writing now—it's been like a shot in the arm for me."

the truth. The way we're working now—it couldn't be happier.

Working with a different producer can change you; they don't call Arif "The Doctor of Music"—that's his nickname—for nothing.

RW: Obviously, Arif has had a great effect on your music. As you hear it, who has learned from The Bee Gees in the past, and do you feel "Main Course" will have a different sort of impact for other artists in the future?

B. Gibb: I think the Moody Blues might have been influenced by what we had been doing—Crosby-Stills too. But for all I know, they didn't even listen to our stuff. But it's possible because I can hear what we were doing in their music. I really don't know just how "Main Course" will influence other artists—I hope it can. It's influenced me—I'll be doing much better writing now—it's been like a shot in the arm for me.

RW: What, in closing, do you think The Bee Gees fan has always looked for and found in your work?

B. Gibb: I think it's everything that's been happening at the same time. It's the songs, basically, that sold us. We have a large "listening" audience—people who just like the things we've been writing and the music we've been performing. Whether somebody comes to "adore" us because of the way we look or the way we dress—or anything like that—I really don't know. Our fans, whether it be here or in Germany—where once they take a liking to you they really stay hooked—or in Japan—where they told us that the audiences would just clap politely, but where we always get standing ovations and really enthusiastic responses—I'd have to say the audiences are very similar. We've developed a "listening" audience.

RW: But I understand you might be developing the visual side in a different dimension?

B. Gibb: Yes—it is possible that we'll be staying after this tour for a TV film that will lead to other things. I don't know whether we're going to like it or not—Robin, Maurice and I—since we've never acted before. From what I've heard—this is nothing definite—it's about three immigrants who come to America at the turn of the century. Something like "Little House on the Prairie"—but I hope different enough—because I certainly won't say those things in front of a camera to anybody!

RW: Some of your musical images—the album cover of "Trafalgar," the whole "Odessa" concept—had a sailing motif. In the TV film, will you be coming over on a boat?

B. Gibb: From what I hear, it starts after we've arrived. But I guess we would have had to come over by boat. There weren't a lot of planes around at the turn of the century! ☺



Maurice Gibb (Continued from page 12)

RW: People have referred to "Mr. Natural" as a transitional album for the group. Do you think that's true?

M. Gibb: It was the beginning of what we wound up with on "Main Course." It was also the first time we worked with Arif Mardin. This time, for "Main Course," he was more like an uncle to us and a great friend who helped out with some more ideas.

RW: This may be a bit premature, but do you have any ideas as to what might be the follow-up single to "Jive Talking"?

M. Gibb: One of my favorite tracks on the album is "Fanny Be Tender." Other than that it would probably be "Nights On Broadway" or "Baby As You Turn Away."

RW: How much of a part do you actually play in making those decisions?

M. Gibb: Well, we all sit down, generally with Robert Stigwood, Arif and others, and explore various possibilities. Everyone has their own ideas, and we like to get a consensus opinion. When we get into mixing the albums, it's basically Arif, Barry and I, at least on "Main Course."

RW: This year's concert tour takes you to places you've never been before. Does that consciously effect your performance on stage? Are you aware that you've never played in front of that particular audience before?

M. Gibb: I'm only aware because by the time we get to these places I forget where I'm playing. And I'm the one who says, "Thank you very much; it's great to be in—where the hell are we?" But, really, I'm looking forward to it.

RW: Is there any one area where you feel you're better received than in others?

M. Gibb: I don't know, really; it varies in every place. University towns—like Moorehead in Kentucky—they have been marvelous audiences. But we've been very lucky—most places have always liked our music. Canada has been an amazing audience. For instance, we were booked for two shows in Winnipeg and we stayed for five, and they made us honorary citizens and that sort of thing.

The greatest thing is that we can work anywhere in the world and still get the same response that we had five or six years ago. One day we could be in Indonesia—in Jakarta—and have an audience like the first time we worked there; there were 65,000 people in the government stadium.

RW: What about the show itself?

M. Gibb: The presentation is more of a stage show now because we lose the orchestra. It's mostly because of the change in the music we're doing now with the "Main Course" album. The synthesizer strings give us the same sound, really, and we're using the basic materials we used on the album. When we do our "To Love Somebody" and things, it'll still sound the same; they're just slightly different arrangements. It just means being more of a tight band, instead of always counting on the 15 or 20 people behind you.

RW: After 20 years, have you grown at all tired of all this?

M. Gibb: Not at all; I've never had any other job in my life. As far as other things go, I'd like to venture into films. I'd like to do situa-

(Continued on page 56)

To Barry, Maurice and Robin:

*From "Spicks and Specks" to "Jive Talkin'"
is how long we've been associated with the Bee Gees.
Your Dutch connection is all set for a bright future.*

Thank you, gentlemen.

Polydor Holland B.V.



Singles Success of the Brothers Gibb (Continued from page 20)

breaking up. The one and only single pulled from the effort, "First of May" (March, 1969) was the most romantic of all their sides released up to that time, and sported a most effective acappella fade ending. It no doubt should have gone further up the top 40 listings—but the music the brothers made had been relegated to second spot behind overblown brother-to-brother backstabbing press.

Together, Barry & Maurice launched three singles as The Bee Gees, but although certainly above par compared to other contemporary efforts, they were again not what The Bee Gees' audience was looking and listening for. The country-ish lament "Don't Forget to Remember" (September, 1969), the done-her-wrong-song "If Only I Had My Mind on Something Else" (March, 1970) and the why-did-she-leave-me? "I.O.I.O." (July, 1970) seem in hindsight part autobiographical and part transitional.

The sorrow in Robin Gibb's one U.S.-released solo effort

sun?" query of "Spicks and Specks."

"Lonely Days" (December, 1970) had an internal development that surpassed anything the group had done in their earlier days. The handclapping brass-supported chorus, alternating with sparsely orchestrated verses drove to such a peak that you hardly had time to wonder about that music playing "so nonchalant."

"How Can You Mend a Broken Heart" (June, 1971) became an early pre-"Jive Talkin'" link with r&b for The Bee Gees. Because it dominated the charts so long, both before and after resting comfortably in the number one slot, it became the kind of ballad that most black artists assimilated into their own repertoire in order to capture a white audience. Most notably, Al Green's version is regarded as the classic soul salute to the tune, but the soul of The Bee Gees themselves coming through the original was the starting mechanism for sure.

Their next three releases were

a most reassuring one coming at a time as the second anniversary of the "reunion" Bee Gees was approaching.

In 1973, RSO Records was formed by their longtime producer/manager Robert Stigwood and The Bee Gees were of course a major focal point of the new Atlantic custom label's interests. Experimentation was the order of the day for the next five singles releases. The band deserted what had been their British studio home for some time to work with L.A. musicians for "Saw a New Morning" (February, 1973). It was another story song—this one about a man pursued relentlessly, and for unstated reasons, by "sixteen men waiting to get" the poor soul. A five-and-a-half minute single arranged by Jimmy Haskell followed (May, 1975)—"Wouldn't I Be Someone." On the three singles released from the "Mr. Natural" album, producer Arif Mardin and drummer Dennis Bryson showed what different moods they could come up with together — "Mr. Natural"

could tell who it was.

Far from an attempt to disguise talent however, "Jive Talkin'" is The Bee Gees' way of telling the world that this time the experimentation has paid off royally. The Disco Gibbs—as they could well be called on the basis of this outing—are out for the best funk they've had in their lives.

The quick radio reaction to the production has made for a solid groundswell of new excitement for the group's just-released "Main Course" album which adds to their ranks Blue Weaver. He's a former Hoople keyboardist whose chemistry allows the single to bubble over with moog zest.

The fact that the release of a single can cause so much talk—at a time when other groups of their stature would gladly settle for the fainter murmurs of complacency—is but one sign that The Bee Gees are onto a new phase in their career; their words, their music and now their rhythmic vibrancy will no doubt resound for a slew of singles giants to come.



With Maurice at the grand piano, brothers Barry (center) and Robin (right) harmonize in concert.

"Saved By the Bell" (June, 1969) was less noticeable on the outside, but still apparent.

But for the benefit and to the great relief of all, the reunion did take place after almost two years—not as a one-shot, one-project affair, but as a full-fledged patch-up and let's-go-further-from-here operation. The opening lyrics of their first reunion tune and the first phrase of their last Australian single seemed more than coincidentally interlocked. "Good morning Mr. Sunshine" began "Lonely Days," the group's first number one single. It harkened back quite neatly and properly to the "Where is the

not as earth-shattering, but were major chart triumphs that are still among the best-known pieces of The Bee Gees' seventies songbook. The better-off-alone ballad "Don't Want to Live Inside Myself" (September, 1971), the lover's quarrel solution of "My World" (January, 1972 — which was again a tune not made available in album form until a later "Best of . . . Vol II" compilation) and the May-September allusions of "Run to Me" (July, 1972) all continued to thrill the now legion-plus fans of the group. Their following "Alive" (October, 1972) was about how good it was to be —not a new thought for sure, but

(February, 1974) about laughing on the outside (sung with falsetto backgrounds), "Throw a Penny" (July, 1974) about begging (featuring a strangely exuberant rhythm track for a ballad) and finally the moodiest of moody efforts, "Charade" (November, 1974), which is to The Bee Gees what "I'd Never Dream You'd Leave in Summer" is to Stevie Wonder—too beautiful to bear.

"Jive Talkin'," the current Bee Gees single, is totally unlike any others. In England it was distributed in white label deejay form to radio and the press without group identification. Less than 20 percent of those who received it

Dave Glew

(Continued from page 24)

they first arrived in America, not knowing much about the country or the record business. Over the years, though, you can see how their commercial awareness has grown, and how they've become even more involved in the business end, especially in the U.S.

"Consequently, I believe they always sold more records in the U.S. than they did overseas or in England. There has always been a very close-working relationship with all the executives and all the people in the company, from the beginning days up 'till now.



Persistent Pioneers of Pop (Continued from page 36)

and Barry Gibb look-alike Geoff Borgeford whom they knicked from their friends Tin Tin, who toured the States with the Bee Gees on the heels of their hit "Toast and Marmalade For Tea." Ensuing albums followed, all bearing the unmistakable Bee Gee stamp of lavish production and pretty songs: "Trafalgar," "To Whom it May Concern," "Life In a Tin Can" and two volumes of "Greatest Hits," and more recently, "Mr. Natural." Clem Cattini, ace UK session drummer, and later Dennis Byron, replaced restless Borgeford while Kendall remains.

Since this time, the Bee Gees have been touring the world and where they are especially popular—The Far East, Japan, Australia and the USA. The receptions have been overwhelming. With the successful concert formula of most of their oft-requested

hits, spiced with newer lp tracks, how can they fail?

The three Brothers Gibb recently commented upon their first twenty years together and their respective high points in their careers thus far. For Maurice, it was "Massachusetts" topping the UK singles charts; for Barry, their appearance of the quasi-legendary "Ed Sullivan Show" on which they premiered "New York Mining Disaster 1941" before the American public; while Robin vividly recalls a humorous all-time career high when, in 1962 in Australia, The Bee Gees were invited to "do the Chubby Cnecker tour—third on the bill down from Johnny O'Keefe, who was the biggest thing in those days."

The Gibbs are very adamant and persistent when queried about future plans, hopes and dreams. They are full of zest,

energy and the vital creative force needed to churn out continually entrancing performances. In no way will The Bee Gees "lapse into cabaret." A new album, "Main Course," was recently released in conjunction with their tour of the U.S. and Canada. This will be the band's first major tour without the aid of their mini-symphony orchestra to back them. Instead six brass pieces will complement electronic keyboard men Geoff Westley and ex-Strawb Blue Weaver on stage, who will recreate strings from mellotrons and string devices.

The Bee Gees have set their sights on yet another twenty years in which they hope to expand their film careers, with all three slated to begin work later this year in a TV role casting the Bee Gees as early American pioneers.

Whatever paths Robin, Maurice and Barry choose, there need be

no apprehension that this path will be short of spectacular and first-class. Let us be thankful that the Bee Gees have graced our ears with some of the finest music of the century.

Arif Mardin

(Continued from page 34)

where" Bee Gees sessions take on with Maurice Gibb the "active prankster" and Robin Gibb doing "fantastic imitations" ("I would say maybe that Barry is the more serious one") that gives a certain joy to the music.

"Their vocal sound is so strong, always in tune, always creating new melodies," concludes Mardin. And once again there is the parallel to Aretha. Indeed, there is no better compliment to be paid.

Ira Mayer

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SEPT 9	PRINCE GEORGE COLESIUM
SEPT 11	NORTHERN ALBERTA JUBILEE AUDITORIUM EDMONTON
SEPT 12,13	SOUTHERN ALBERTA JUBILEE AUDITORIUM CALGARY
SEPT 14	LETHBRIDGE SPORTSPLEX
SEPT 15	SASKATOON CENTENNIAL AUDITORIUM
SEPT 16	SASKATCHEWAN CENTER OF THE ARTS REGINA
SEPT 18,19,20	WINNIPEG CENTENNIAL CONCERT HALL
SEPT 21	FORT WILLIAM MEMORIAL GARDENS THUNDER BAY
SEPT 23	SAULT MEMORIAL GARDENS SAULT STE. MARIE

SEPT 24	SUDBURY ARENA
SEPT 25	LONDON GARDENS
SEPT 26	KITCHENER MEMORIAL AUDITORIUM
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Ahmet Ertegun Hails Bee Gees

(Continued from page 24)

singing style and whose songs were of an originality and brilliance rarely heard on record. Our enthusiasm for the group, of which must have made Stigwood and Epstein go along with us, was matched by that of our record buyers throughout the world. 'New York Mining Disaster' and 'To Love Somebody' back to back was one of the great artistic couplings of the decade.

Separate Styles

"Barry, Robin and Maurice are all outstanding as well as lead singers in their own right. Although their voices are closely matched (which gives them that marvelous, special Bee Gee harmonic quality), their individual singing styles are easily recognizable to all their aficionados throughout the world, and their personalities on and off stage differ as much as their singing styles do.

Individuality

"Maurice is the outgoing, warm comedian offstage, whose wry wit has provided me with many marvelous, hilarious evenings. Barry, whose tall good looks and easy charm have made him the heart-throb of a multitude of young girls around the world, has been the front man and symbol of The Bee Gees. Robin, on the other hand, is the more shy member of the trio. His Edwardian mien, manner and garb cannot, however, hide the fact that he is probably one of the most soulful and original singers of our time. The emotional impact of his lead singing embodies the true essence of the Bee Gees' sound.

"In the early days of my association with The Bee Gees, Robert Stigwood and I spent many hours in hotel rooms listening to the Gibb brothers compose one great song after another, while their father, Hughie, their arranger, Bill Sheperd, and we looked in amazement.

New Album

"It is befitting that now, on their 20th anniversary, their new album, produced by Arif Mardin, provides us with some of the most interesting music of their young career."

Hal Ray:

Concept Development for The Bee Gees' Tour

By IRA MAYER

■ NEW YORK—"I suggested that we do a tour of The Bee Gees with symphony orchestras," says Hal Ray, head of the east coast music department of the William Morris Agency. "They were very intrigued with that idea and it worked very well. Also, instead of putting them into huge places where they'd played before, which I really felt wasn't conducive to listening to the Bee Gees, we went into smaller type places like Carnegie Hall situations and played two shows, as opposed to going into an eight or ten thousand-seater and playing one show."

It was five years ago, in 1970, that the Bee Gees came to the William Morris Agency—the result of that agency's handling of another Robert Stigwood Organisation property, "Jesus Christ Superstar." Ray, who has been with the Morris Agency since 1964, came up with the idea to do Bee Gees concerts picking up symphony orchestras around the country "but found that many of the symphonies were unavailable. So what we did was take an orchestra from New York which was composed of many of the members of the New York Symphony Orchestra, and they traveled with The Bee Gees on all the dates." The effort, says Ray, was to come as close as possible to recreating the "real" sound of The Bee Gees as their

fans had come to know it.

The mechanics of such a tour require special attention from an agent—most important being that everybody gets to the same place at the same time ready for the show. In the case of The Bee Gees, the group itself travels by plane between dates, while orchestra members go by bus and equipment is shipped by truck. Special care in routing is thus absolutely necessary, and Ray is sure to see to it that no two dates are further than 400 miles apart (while trying to keep it closer to the 250 mile mark). And that is on top of insuring that as the group plays all the major markets, that they are presented in those markets by the best promoters, that the musicians contracted are the finest and that all the Bee Gees' needs in the way of sound, lights and other equipment are provided.

The current twentieth anniversary tour will be cast in a new mold. "They're going to do between 35 and 40 cities this tour," Ray points out. "They started May 30 in Dayton, Ohio and end July 14 in Detroit at the Pine Knob Pavillion. August 25 they start a west coast tour until September 6. And from September 7 to October 4 they're playing 26 dates in Canada. This tour won't be with a big orchestra, though. They're going out with six brass players and someone new on mellotron to recreate the

sound of the strings, plus their own individual members and back-up musicians. It's also going to be different because everyone's going to be on stage this time. Before the orchestra was all the way in the back on two tiers. Now everyone's going to be all together. I don't think they're going to go out there and do soft-shoe, but the music is going to be different from previous tours."

Through his professional involvement with The Bee Gees, Ray has become friends with them, albeit—because of their respective careers—"on a limited basis. I go to as many concerts and television shows as time allows when they come to the States, and of course I cover the dates that are around here. When they came in to do their album they stopped off in New York and we spent a little time together."

The formal business affairs are handled through the Stigwood offices and with the group's tour manager Dick Ashby. But the Bee Gees do get involved to the extent that "they are adamant about playing places where they can feel more intimate towards their audiences. There are certain places where we have to depart from that, where the demand is so enormous—like Toronto and Montreal, where literally 15 or 20 thousand people will show up for one of their concerts—that we have to go into bigger places. But they do it as rarely as possible. They try to stay in places where the theater is conducive to their music."

One particularly unique aspect of booking a Bee Gees tour, for Ray, is the guaranteed coordination of promotional support from the Stigwood Organisation. Because the Stigwood group serves as the band's manager and as the operational wing of RSO, the Atlantic-distributed label for which the group records, "the support is always the best." And for the last five years, the combined efforts of Ray at William Morris, Ashby and the Stigwood Organisation have carried the Bee Gees on one successful tour after another.



Making a stadium feel intimate is all in a night's work for the Gibb brothers—(from left) Maurice, Robin and Barry.



Joel Friedman:

Marketing Magic for 'Main Course'

■ LOS ANGELES—Joel Friedman, president of WEA Distributing, recently discussed with RW his firm's plans for the marketing of The Bee Gees' latest lp release, "Main Course."

According to Friedman, WEA will begin its Bee Gees promotion by aiming at specific retail locations in each of the cities in which The Bee Gees will be playing on their current tour. As announced recently, The Bee Gees' tour, begun May 30 in Dayton, Ohio, will take the group to over 60 U.S. cities and is perhaps their most ambitious schedule to date.

"There are tie-ins with specific retailers, selected on the basis of their representation in the market place, their ability to make use of in-store displays and tie in the tour with radio spots," said

Friedman. Among the retailers mentioned by the WEA executive were the Camelot and Musicland chains.

Contests

"There will be a series of contests, sponsored in an effort to involve the consumer in The Bee Gees' new album and tour," continued Friedman. Each radio station participating in the contest program will be given the opportunity to structure the contest to fit their own programming. "We're giving each of our local branch promotion people a maximum amount of flexibility. There's no form that we want to limit ourselves to."

The thrust of WEA's promotional efforts with consumers will be to re-acquaint the audience with The Bee Gees, who after

The Musical Director



Geoff Westley, musical director for the Bee Gees since 1972 and presently on tour with the band, studied flute and piano under a special scholarship at London's Royal College of Music. Born in Bromley, Kent, on May 24, 1949, he also serves as musical director for major London theatrical productions when not on the road. His past credits include "Jesus Christ Superstar."

completing their first 20 years in the music business, have, in many listeners' estimation, recently released their finest album to date.

Friedman asserted that the creative thrust of The Bee Gees' promotion will come as a co-

operative venture from Atlantic and RSO Records. In-store displays, posters and T-shirts will be designed by RSO and Atlantic, with WEA utilizing its distribution expertise to ensure that their effectiveness is maximized.

Bee Gees Congratulations on your Twentieth Anniversary

**Tats Nagashima
Jiro Uchino
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The Bee Gees' International Fame Provides Fuel for Youle's Thought

(Although he has headed RSO Records' U.K. operation for less than a year, Chris Youle has been involved with The Bee Gees for some time by way of his position with Polydor International in Hamburg. The following comments are the result of a recent interview conducted by Record World's Ron McCreight in London.)

■ Their catalogue strength is tremendous—Bee Gees albums are selling all the time. Their greatest hits album, "Best of The Bee Gees," has just cleared about 200,000 copies in South America. I was at Polydor International when I first became involved with The Bee Gees. This is the head office of Polydor, in Hamburg, and my job was international exploitation manager, which is liaison between all the individual Polydor companies and stimulating interest on certain product. We had The Bee Gees on a worldwide situation outside of the States and their sales in countries like Brazil initially impressed me particularly.

Some of the tracks that we've never brought out here have been lifted as singles and every one became a hit. The Bee Gees' music generally, and some of the things they've done for other people like Tin Tin and The Marbles, also did very well out there. And in Japan they do have a particular sound which appeals to that market. They're still very strong as far as touring goes and their record sales are very, very strong, even if they haven't had the hit singles here recently.

The group first came to us as a direct result of the Stigwood/Polydor relationship. Originally their first records were made in Australia where they are still released by Festival. They were never involved in the German club scene, places like the Star Club in Hamburg were really more for the r&b and rock bands at the time. They weren't really the kind of thing The Bee Gees were into then. They did a lot of TV and concerts in Germany where they were at one time the group, bigger even than The Beatles. Australia and the Far East are also very big markets. There probably aren't many acts who outsell them. In Europe the strongest market on new product is probably Italy. Even in Eng-

“ Their catalogue strength is tremendous . . . Their greatest hits album, 'Best of The Bee Gees,' has just cleared about 200,000 copies in South America. ”

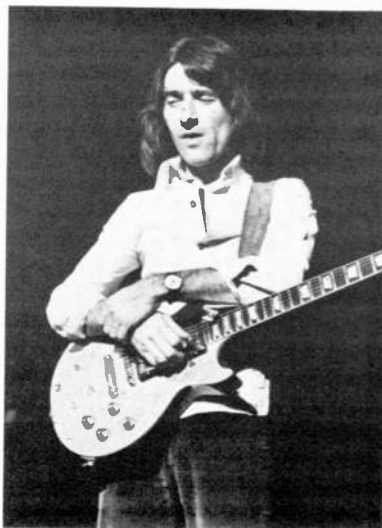
land, Contour, the budget label, has just released two early albums. The same applies in France and the rest of Europe where the back catalogue is still very successful. However, on new product they have regular chart success in Italy—singles, albums, as well as a lot of musicassettes and 8 tracks. There's just something particular about their sound which fits in Italy, but judging from the response to the new album I think we'll probably re-establish them in the places where they're not selling singles so much.

"Massachusetts," "To Love Somebody," "New York Mining Disaster" . . . people tend to remember these because they were the ones that most people heard. But if you go through their albums they've always progressed, sometimes to their detriment, when the fans have not wanted to go with them and wanted them to keep in the old style. The new album, "Main Course," is showing that there are many, many sides to them. Most of the people who've heard some of the tracks from it wouldn't know it was The Bee Gees.

We've put out acetates of the single "Jive Talkin'" around the discotheques and we've created a very big demand in places like Wigan Casino and the northern soul scene. Not the kind of place you'd associate with The Bee Gees. This new product should really bring them back to the forefront. They haven't had a lot of chart success in the last few years in England but this product is very

(Continued on page 56)

Members of the Band



Alan Kendall comes from Lancashire and was born in 1944. He has been with The Bee Gees since 1970, playing lead guitar, though his proficiencies extend to pedal steel and bass. He has toured with Glass Menagerie and Toe Fat, the latter group having toured the U.S. with Derek and the Dominos. A self-taught musician, Kendall lists Buddy Holly, B.B. King and Peter Greene as his musical influences and has worked as a shop assistant, laborer and drayman aside from his guitar/steel/bass activities. He is married and lives with his wife Lissa and daughter Heidi in Langley, Bucks.



Derek "Blue" Weaver is no stranger to the traveling musicians' road. Prior to his keyboard work with The Bee Gees, Weaver played with such bands as Mott the Hoople, Strawbs, Fairweather and Amen Corner. More recently, he lent his talents to the Ian Hunter/Mick Ronson debut British tour. And his work with Lou Reed can be heard on Reed's "Berlin" album. Born on March 11, 1947 in Cardiff, Wales, he spent five years studying the piano and three in theory training at Cardiff College of Music and Art. Today he lives in Pinner, Middlesex.

Peter Brown

(Continued from page 19)

of the network rather than having to go knock on the door of the talent coordinator or someone like that. Fortunately, as far as we're concerned as a company, we do have that experience, Robert and myself. But as in the case of The Bee Gees, there are very few groups who are so visual and so articulate that they can actually jump from a totally music world into a situation comedy or a series. When they did the 'Midnight Special' it was tremendously successful. NBC wanted them to do more but that wasn't possible geographically.

"It's always been the problem of any manager of a rock and roll band from The Beatles onwards—what do you do, how do you project in other areas? How do you expand on the personalities? And so forth."

Finally, Brown expresses the need for creativity, careful planning and for organization. That, he says, has been the key to the 20 years' success The Bee Gees have enjoyed—the limited number of producers, the coordina-



Drummer Dennis Byron's first group was Brother John and the Witnesses. In the late '60s, though, he was with Blue Weaver in Amen Corner. He joined The Bee Gees in 1972. Byron attended the Allenfeank Secondary Modern School in Cardiff, Wales, where he was born, is a self-taught musician and lives in Kilburn. His favorite musicians are Stevie Wonder, Bernard, Purdie, Jim Keltner and Brian Wilson.

tion of record releases with tour plans and publicity campaigns. The same care is being taken in the development of a television concept, and all of it is with an eye toward silver and golden anniversaries to come.



Dick Ashby *(Continued from page 18)*

did to their heads, and who are any of us to condemn that, because what would it do to us? I don't know what it would have done to me if I'd had God knows how much money and a Rolls Royce and a Tudor Mansion when I was 17 years old. Obviously egos played a big part in it, and it just got to the point where the whole thing needed a rest. They needed that break so that they could sit back and assess the situation, become much more mature and sensible, and then get back together. I think it was something that had to happen. Also, of course they lived together for 12 years before then. In normal families brother/brother and brother/sister relationships sometimes get a bit tense. You can imagine what it was like after all those years.

RW: How did they come back together, and do you think that there's ever a likelihood of them splitting again permanently?

Ashby: I think they were ready to come back together mentally, but each one wasn't brave enough to approach the other one. They were all sitting at home wishing the group were back together again and working, but they were all too proud to make the first move. At that time RSO was going public, and obviously, with their songwriting and assets in the company, they were very much involved financially, so Robert had to get them in one at a time to sign papers, discuss their new share deal and their new parts in the company. Robin by this time had in fact left and was with NEMS, but there were still some loose ends to be tied up so he had to make an appearance.

I think once again Stiggy's got to be credited with it. He said to them, "Look, we're going public," that one had to work profits each year, and what a great thing it would be to launch the public company

press-wise if they all came back together. That's how it was done. I still don't know who made the first call, but it was them all having to talk to Robert individually that brought them back together. As for breaking up again, I don't really see that ever happening. I see, maybe in one or two years time, that they will undertake individual projects which five years ago they wouldn't have dreamed of doing. As time moves on they'll probably all venture into maybe a solo album, and songwriting for individual people, and of course they will do a tour of America every year. It depends how things go with their career from now on, but I see them branching into individual things. I think it's a thing that must happen.

RW: What do you consider to be their most impressive achievement during the last 20 years, in terms of records, writing or live concerts?

Ashby: The latest album. It is the best they've ever done. The first album was unbelievable, it just laid everybody in the aisles, but as I said before, when they suddenly had as much money as they wanted it was very difficult for them as there wasn't a need anymore. You see it now in groups—suddenly they make money and they don't rehearse as long as they should, they're not together as much as they should be. One hears stories of how these bands, when they're touring here or in America, go in separate cars to the gigs—the whole thing becomes a bit of a game in the end and the money and the glamour of the whole business seems to take over from the music. I think in some ways that happened with The Bee Gees. The public may not be as aware of it as someone like me but they've

(Continued on page 47)

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Norman Whiteley:

The Bee Gees' Australian Beginnings

■ The story of The Bee Gees' rise to fame began, in a sense, in 1961, when eldest brother Barry signed a composer's agreement with Belinda Music (Australia) Pty. Ltd., then under the management of Norman Whiteley, who had left the U.K. for Australia on contract for Jean Aberbach, of Hill and Range Songs Inc.

Col Joye

Barry had very obvious talent, and had already had some record success with Col Joye, a well-known personality in Australia. Norman Whiteley vividly remembers those days when Robin and Maurice were very small fry running around the corridors and getting under everybody's feet. It didn't seem at all likely that one day they would be topping the charts and become world figures in the music sphere.

Abigail Music

At the expiration of Barry's contract, which coincided with the end of Norman Whiteley's management contract, the boys' father, Hughie Gibb, teamed up with Norman Whiteley to form a publishing company in the U.K., to which the now much-progressed group was returning. Thus there was born Abigail Music (London) Ltd., in company with Abigail Music (Australia) Pty. Ltd., but it was quite unexpected that within a short time of arrival in the U.K., Robert Stigwood, then

of NEMS Enterprises (Brian Epstein), was to recognize the ability of the brothers, and sign them up as logical successors to The Beatles.

Whitely

There followed much flying to and fro between Australia and the U.K., and eventually it was resolved that Norman Whiteley would quit shareholdings in Abigail (London), and hold the new Bee Gees' copyrights for Australia and South Africa, and from this the present extensive Norman Whiteley Holdings Group has evolved.

Abigail (Australia) transferred its copyrights to Penjane Music (Australia) Pty. Ltd. to avoid confusion, and Penjane Music now boasts around 300 of the biggest Gibb Brothers copyrights, including many, like "In The Morning Of My Life," which are owned for the world.

Nothing Wasted

Hughie Gibb and Norman Whiteley frequently get together in various parts of the world to reminisce about the boys' progress, and about their own association which dates back to the '30s, when they were both playing the Manchester bands circuit—Hughie on drums, and Norman on piano. Norman Whiteley commented on The Bee Gees: "Nothing they ever write is wasted, because everything in due course becomes a standard."

Promoters Praise The Bee Gees

By ROBERTA SKOPP

■ NEW YORK — "They're gentlemen, fun to work with, oh so professional and positively charming," seems to be the general consensus from five concert promoters contacted about their associations with the Bee Gees.

Ron Delsener, a concert promoter in the New York area, has been working with the trio for at least six years. He, too, finds them "charming, funny and talented." It is basically for those reasons that he told them a long time ago that they should have their own television series. "They're charming, good-looking, talented, funny and so easy to get along with—there are a million reasons why they should host their own show," he explained. "They're an absolute pleasure to work with. It's a class operation. They don't throw tantrums; you don't have to feed them, clothe them and take them around like you have to with so many other bands. They're remarkably cooperative and are professional all the way, from their personal aspects to the sound and lighting."

When Delsener runs into an overtime problem the group is very understanding and acts accordingly, as is not the case with many other rock bands. Delsener also thinks that Maurice is particularly comedic, and the Stigwood Organisation one of the finest management operations on the scene today. He has worked with The Bee Gees at Lincoln Center at Avery Fisher Hall and will be presenting them on the forthcoming tour at the Schaeffer Festival in New York's Central Park.

"I've been working with them for two years and it's been great," said Mike Cohl of Concert Productions International in Toronto. "They're very professional and they've always been incredibly cooperative. They've had no qualms about doing promotions or signing autographs, etc. They're probably one of the most cooperative groups I've ever worked with," he explained. Cohl has previously worked with The Bee Gees in Ottawa at the National Arts Center, at Massey Hall in Toronto, and when he worked with the band in Winnipeg they broke all sorts of records there. He will be working with them on the up-

coming tour.

Howard Stein, of Howard Stein Enterprises in New York, said that the music and entertainment value of the band is even more timely now than it has ever been before. He believes that "The Bee Gees have established their longevity as opposed to the myth that rock groups only have a few years to make it before they disappear."

Gene Loving, who is a promoter in the Virginia area, explained that not only are The Bee Gees terribly professional, but so are all the people with whom they surround themselves. "They've been very undemanding and down to earth on both occasions that we've had them here," he explained. "The quality of the performance that they gave while here two years ago was so good that we were successfully able to bring them back into the area without them having any record out. You can immediately recognize the talents of the three brothers—they aren't over-amplified or gimmicky—just straight talent."

Donald K. Donald of Donald K. Donald Productions in Montreal recalled his first concert with The Bee Gees: "Our association started about three years ago when we brought them in for a show at the Montreal Forum Concert Bowl. They drew about 4500 people and received amazing audience and critical acclaim. The concert actually lost money, but at that point I made a prediction that the next time I played The Bee Gees in Montreal they would sell-out. A year later I brought The Bee Gees back to the same facility and we sold out the concert."

Donald thinks that the band has always been high quality, high energy and steeped in the tradition of polished showmen. Last Summer Donald worked closely with Cohl of Concert Productions International and they worked the band from one end of the country to the other. Together the two will do the same on the upcoming tour. "I would predict a perpetuity situation," Donald said. "As long as there is a Bee Gees, as long as they deliver the quality performances that they have in the past, there will always be a market for The Bee Gees in Canada."

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Dick Ashby *(Continued from page 45)*

gradually come out of that and this new album is really an effort of pure hard work. It's very easy for them to write songs. They haven't got to sit at home for months writing. The whole thing is very easy, but this time they actually said we're going into the studio, and we went to Miami and rented a house for 2½ months. We spent a week at the house with a room full of equipment, rehearsing the songs they wanted to lay down, a week recording those songs, a week rehearsing the next songs, and they really worked at it.

RW: From the countless number of countries they've visited, what do you consider to be the most exceptional place they've played?

Ashby: The weirdest one of all was Jakarta in Indonesia. We did a tour of Australia and one promoter in London who'd bought the whole tour asked if we'd like to do a few gigs in the Far East on the way home. I thought it would break up the flight so I called them and they seemed quite excited about visiting Indonesia, Hong Kong and all these places. The only particular details I had about this particular Indonesian venue was that it was called Senegahn Stadium, that it was under cover and had 10,000 seats, so we set the fee accordingly. I got in a taxi with the road managers to go and look at the venue before the band came down to get the stage and everything together, and the taxi driver takes us to a most enormous place the size of Wembley Stadium. So I said, "Oh no, this can't be right," but sure enough there was a stage there, and it turned out that somehow the venue had been switched on us and there was a Senegahn inside stadium and a Senegahn outside stadium and it appeared that we were playing in the latter. Obviously there was a lot of tension going on through the day with me trying to get the fee up, and equipment and staging is very difficult out there, so we had a very hard day at the gig. Then about an hour before the show was due to start there was a torrential downpour of rain so all the equipment had to be bunged under the stage—total disaster.

By this time all the people were coming in, including the Prime Minister of Indonesia who was in the royal box. I worked it out in the end that the final call was 38,000 people in the stadium. Anyway, the road manager came to me and said, "Look, I'm scared of the group going on—it's wet, a guitar's only got to touch something and someone will get electrocuted." So I went back to the hotel with this in mind and said we're not going on. The promoter's wife burst into tears saying you must go on, the royal family is there, so in the end the promoter says to me, "Right, well if the support group goes on and they don't get killed, will you go on?" What could I say to that?



If you can't touch The Bee Gees themselves, you can always try for the car.

To see them on stage or in a recording studio still gives me a back shiver even after 10 years — just the pure touch of magic when those three get together on vocal mikes . . . they're just psyched into each other so well.

So out this band went. I can't remember their name now, but Mick Jagger had nothing on this cat. He was throwing microphone stands up in the air, and they were rubbing guitars against mike stands and all sorts of things, and they didn't get blown up, so we agreed to go on.

By this time the concert was running hours late and half the orchestra we'd rehearsed with in the afternoon (and they'd taken a lot of rehearsing because obviously they didn't know the language too well, and even though we'd had an interpreter it was a very slow process) had gone home, as they thought the concert wasn't going on. Even some of The Bee Gees band, who shall remain nameless, didn't think they were going on either, so they got pissed because they were fed up with the whole thing anyway. I think when the concert went out we had three live mikes and though I didn't let the orchestra leader, nobody could hear what was going on. Every time that Maurice moved from his stand-up mike where he was playing bass, to play the piano, someone had to go on stage and take his vocal mike across to him and put it on the piano. It was an amazingly good sound and it was quite a good show. That was probably the weirdest concert they've ever done. We just did one show and got out the next day.

RW: What are their touring plans for the rest of this year?

Ashby: We started on May 30 in Dayton, Ohio, and tour through the eastern and midwest areas for about 6½ weeks, then we take a five week gap after which we start again on August 23 in Denver and work up the west coast as far as Vancouver, right across Canada, finishing in Halifax on October 4. Two tours if you like, one of the U.S. lasting 6½ weeks, and one of the U.S. west coast and Canada lasting about 6½ weeks. After that they're going to take a well deserved holiday. The next thing after that will be recording again for which I think they want to go back to Miami in January or February, 1976 and make the album in the same studio, they liked it so much. "Main Course" has only scratched the surface really—you can feel the development building through the album until something clicks and they want the next one to carry on where this left off. After that album is complete they will start on their annual American tour during June and July, and after a short break will visit Australia and Japan, which will take them through till the end of '76.

RW: What has been the key factor in your continuing relationship with them?

Ashby: Obviously I've enjoyed working with them for the last 10 years, as I believed in it, and one has to believe in what one's working in. I think their songwriting and vocal talents are incredible; they've really got a unique vocal harmony which I think only brothers like that can have. To see them on stage or in a recording studio still gives me a back shiver even after 10 years—just the pure touch of magic when those three get together on vocal mikes. It's almost like footballers who kick the ball somewhere knowing the other player's going to be there even though he's not there at that particular time—they're just psyched into each other so well. There's a touch of magic and the audiences always feel that too. I think that's another of the reasons why they've toured so successfully all these years: the magic that the three of them give off together.

(Continued on page 54)



Bee Gees' LPs (Continued from page 22)

to reverse the educational process. The first brought them to the west coast (and arranger Johnny Pate) while the second (at least partly) to Atlantic's New York studios and the genius that is Arif Mardin.

It took the brothers a while to learn just what they absorbed from the American influence—no doubt because the local scene was so diffuse at the time. But a bit of falsetto work on "Mr. Natural" and Mardin's persistent vision that the group could re-explore funk while remaining The Bee Gees that their avid fandom loved brought them to what many will hail as their grandest achievement—"Main Course."

To this end, the band now boasts ex-Mott the Hoople Blue Weaver on keyboards and synthesizers, along with percussionist/drummer Dennis Byron. They play a great part in allowing

"Main Course" to accomplish for The Bee Gees what "Talking Book" did for Stevie Wonder. Maurice now plays the bass with a totally new dance-oriented style, setting off even the ballads with bold strokes; meanwhile, all the Gibbs have learned to sing falsetto, giving them what amounts to a collective four-octave range. This allows for permutations of their harmony patterns heretofore impossible while providing them with the wherewithal to give AWB (another Mardin production) a run for the blue-eyed soul money.

It all opens with "Nights on Broadway," and you almost have to be told it's The Bee Gees until they shift from uptempo funk to the bridge ballad in the midst of a hurricane-like musical storm. This "eye" in the gale pops up again on several numbers, sometimes taking control of an entire

cut, while at other times—as in the single "Jive Talkin'"—merely underlining the proceedings much as if the Chi-Lites or the Stylistics were being matched with MFSB.

"Wind of Change" blows in after "Jive Talkin'" on a breeze of Barry White-ish strings, but it swirls in its own pattern as Joe Farrell joins in on tenor sax and Ray Barretto adds the Latino conga touch. An abrupt change of pace ensues as "Songbird" (being the first time all three brothers have collaborated with another writer—in this case Blue Weaver) displays an Elton John-ish flight 'n sound plumage. The side closes with "Fanny (Be Tender With My Love)," the boldest display of falsetto on the album, and perhaps the most accessible of the ballads in terms of straightforward lyrics.

Side Two

Side two opens with "All This Making Love," a footstomper of a different arch altogether, offering a piercing guitar line and a gypsy feeling. The following "Country Lanes" is that perfect union of the basic and the ceremonial—coming off like something of a national anthem performed on the spur of the moment at the local pub.

"Come On Over" is the album's green pastures number, the closest they've yet come to country. If the piano intro doesn't get you into the mood, the steel guitar will. The affinity between country and r&b thus makes itself evident from yet another perspective—The Bee Gees show how talents coming from a common middle ground can display both moods magnificently.

"Edge of the Universe" could be considered their answer to Bowie's "Space Oddity" theme as it might have been harmonically conceived by The Beach Boys. It's a story of a man, his dog, and the final frontier, and though plotted to a large degree, it is open to a wide range of interpretations.

The closing "Baby As You Turn Away" wraps the album up with a continental touch, the kind of supra-romantic ballad that has long been The Bee Gees' hallmark. But the falsetto intro again brings home the fact that successful experimentation with other styles has given new life to what The Bee Gees originally developed.

In addition to being the most varied Bee Gees album to date—and offering the most powerfully rhythmic tracks yet backing Barry, Maurice & Robin—"Main Course" quickly assumes the proportions of their most listenable and adventurous effort. Whereas before the overall flow of the ballads and the lyrics riveted your attention after the first few get-acquainted spins, there are now a wealth of new areas to concentrate on here. You can get off just following the bass lines or you may choose to set your ears squarely on the synthesizer work and be fulfilled from additional directions.

More people will hear more things about "Main Course" than any previous Bee Gees album because more people will be hearing more things in it. If this is what their twentieth anniversary can produce, the mind boggles at what's to come next.

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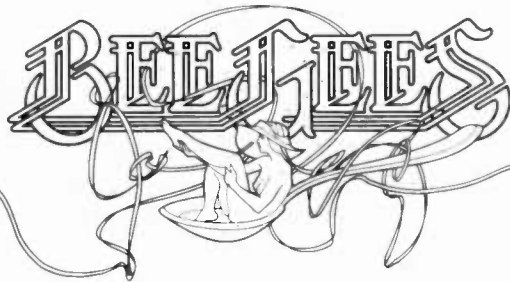
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Jerry Rood

Bernie Stein



Radio interviews allow The Bee Gees to all be "Mr. Natural." Here, talking with Wolfman Jack are (from left): Maurice, Barry and Robin Gibb.



Bee Gees Are Big With Japanese Fans

■ TOKYO — Masahiro Shioda, of Polydor K.K. international pop division, recalls with enthusiasm the first Bee Gees hit in Japan. The group made its debut in this part of the world in 1967 with the release of "To Love Somebody," which was followed by "Massachusetts," "Words," "World" and "I Started a Joke." "Massachusetts," released in January 1968, is the song that brought The Bee Gees mass popularity in Japan—and won that country's best-selling single award for that year.

Soundtrack

In 1970, Bee Gees songs were adapted for the soundtrack to a movie called "Melody," bringing a new kind of attention to the group. A single from that work, "Melody Fair," was released and hit the top of one radio station's "Pop Best 10" list—staying in the number one spot for 10 weeks. A soundtrack lp was also very suc-

cessful.

The Gibb brothers toured Japan three times—May 1972, September 1973 and October 1974—meeting audiences well familiar with their "beautiful sweet melodies." Their success, according to Masahiro, is also attributable to

The Bee Gees' ability to appeal to music lovers of all ages. Says Masahiro, "They are still young, so we hope they will continue to create beautiful songs until they come to the 30th anniversary and the 40th anniversary. The same is desired by all the Japanese fans."



RSO Organisation chairman Robert Stigwood (second from left) greets the Bee Gees backstage on a tour of Japan; RSO prod.-manager for Polydor KK Japan, Masahiro Shioda, smiles on the right.

Dick Kline

(Continued from page 24)

Rick Shaw, the top personality disc jockey in Miami at the time, on WQAM.

"We took the record and ran it right over to Jim Dunlap, who was the music director of WQAM at the time. He flipped out and loved the song, and it went right on the air that Monday as a hit-bound. As far as I know, WQAM was the first station that went right on The Bee Gees' record in Miami; from there I covered the city, starting with WFUN, where Dick Starr was program director.

"I got on a plane and went to Texas, to Dallas, where Ken Dowe was program director at KLIF (he's now the VP of programming at KTSA), and he went right on the record. Those were the first two stations I can recall going right on The Bee Gees' 'N.Y. Mining Disaster,' and from there we just spread it. The rest is history."

Who promotes the Bee Gees in Canada?



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Cover Versions (Continued from page 21)

covered by more "name" artists. "How Can You Mend A Broken Heart" has been covered by (among others) Andy Williams, Roger Williams, Johnny Mathis, Lettermen, Peter Nero, The Sandpipers, Cher, The Shirelles, Los Indios Trabajaras and Al Green.

Al Green

It seems odd that in a Bee Gees song Al Green would find the perfect vehicle for his ultra-romantic vocal stylings. The Gibbs' compositions are not notably optimistic and Green, while sometimes blue, is never as helpless against the tide of events as are the Gibbs.

Yet, in "How Can You Mend A Broken Heart," Green is helpless and wistful and his performance is a tour-de-force of romantic balladery. His voice is alternately soft and silky smooth, harsh and stammering. He pleads,

groans and shouts that he just wants "to live again." During the verses Green stretches out every syllable, singing like a man in shock, and the song ends with him still adrift, asking "How can you mend a broken heart?/Somebody tell me . . ." and getting no reply.

"I Started A Joke" and "Holiday," two of the group's best and most abstract songs, have been covered 14 and 12 times respectively. Sandwiched between these two, with 13 cover versions, is "I've Got To Get a Message to You," which is part of the soundtrack of the film "Stardust," starring David Essex.

Other Artists

The above are the most significant Bee Gees songs in terms of number of cover versions. It is perhaps worthwhile to mention a few of the artists who have cov-

ered Bee Gees songs, even though their versions weren't hits: Janis Joplin covered "To Love Somebody;" cult idol P.J. Proby covered "And The Sun Will Shine;" Jose Feliciano has covered several Bee Gees songs including "I've Got To Get a Message to You;" Jack Wild, who played the Artful Dodger in Carol Reed's 1968 film musical "Oliver," covered a Bee

(Continued on page 58)

Eileen Rothschild

(Continued from page 26)

people come just to see them and they really give them a good show," she explained. "When they have a date they show up on time; there's never ever a problem. In a way it's very family-involving because it's three brothers who have been working together for so many years, and Hugh Gibb, their father, assists while they're on tour, so it's a very family-feeling situation. And everything really works very smoothly."

It was while the group was touring in Australia that Ms. Rothschild's relationship with them was really solidified. "I would get calls from Robin while the band was on tour, because he wanted to know how the album was doing. I would get on the phone and say 'Yes Robin, here are the chart positions, etc.' It was really very good because it kept him in touch, not only with his

(Continued on page 57)

Footprint Productions' Bee Gees Documentary

■ TORONTO—Footprint Productions, a Toronto-based company which produces and distributes feature radio programming, recently announced the commencement of a full-scale worldwide marketing campaign for its radio documentary program entitled "The Bee Gees."

Footprint executive John Hanlon told **Record World**, "The program traces the evolution of The Bee Gees from their earliest musical beginnings in Australia with such rarely heard records as 'Three Kisses of Love' and 'Timber' right up to and including cuts from the new Bee Gees album, 'Main Course,' plus of course all of their hits in between."

"The Bee Gees" radio program features exclusive interviews with the three famous Gibb brothers, their father Hugh Gibb, and Bill Gates, the Australian disc jockey who discovered The Bee Gees singing in the middle of a race track. ". . . And there are a few surprises as well," Hanlon added.

Footprint Productions has distinguished itself in the past with such award-winning programs as "The Countryside of Bill Anderson," "A Gift of Peace and Love" and "The Elton John Story."

"The Bee Gees" is a two hour radio program produced in both mono and stereo at Footprint's four track facility in Toronto. The program is being offered to radio stations on a first-come-first-served exclusive basis.

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On the famous Hollywood stage of "The Tonight Show," Johnny Carson (right) talks to the Bee Gees (center) while absorbing it all on the left is actor Robert Blake.



The Quality of Mystery in The Bee Gees' Lyrics

By DAVID MCGEE

■ "The artist," wrote Joseph Conrad, "speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives: to our sense of pity, and beauty, and pain."

Conrad eloquently and unknowingly stated the appeal of the Bee Gees' finest songs. Barry, Maurice and Robin Gibb don't change our lives with their songs but they give us something striking and forceful and challenging to listen to; their lyrics evoke the shadow world that exists behind the one we see every day. Their characters live in a world that has "lost its glory" and it is rare indeed when Robin sings "let's start a brand new story." Usually they would rather snuff it than try to start anew.

Are they telling us that life is a hype? Are there no happy endings? Rarely, in Bee Gees' songs. More often than not, the main character in their songs has reached the end of the line, his capacity for survival is dwindling, he's alone; left dangling, minus any purpose for living, he can decide—"One more hour and my life will be through." And yet he tells us to "hold on/hold on."

Contradiction?

The contradiction is that the Gibbs don't seem particularly morbid people—certainly not as morbid as their songs would lead you to believe. So what are they trying to do? "Make music" might be a simple answer; "illuminate the shadow world" is a more complex answer. The fact is that they do both by melding their collective artistic unconscious

with a conscious artistic "fix." No matter how abstract a particular lyric, something comes across to the listener because, though they may not have been aware of it while they were doing it, the Gibbs were working towards a logical conclusion to their song. Even if the ending is sad, at least it is an ending, at least something is resolved.

"I Started A Joke" is more than heart-rending mumbo jumbo; it's a powerful tale of a useless life and it's effective because Robin gets you on his wavelength when he sings "I finally died/which started the whole world living." Maybe you couldn't write a thesis on that lyric but at least you understand and maybe you even know firsthand how it feels to think that your time has run out.

Their greatest songs are full of lyrical puzzles that can only be understood in the gut, and lush, sweet orchestrations only heighten the tension created by these lyrical puzzles. The kicker is that whatever puzzles the group may set forth in its lyrics are not meant to be solved but merely understood. To wit: "I pull out your plug/so you're small/you slide down the drain/on the steps of St. Peter's you look the same." These lyrics, from "I Laugh In Your Face," are open for interpretation, but what's important is what you understand, what you feel about them.

In a sense, The Bee Gees are the rock equivalent to film director Robert Altman. More than any other American director, Altman works from his unconscious
(Continued on page 54)

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Pat Fairley *(Continued from page 23)*

of a bad lot, but once it gets played so much on the BBC the people get brainwashed.

I suppose the interesting development in their composing career since I've been here is that for the first time ever they've co-written a song, with Blue Weaver, and that's a break after 20 years, to write with somebody else, even if it is just one song on the new album. However, before my time there must have been many such developments, but one of the reasons I took the job when Robert Stigwood asked me was that I liked The Bee Gees' stuff so much. The Marmalade was a harmony group and I loved the Hollies, The Beatles and The Bee Gees because they were all good harmony bands—quality bands. It's developed and the fact that Clapton's onto the light-hearted stuff suits me. I never got involved in the Cream type of band, I always thought it was too heavy and there was no money in that sort of music. The offer of running RSO Publishing was an excellent opportunity to get involved with material that I liked. It beats going to a publishing house and getting involved with material that you just don't believe in. If you believe in material you can come in the morning and, just before you're doing your paperwork, put on an album and enjoy it. I suppose that's what publishing is about. You can work and listen.

It's taken me a couple of years to get to know the company and the catalogue, which is vast. I've been down to Maurice's house for a barbeque and he seems to be the P.R. man for the group. He always comes in and says "I was talking to so and so and he's interested in a song" and I say "We'll get some stuff out to him." I don't see much

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of Barry in the office, he's in the Isle of Man now, and Robin, who lives about a mile from me, I've never met him which is crazy. I've never met the guy, I've just nodded to him. He thinks he knows me and I know him definitely but I don't know whether he knows me from the old days of Marmalade or because I work for him as a publisher. Most of the communication is done via Dick and really they don't need to know the publisher as long as they know the work's getting done. Don't forget that in addition in this country publishers are more responsible in promoting product. That's very important. But you find that Capital Radio for example likes The Bee Gees' material anyway—you don't have to promote. They get involved and just play the stuff because it's good listening music. When you get a single out you've got to plug the BBC to get on the Radio One playlist.

People have said The Bee Gees are finished, but not at all. They couldn't be finished. It's just that they've not brought out a record recently and they've not been here that much—they never promote in this country. The last time I saw them here was at the Palladium. People will always go to see The Bee Gees if they're in England. There's never a bad turnout of people to go and see them and England will sit up and take notice because it's now getting back to the stage where all the old bands are coming back, and the old songs are coming back on the radio. I'd like to see them tour England and include one of the stage shows such as Clapton did at Hammersmith Odeon—give it a try and see how it goes down. It's time now for them to do something.

The publishing situation is changing now. There are more people looking for songs than ever before. It's happened just this year, it's fantastic really. All the people that write their own songs have realized that they're not the best writers in the world and they're starting to look for new material and you get the odd phone call "Do you have any material" and even from other publishers who now phone up and say "have you got a song for so and so," they're all drying up. They're getting a bit stale writing their own stuff. At one time everybody wanted to be a publisher and grab the money that's involved. You have both sides, but if it's not a hit they don't make any money. Now they're beginning to realize that if you put a good song on the A side and sell records they can pick up the 1.6p on the B side.

I think 20 years of The Bee Gees makes them sound awfully old. People will think they're young 40s; they've got to think that way because most people did start at 16 or 17 whereas The Bee Gees started at 9 or something. Nobody knows how long they'll continue as a group but one thing's for sure—as writers they'll go on forever. I would like to say that although it's only been for a comparatively short time, I enjoy working for them.

On Tour in Germany



The Bee Gees on a German tour, February 1968.



Hosting 'The Midnight Special'



Hosting "The Midnight Special" as they sing (from left), Bee Gees Maurice, Robin and Barry Gibb.

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Hugh Gibb *(Continued from page 37)*

a standing ovation. Every one. We can do a string of 36 concerts and every one has a standing ovation. We'll feel brought down one of these days if we don't get it.

RW: Of all the Bee Gees' great achievements, what gives you the greatest satisfaction when looking back over their career?

Gibb: Well one thing is that I don't know of any other group or act who can appear anywhere in the world, language barriers apart, and do business. There's a place called Madame—it's in Java—and we draw 8,000 people to a concert and they know every song the boys sing. Even the musical introductions. You wouldn't think these people had two pennies to rub together, let alone enough to buy an album. This amazes me—they can play all around the world and do business, but they don't get the publicity in England. One of the biggest things we ever did was in Jakarta where we played to 15,000 people in the open air and they were very impressed. I take movies wherever I go so I've got it all on record. 65,000 people really packed into a place like Wembley including the local 'big wig' in the royal box, presidents, the Australian ambassador etc.; it's quite a big thing when the Bee Gees hit a town like that—a full military escort as well, but these things never get to the British press.

RW: Is there any other event that you particularly remember?

Gibb: Forest Hills Stadium in New York—the first time we played the States in 1968. 17,000 people in the open air and a 15 minute standing on the stage receiving all this applause. It just wouldn't stop. ☺

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Jack Weisberg and The Bee Gee Sound

By ROBERTA SKOPP

■ NEW YORK — The distinct change in sound on the recently released Bee Gees album, "Main Course," might lead one to believe that they would necessitate a similarly distinct change in sound system in order for the group to display that change in live performance. However, Jack Weisberg of Weisberg Sound, the firm the trio has been working with for three years now, explained that The Bee Gees' sound system has been expanding gradually over the course of their association, and, although a modification is involved, it will be along

Lyrics

(Continued from page 51)

with little concern for plot. What's important to Altman are the impressions and the feelings you get from the situations he's dealing with in a film. Forget stories with beginnings, middles and ends; isn't this the way it feels to be in a war or in a gambling casino?

So it is with The Bee Gees, only they ask you to accept and acknowledge an uncommon viewpoint ("I started to cry/which started the whole world laughing") and to understand characters at the very edge of their existence. We don't know what's happened in "Massachusetts," we don't know why "something's telling me I must go home," but we understand the emotions driving this character; we don't know why, in "New York Mining Disaster 1941," a trapped miner wants to display "a photograph of someone that I knew," but we respond to this gesture and it remains today as one of the most deeply poignant scenes in any rock song.

Shadow World

The Bee Gees have been among the leaders in changing the ways we react to rock lyrics. They challenge us and they ask us to give something of ourselves in order to understand admittedly abstruse lyrics. Few writers deal (or even dare to deal) with the shadow world as adroitly as the brothers Gibb, and the reward is there for the listener if he will accept the Gibbs' very subjective and unique viewpoint.

the lines of the growth pattern already in existence.

"The biggest change that will occur with the forthcoming tour is that we'll need more power to keep up with the rock & roll," Weisberg explained. "We use a 9000 watt system with over 24 input channels. It's a stereo system, and this time out we'll be using a lot of special effects because of the new 'Main Course' set; they'll need special kinds of electronic equipment. The monitor requirements have been getting stricter and stricter over the years—getting generally more complex. Their microphones have been getting more sophisticated. Everything's been growing in the sense that it just keeps getting better and better."

Sound Expansion

Weisberg said that rather than a change in equipment having emerged, what has happened is that the equipment is basically the same, but expanded. "There seems to be more of it on every tour," he explained. The sound connoisseur also said that a lot of groups are satisfied to just get the equipment out on stage, whereas The Bee Gees are not content to leave things status quo.

(Continued on page 56)

Australian Honors



A year before their American acceptance became legend, Barry Gibb had reason to don a tuxedo and claim a Bee Gees honor: in this case, he's receiving Australian Radio's SKA Top Talent Awards as Composer of the Year at the ceremonies held in Adelaide. The award was for Barry's tune "I Was a Lover, A Leader of Men."

In Concert



A stage pose that has become familiar to concert audiences all over the world: a be-spectacled Maurice Gibb a'strumming (left), Robin Gibb singing lead with the most famous ear-cup movement since Red Buttons, and a be-shaded Barry Gibb on guitar at the right.

Dick Ashby

(Continued from page 47)

Also, the band is very important. We've got a new keyboard player, Blue Weaver, who's previously been with Mott the Hoople and the Strawbs. Without a doubt he has given everyone else in the band and the three brothers themselves a big lift this time. He's a fresh person in there injecting ideas; in fact he even wrote a song with the three guys, he's got that much involved on this new album. He really has been wonderful, so I'd like to say thank you to him and the rest of the boys in the band. There's been general encouragement and energy from everybody involved. There's Dennis Bryon on drums, he's been with them for about the last three years, and before that he was in Amen Corner. Alan Kendall plays lead guitar, steel guitar and sometimes bass if Maurice is playing keyboards. He was with Cliff Bennett's group, Toefat, before The Bee Gees, and before that he was in a group called Glass Menagerie who were around when The Bee Gees started. Then there's Blue, who as I mentioned, has moved around a bit. At one time he was with Dennis in Amen Corner and before that with Dennis again in a group in Wales called Brother John and the Witnesses.

Then we've got Geoff Westley who is the musical director who also plays keyboards. From now on we're not using an orchestra, we're moving into synthesizers and just having a small brass section. Geoff's responsible for scoring the songs brass-wise, and we're also using 10 keyboards this time, so he and Blue are playing keyboards. There's about six synthesizers, electric piano, regular piano and Hammond organ, so it needs four pairs of hands in there. Obviously in London, Geoff is very busy—he conducts "Superstar" and hasn't got that much time, so we're hoping to bring in yet another keyboard player which will leave Geoff free to just start the tours off as far as getting the brass section in line is concerned, and then leaving.

We're hoping that Dennis, Alan, Blue, and this other chap who we've got in mind but isn't available until the end of the year will form their own group and always open the show for The Bee Gees, and hopefully they'll be recording by themselves eventually so it'll give them their own thing to work for, as well as The Bee Gees. It will be a permanent unit inasmuch as they'll be doing their own thing as well as working for The Bee Gees. It'll give them goals to aim for. The whole thing is coming together quite nicely. I'm looking forward to it—I can't wait to see 10 keyboards in action.



Robert Stigwood *(Continued from page 14)*

RW: Do you see them ever pursuing solo careers at any time again in the future?

Stigwood: I don't really know. We have a script in development with NBC Television in America and I'm very keen for them to do a series in the States—not just as musicians but also as actors. I hope we'll be shooting the pilot for that at the end of the Summer in between their American and Canadian tours. This will give them the opportunity of working individually as well as together.

RW: But you don't see them going off on their own separate ways permanently?

Stigwood: No. I think this new album is sensational and will give them an enormous new lease on life as far as their records in America and England are concerned. ☺



From left: Barry, Robert Stigwood, Maurice, Robin.

Creativity in the Studio

(Continued from page 24)

pletely before going to the studio, they will change it, and it will be something else completely, harmonically. For example, on 'Jive Talkin'' they had the words and the basic melody, but throughout the evening it just evolved into something completely different. In fact, we kept the original session vocals, we didn't overdub. It started with just a little germ and it just grew.

Miami

"When they moved into the 461 house in Miami they had the radio, record player, they had all the equipment available to them, and they were listening to the top 40 and FM stations all the time. Not that they had been out of touch before, but they got into a mental attitude, a closer relation to what's happening on the top 40 American music scene. Sometimes it's difficult to listen

to all the records that come out here when you're living in England. But they loved it—the more they listened to Stevie Wonder, the Stylistics, the Spinners, Aretha—they just thought to go that way. Maybe it was a conscious effort, maybe it was the atmosphere, the nice house, rehearsal time, good weather, relaxed attitude, but they really created. That album is full of beautiful songs.

Creativity

"For this, they created before the sessions, then they created under pressure during the sessions. There were instances where they would come in, sing some words, beautiful words with no meaning, and make up a beautiful melody right there with their chord changes, then go back home and write a new set of lyrics instead of the session's work lyrics."

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AND YOUR BEAUTIFUL SONGS MADE US ONE OF THE BEST 'UPCOMING
YOUNG PUBLISHERS OF OUR COUNTRY WE CAN ONLY TODAY

THANK YOU BEE GEES

FOR THAT AND FOR BEING STILL WITH US

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Maurice Gibb *(Continued from page 39)*

tion comedy sort of things, but sometimes I'd prefer to be behind the camera. We hope to start a TV pilot in August. We had a script writer come to Miami to sort of analyze us as characters, but I don't really know what it will be all about. One story that I heard was that it was about three guys who come over during the early pioneer days of America. We're not going to do the Monkees or anything like that.

RW: What would you—both as part of the group and as an individual—view as being your major contribution to music?

M. Gibb: I think our major contribution has been melodies—"classical pop." We were the first group, in a sense, to have an orchestra on record. The first song The Beatles did with an orchestra was "Eleanor Rigby," but that was *just* orchestra—no bass, drums, anything. The songwriting itself is also a major contribution. It's nice to think about the fact your songs have been covered by people ranging from Elvis Presley to Andy Williams. ☺



"The greatest thing is that we can work anywhere in the world and still get the same response that we had five or six years ago."

Chris Youle *(Continued from page 44)*

strong. It matches up with what kids are buying—you can dance to it, sing to it. They haven't been that active in Europe for a while because of their commitments to places like Canada, The States, South America, Japan, Australia—obviously they're going where their records are selling the strongest. There would be no problem, putting them working in Europe, but it's always better to go where you've got a record selling. I think we'll break them with a couple more singles, then they'll come into Europe. This is our policy which we believe is for the best. Anyway, we have a bit of a problem with their being in the States, basically until October. We've done a few films on tracks from the album to cover us for the territories they're not going to be able to visit. The other problem is that they can't work in the U.K. at all because most of them live in the Isle of Man now. Anyway, this new product will put them back on top all over the world.

Hofer Administers Mechanical Royalties

■ NEW YORK—The job of administering The Bee Gees' mechanical royalties (that is, the money a publisher makes on each record sold) is done by the Copyright Service Bureau (CSP).

"Essentially we are an administrative service for people in the entertainment field," explained Walter Hofer, president of CSP. "We handle music publishers, record producers and artists; we make sure that their money is collected, we verify the accounts to the record companies and we do all the things that are necessary on this level. Actually we're like cops—we make sure that the traffic moves well."

CSP was started in 1962 when Hofer was approached by several small publishing companies which asked him to collect their royalties since, at that time, the Harry Fox office was not taking on new accounts.

"The major office for collecting royalties has been Harry Fox's,"

Hofer commented. "They've done it for some 40 years and have done it very well. But when these publishers asked me to collect their royalties, I agreed and CSP was started and eventually picked up new accounts to the point where we now represent about 400 publishers.

"We don't deal with the artists personally; we deal with them through their publishing companies."

CSP administers several of The Bee Gees' most popular songs, including "How Can You Mend A Broken Heart," "Words," "To Love Somebody," "And The Sun Will Shine," "I've Got To Get a Message to You" and "Massachusetts."

Asked if he had ever met The Bee Gees, Hofer answered in the affirmative and complimented the Gibbs thusly: "They're delightful and very talented young men."

David McGee

Jack Weisberg and the Bee Gee Sound

(Continued from page 54)

Upon entering the venue, the first thing that happens is the audio engineer checking the hall out to find the best possible place for the speakers. Weisberg feels that it's very important to send out the same people on the tour for continuity. Weisberg goes out on the road with them for spot checks and such, and Bob Coffee, his best engineer, will accompany the group on their forthcoming tour, as he did last year.

"After he decides where the main loudspeakers will go," Weisberg continued, he'll check out the power. Since we use a lot of electrical power with the band, he would check to see what's available, since every hall is different. Then he'll direct the placing of the band's equipment—the microphones, etc.—making sure everything's plugged in properly. After all that is checked out they'll do a sound check. Providing all has gone smoothly up until that point, they'll then do equalizing for the depth of the hall." That's particularly important since The Bee Gees play venues with capacities ranging from 3000 to 12,000 people.

The only trouble that Weisberg

has run into with the band so far has happened when they play a theatre-in-the-round. "The people can't quite figure out which way they're facing and it becomes more of a harrowing experience than anything else. They rotate one turn one way and then the next turn the other way," he stated.

Other artists that Weisberg works with include Labelle, Foghat, Aretha Franklin, Roberta Flack, Kool & the Gang, Leslie West and Tower of Power.

As far as working with The Bee Gees is concerned, Weisberg describes the situation as being "a pleasure." He further explained: "They know what they want. If there's a problem they have the patience to work it out." The firm is currently preparing for its fifth tour with The Bee Gees; this one encompassing the United States and Canada. He concluded, "Even after they go out they still modify and polish up technological aspects. Even during the tour, if the group wants to change something, we work it out. What it totals up to is an ongoing situation to make everything as good as possible."



Eileen Rothschild (Continued from page 50)

worth. They're very aware that London office but with his New York office as well, people who he didn't get to see that much except while touring. So it helped establish a nice rapport, which is sometimes hard to do with a group that's constantly in and out. And that episode was actually quite enlightening, keeping them informed of what was happening with their product even though they were in New Zealand, the Far East or somewhere. It was very positive."

But 20 years account for a lot of changes, and now, with the trio embarking upon another Stateside tour with new album in hand, we can expect more, according to Ms. Rothschild. "They're not using their big backup orchestra this time. They'll be touring with a six-piece brass section, quite a few synthesizers—they'll be putting more mechanics into it. It's a complete modernization. They'll be able to get the same sound for all the ballads," Ms. Rothschild said, "but by using the Moog they'll also be able to get a wider range of sounds. There will be new lighting, a new backdrop. The album cover has the new Bee Gees logo on it and we'll be using that throughout this tour and in the future. It represents a new image based on a very strong foundation. It's not a complete change but rather a gradual and smooth one. We don't want it radical; we want to do it properly."

Ms. Rothschild will join the group on several of the dates to make sure that things are going

smoothly and that the group is happy, especially in view of the fact that they'll be hitting new markets and new audiences for expansion purposes. The album, "Main Course," was released on May 20, and the single, "Jive Talkin'," was released several weeks prior to that, all tied nicely together with the tour. "They go on stage as very professional, they love their music—the music is their life—and they want their music to change with the times. I think this album reflects that very accurately," Ms. Rothschild stated.

Party

The twentieth anniversary is here, and was celebrated in New York with a party co-hosted by Robert Stigwood and Atlantic chairman Ahmet Ertegun. The television motion picture is forthcoming, enabling the public to see The Bee Gees as three separate personalities, something the world has not as yet accepted and something that Ms. Rothschild believes will be welcomed with open arms. "They're individual, very witty, and, once you get to know them, they completely open up. That quality comes across in all their interviews; their onstage interaction is fantastic."

And, important for Ms. Rothschild is the fact that The Bee Gees are genuinely terrific people. "They've always projected a very good image and it's always been a very true image. There have never been any special campaigns to build an image . . . these are The Bee Gees."

Deejays Praise Bee Gees

■ It would be impossible to collect testimonials from all the radio programmers and disc jockeys throughout the world who would be more than happy to discourse on the success of The Bee Gees. But following are quotes from two spokesmen from the global radio fraternity: Bill Gates, the Australian disc jockey who helped give the group their name; and Ken Dowe, executive VP, Waterman Broadcasting (San Antonio), with KLIF (Dallas) when the band first broke in the U. S.:

■ "The raw talent of the Bee Gees (then 11 and 14 years old) was apparent. The harmonies were fantastic . . . Barry was able to write a new song in five minutes. It usually was the best one out of four songs previously written by the group.

Barry built his own guitar before he received one from his mentors.

Hell in the Studio

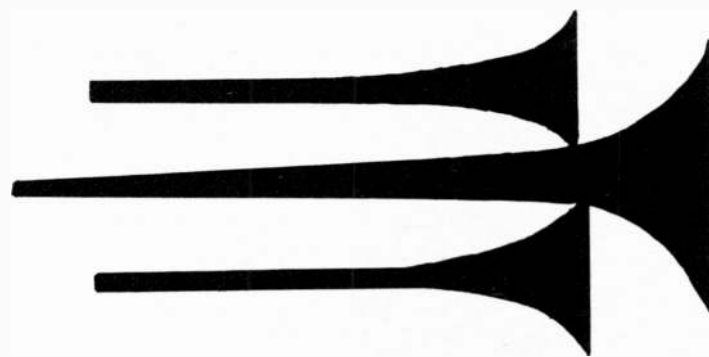
Twins, Maurice and Robin, were real hell in the studio. They used to kick the waste paper basket around."

Bill Gates

■ "When I first heard the Bee Gees I knew I was hearing a distinctive, haunting, and melodic sound that I had never heard before. I remember first listening to them and not knowing whether they were English, or American, or young, or old. What I did know was that their music was filled with what we call in this business, hooks. Each hit, after their first single, was so different and unique that it was always safe to play a Bee Gees' new single. They were always easily recognizable whenever I first heard a new release by them. I look forward to hearing them now as much as I did then." Ken Dowe

CONGRATULATIONS

WE ARE PROUD TO BE DOING
OUR SIXTH TOUR WITH YOU
ON YOUR 20th ANNIVERSARY



Weisberg Sound, Inc.

Celebrating The 20th



Pictured at the party co-hosted by Robert Stigwood and Ahmet Ertegun honoring The Bee Gees' 20th Anniversary are, from left: Barry Gibb, Maurice Gibb, Record World VP and managing editor Mike Sigman, and Robin Gibb.



Beyond The British Invasion (Continued from page 33)

following year seemed to be the solo exceptions proving the group rule. While individual British performers could still break through and retain an audience, the major rock action on the group scene was clearly American. The Doors, Mitch Ryder & the Detroit Wheels, The Rascals, Strawberry Alarm Clock, The Box Tops—the big group names of '67 had all developed without once having to pass themselves off as British (as many local acts had tried to do in the three prior years when it seemed there was "no other way up"). In 1967, the legacy of the British Group Invasion had either been internationalized—for who even bothered to think of country of origin when discussing The Beatles & The Stones?—or had been relegated to the oldies rack of your neighborhood record store. But there was that one exception . . .

The Bee Gees, representing a new twist on The British Invasion theme, returned from Australia to their native land in 1967, just as one of their Down Under singles, "Spicks and Specks," topped their adopted ('58-'67) homeland's chart. In April, just as one of their first U.K. singles was topping the British top 10—"New York Mining Disaster 1941"—The British Daily Mirror ran a big, bold headline—"Whatever Happened to The Beatles?"—over The Bee Gees picture. (The paper's columnist, Don Short, was making much over John, Paul, George & Ringo's collective failure to see "Penny Lane" to the top as well as the on-again-off-again "Magical Mystery Tour" TV show.)

A month later, that same song was beginning to make U.S. waves. The only other emerging British band in 1967 was Procol Harum, a group shrouded in mystery. The Bee Gees took pains to avoid a "Greta Garbo-type" rock image for themselves. When asked just how and why they gave their first international hit such a strange name, Robin replied: "As we wrote 'New York Mining Disaster 1941' on a dark staircase, we thought of some odd titles and this is the one we came up with." This kind of explanation had the ring of some of the Beatles' earlier candid prose without coming off like some three-year-old imitation.



The Bee Gees today

The Bee Gees scored with no less than four hits in '67—all lush, exciting ballads: for after "New York . . ." there came "To Love Somebody," "Holiday," and "(The Lights Went Out in) Massachusetts." They continued into '68 with an equal number—this in spite of their new British competition's penchant for rough 'n tumble sounds: Cream, the Jeff Beck Group, Deep Purple and the Crazy World of Arthur Brown.

The Bee Gees from the beginning seemed to exist in their own world—coming on as they did initially during a lull in Anglo-American musical relations while they successfully sustained themselves in the face of the more raucous forms that proved to be English reverberations of our native San Francisco era.

For the Bee Gees, much of their own consistency resulted from the fact that their own "world" was not a difficult one for the decible-weary to relate to and immerse themselves in. Not only were the Bee Gees a big name to be found, week after week, on The Singles Chart, but they simultaneously established their images in the album ("First," "Horizontal" and beyond) and concert markets. They brought elegance to rock with symphonic, gloriously presented arrangements, live as well as on record. They were the group your parents as well as you could love, neither having to compromise to make that mutual admission.

For a while after completion of "Odessa," it looked as if the glory that was the Bee Gees was to be too short-lived. But their '70 reunion—unlike those of super-groups before and since—picked up right where they had left off.

And now their latest album, "Main Course," both in sound and in title, implies that The Bee Gees we have so far experienced are but an appetizer for the musical banquet to come.

The "British Invasion" was an historical plus in the total mix of music which ran by us in the hectic sixties, but like most fads, it had few long-lasting qualities in and of itself. Whether or not you include The Bee Gees as part of its profit and loss statement makes a huge difference in the sum of its present day worth.

The Bee Gees are the singular, surviving "missing link" between the early Beatlemania period and the current scene, if any indeed exists at all. But the uniqueness of their music, and the fanatical devotion of their fans dictates that they deserve to stand alone on their own record(s) of past, present and future accomplishment.

The golden glow of The Bee Gees is not a mere reflection of any one particular glittering age

of yore. The source of their radiance is today much as it was when it first began to show itself back in 1967—a self-originated ability to shine without need of tapping outside energy sources.

The truly major feats of pop music culture stand tall on their own historical/sociological terms. The Bee Gees and their ongoing success are a much better example of that living fact than of any neatly-packaged memory of days better left fondly remembered than brought back.

The British Invasion is a pleasant recollection. The Bee Gees are dynamic music. It's not a simple matter of linear relationship at all.

Cover Versions

(Continued from page 50)

Gees song entitled "The Lord;" not surprisingly, since she was married to Maurice Gibb, is the fact that Lulu has covered a number of Bee Gees songs, including "I Started A Joke," "To Love Somebody," and "Marley Purt Drive;" the supremely underrated singer Cilla Black has covered "Words" and "With The Sun In My Eyes;" Nina Simone has covered "I Can't See Nobody," "To Love Somebody" and "In The Morning (Morning of My Life)."

The list goes on, big names interspersed with lesser-known talents. Regardless of the reasons, the fact that so many artists have chosen to record Bee Gees songs speaks well for the group's talent and sensitivities.



The scene some twenty years ago as the Gibb brothers give a homey concert for some local friends; now their audience is an international legion.

To the next twenty years.



The Robert Sitgwood Organisation
New York, London

World Radio History

THE BEE GEES

MAIN COURSE

RECIPE

Start with 3 heaping portions of Barry, Maurice and Robin Gibb vocals.

Add production by Arif Mardin.

Stir in string and horn arrangements by

Arif Mardin.

Flavor with 10 fresh new Bee Gees songs.

Spin at 33-1/3 RPM for about 40 minutes.

Serve up—The Bee Gees Black Platter Special.

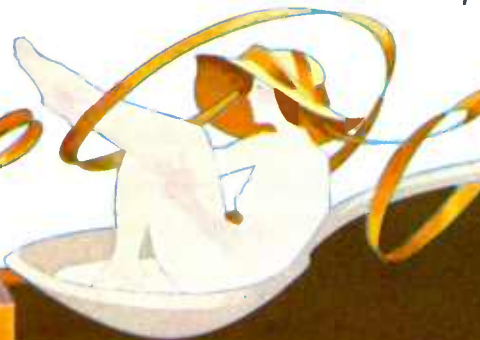
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SALESMAKER OF THE WEEK



VENUS & MARS
WINGS
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TOP RETAIL SALES THIS WEEK

- VENUS & MARS—Wings—Capitol
- CAPTAIN FANTASTIC—Elton John—MCA
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- THE HEAT IS ON—Isley Brothers—T-Neck
- INITIATION—Todd Rundgren—Bearsville
- STAMPEDE—Doobie Brothers—WB

CAMELOT/NATIONAL

- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- INITIATION—Todd Rundgren—Bearsville
- MATCHING TIE & HANDKERCHIEF—Monty Python—Arista
- PHONE CALL FROM GOD—Jerry Jordan—MCA
- PICTURES AT AN EXHIBITION—Tomita—RCA
- STAMPEDE—Doobie Brothers—WB
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

KORVETTES/NATIONAL

- BEHIND THE LINES—Janis Ian—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- DRESSED TO KILL—Kiss—Casablanca
- ELECTRONIC REALIZATIONS—Synergy—Passport
- FANDANGO—ZZ Top—London
- GORILLA—James Taylor—WB
- INITIATION—Todd Rundgren—Bearsville
- MISTER MAGIC—Grover Washington Jr.—Kudu
- STAMPEDE—Doobie Brothers—WB
- VENUS & MARS—Wings—Capitol

MUSICLAND/NATIONAL

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- CAPTAIN BABY—New Birth—Buddah
- CAPTAIN FANTASTIC—Elton John—MCA
- CAUGHT IN THE ACT—Commodores—Motown
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- DYN-O-MITE—Jimmie Walker—Buddah
- GORILLA—James Taylor—WB
- SPIDER MAN—Power
- TODAY—Elvis Presley—RCA
- TWO LANE HIGHWAY—Pure Prairie League—RCA

RECORD BAR/NATIONAL

- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- GORILLA—James Taylor—WB

- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

TWO GUYS/EAST COAST

- AMERICA'S CHOICE—Hot Tuna—Grunt
- CAPTAIN FANTASTIC—Elton John—MCA
- COMING DOWN YOUR WAY—Three Dog Night—ABC
- DIAMONDS & RUST—Joan Baez—A&M
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- JUKE JOINT JUMP—Elvin Bishop—Capricorn
- SOAP OPERA—Kinks—RCA
- THANK YOU BABY—Stylistics—Avco
- VENUS & MARS—Wings—Capitol

KING KAROL/NEW YORK

- BLIND BABY—New Birth—Buddah
- BLOW BY BLOW—Jeff Beck—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CITY—Parliament—Casablanca
- COMING DOWN YOUR WAY—Three Dog Night—ABC
- INITIATION—Todd Rundgren—Bearsville
- MAIN COURSE—Bee Gees—RSO
- SURVIVAL—O'Jays—Phila. Intl.
- THANK YOU BABY—Stylistics—Avco
- YOUNG AMERICANS—David Bowie—RCA

ALEXANDER'S/N.Y.-N.J.-CONN.

- CAPTAIN FANTASTIC—Elton John—MCA
- CHICAGO VIII—Col
- HEARTS—America—WB
- IN THE POCKET—Stanley Turrentine—Fantasy
- JUDITH—Judy Collins—Elektra
- PLAYING POSSUM—Carly Simon—Elektra
- STAMPEDE—Doobie Brothers—WB
- THE HEAT IS ON—Isley Brothers—T-Neck
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- GORILLA—James Taylor—WB
- JUDITH—Judy Collins—Elektra
- SPIRIT OF AMERICA—Beach Boys—Capitol
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum
- VENUS & MARS—Wings—Capitol

WAXIE MAXIE/WASH., D.C.

- BLIND BABY—New Birth—Buddah
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOICE FOUR—RCA
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- MOVING VIOLATION—Jackson Five—Motown
- TALE SPINNIN'—Weather Report—Col
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE WAY I FEEL—Nikki Giovanni—Niktom
- THE WIZ—Atlantic
- VENUS & MARS—Wings—Capitol

GARY'S/RICHMOND

- BLUE SKY, NIGHT THUNDER—Michael Murphey—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- PLAYING POSSUM—Carly Simon—Elektra
- SONGBIRD—Jesse Colin Young—Reprise
- STAMPEDE—Doobie Brothers—WB
- TOMMY—Polydor (Soundtrack)
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

POPLAR TUNES/MEMPHIS

- ANNIVERSARY SPECIAL, VOL. I—Earl Scruggs Revue—Col
- CAPTAIN FANTASTIC—Elton John—MCA
- INITIATION—Todd Rundgren—Bearsville
- JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- STEPPIN'—Pointer Sisters—ABC
- Blue Thumb
- THANK YOU BABY—Stylistics—Avco
- THE HEAT IS ON—Isley Brothers—T-Neck
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

MUSHROOM/NEW ORLEANS

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- AMERICA TODAY—Curtis Mayfield—Curton
- CAPTAIN FANTASTIC—Elton John—MCA
- CAUGHT IN THE ACT—Commodores—Motown
- HEARTS—America—WB
- MISTER MAGIC—Grover Washington, Jr.—Kudu
- SNEAKIN' SALLY THROUGH THE ALLEY—Robert Palmer—Island
- STAMPEDE—Doobie Brothers—WB
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

NATIONAL RECORD MART/MIDWEST

- CAPTAIN FANTASTIC—Elton John—MCA
- FANDANGO—ZZ Top—London
- FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury
- JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
- SPIRIT OF AMERICA—Beach Boys—Capitol
- STAMPEDE—Doobie Brothers—WB
- STRAIGHT SHOOTER—Bad Company—Swan Song
- SURVIVAL—O'Jays—Phila. Intl.
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

RECORD REVOLUTION/CLEVELAND

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- ELECTRONIC REALIZATIONS—Synergy—Passport
- INITIATION—Todd Rundgren—Bearsville
- JOURNEY—Col
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- PAMPERED FANTASY—Pavlov's Dog—Col
- STEPPIN'—Pointer Sisters—ABC
- Blue Thumb
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum
- VENUS & MARS—Wings—Capitol

FOR THE RECORD/BALTIMORE

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- CAPTAIN FANTASTIC—Elton John—MCA
- CHOCOLATE CITY—Parliament—Casablanca

- DYN-O-MITE—Jimmie Walker—Buddah
- PEACH MELBA—Melba Moore—Buddah
- STAMPEDE—Doobie Brothers—WB
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE WIZ—Atlantic
- UNIVERSAL LOVE—MFSB—Phila. Intl.
- VENUS & MARS—Wings—Capitol

ONE OCTAVE HIGHER/CHICAGO

- CAPTAIN FANTASTIC—Elton John—MCA
- DIAMONDS & RUST—Joan Baez—A&M
- DISCO BABY—Van McCoy & the Soul City Symphony—Avco
- GORILLA—James Taylor—WB
- MISTER MAGIC—Grover Washington Jr.—Kudu
- SURVIVAL—O'Jays—Phila. Intl.
- TALE SPINNIN'—Weather Report—Col
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- WILL O' THE WISP—Leon Russell—Shelter

WHEREHOUSE/CALIFORNIA

- BEAU BRUMMELS—WB
- DRESSED TO KILL—Kiss—Casablanca
- IN THE POCKET—Stanley Turrentine—Fantasy
- JASMINE NIGHTDREAMS—Edgar Winter—Blue Sky
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- PABLO CRUISE—A&M
- STEPPIN'—Pointer Sisters—ABC
- Blue Thumb
- THE HEAT IS ON—Isley Brothers—T-Neck
- THE SUPREMES—Motown
- VENUS & MARS—Wings—Capitol

LICORICE PIZZA/LOS ANGELES

- BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC Dot
- BEHIND THE EYES—Tim Moore—Asylum
- BETWEEN THE LINES—Janis Ian—Col
- GORILLA—James Taylor—WB
- INITIATION—Todd Rundgren—Bearsville
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- SOAP OPERA—Kinks—RCA
- THE ORIGINAL SOUNDTRACK—10cc—Mercury
- TROUBLE IN PARADISE—Souther, Hillman, Furay Band—Asylum
- VENUS & MARS—Wings—Capitol

TOWER/LOS ANGELES

- ADVENTURES IN PARADISE—Minnie Riperton—Epic
- BEHIND THE EYES—Tim Moore—Asylum
- INTERNATIONAL—Three Degrees—Phila. Intl.
- LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M
- NEW CITY—Blood, Sweat & Tears—Col
- STEPPIN'—Pointer Sisters—ABC
- Blue Thumb

- THE HEAT IS ON—Isley Brothers—T-Neck
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol

EVERYBODY'S RECORDS/NORTHWEST

- ANNIVERSARY SPECIAL, VOL. I—Earl Scruggs Revue—Col
- CRIME OF THE CENTURY—Supertramp—A&M
- INITIATION—Todd Rundgren—Bearsville
- JOURNEY—Col
- SNOW GOOSE—Camel—Janus
- STEPPIN'—Pointer Sisters—ABC
- Blue Thumb
- TWO LANE HIGHWAY—Pure Prairie League—RCA
- VENUS & MARS—Wings—Capitol
- WARRIOR ON THE EDGE OF TIME—Hawkwind—Atlantic
- YOUNG AMERICANS—David Bowie—RCA



THE ALBUM CHART

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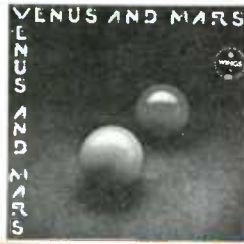
TITLE, ARTIST, Label, Number (Distributing Label)

JUNE 14	JUNE 7	TITLE, ARTIST, Label, Number	WKS. ON CHART	
1	1	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN MCA 2142 (2nd Week)	2	F
2	2	STAMPEDE DOOBIE BROTHERS/Warner Bros. BS 2835	5	F
3	3	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	14	F
4	23	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1-1027	3	F
5	7	PLAYING POSSUM CARLY SIMON/Elektra 7E-1033	7	F
6	8	FANDANGO ZZ TOP/London PS 6566	5	F
7	6	WELCOME TO MY NIGHTMARE ALICE COOPER/ Atlantic SD 18130	13	F
8	9	BLOW BY BLOW JEFF BECK/Epic PE 33409	10	F
9	12	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	8	E
10	13	HEARTS AMERICA /Warner Bros. BS 2852	11	F
11	4	CHICAGO VIII /Columbia PC 33100	10	F



CHARTMAKER OF THE WEEK

12	—	VENUS AND MARS WINGS Capitol SMAS 11419	1	F
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13	5	TOMMY SOUNDTRACK /Polydor PD 9502	12	H
14	10	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	7	F
15	15	A SONG FOR YOU TEMPTATIONS/Gordy G6-96951 (Motown)	19	F
16	19	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 2015 (Motown)	12	F
17	17	JUDITH JUDY COLLINS/Elektra 7E-1032	10	F
18	16	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	17	F
19	11	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	9	F
20	14	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	10	F
21	20	HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E-1034	6	F
22	22	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	14	I
23	24	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	7	F
24	25	GREATEST HITS ELTON JOHN/MCA 2128	30	F
25	29	AN EVENING WITH JOHN DENVER /RCA CPL-0764	15	J
26	21	KATY LIED STEELY DAN/ABC ABCD 846	11	F
27	27	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	5	F
28	18	FIVE-A-SIDE ACE/Anchor ANCL-2001 (ABC)	11	F
29	32	SOAP OPERA KINKS/RCA LPL1-5081	5	F
30	31	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/ Epic KE 33290	13	E
31	33	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670	7	F
32	28	WILL O' THE WISP LEON RUSSELL/Shelter SR 2138 (MCA)	8	F
33	38	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11368	28	F
34	44	ADVENTURES IN PARADISE MINNIE RIPERTON/Epic PE 33454	3	F
35	59	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	3	F
36	30	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	14	E
37	39	DRESSED TO KILL KISS/Casablanca NBLP 7016	8	F
38	46	DIAMONDS & RUST JOAN BAEZ/A&M SP 4527	4	F
39	26	THE WIZ ORIGINAL BROADWAY CAST /Atlantic SD 18137	7	F
40	50	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	5	F
41	35	BLUEJAYS JUSTIN HAYWARD & JOHN LODGE/Threshold THS 14 (London)	12	F
42	41	AVERAGE WHITE BAND /Atlantic SD 7308	33	F

43	36	JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/ 20th Century T 466	10	F
44	37	JUST A BOY LEO SAYER/Warner Bros. BS 2836	14	F
45	48	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1-0838	6	F
46	34	KING ARTHUR RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE/A&M SP 4515	9	F
47	45	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	11	F
48	40	THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/ ABC ABCD 867	11	F
49	49	SUPERNATURAL BEN E. KING/Atlantic SD 18132	6	F
50	53	THE AURA WILL PREVAIL GEORGE DUKE/MPS/BASF 25613	4	F
51	51	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES Featuring THE MIKE CURB CONGREGATION & VARIOUS ARTISTS/Disneyland 1362	7	F
52	54	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT/ RCA APL1-0644	6	F
53	61	AMERICA'S CHOICE HOT TUNA/Grunt BL1-0820 (RCA)	4	F
54	57	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	6	F
55	58	A QUIET STORM SMOKEY ROBINSON/Tamla T6-33751	6	F
56	72	TWO LANE HIGHWAY PURE PRAIRIE LEAGUE/ RCA APL1-0933	2	F
57	66	MY WAY MAJOR HARRIS/Atlantic SD 18119	5	F
58	68	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855	4	F
59	63	IN THE POCKET STANLEY TURRENTINE/Fantasy F 9478	6	F
60	73	BLIND BABY NEW BIRTH/Buddah BDS 5636	3	F
61	62	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	6	F
62	64	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOLI-0934 (RCA)	5	F
63	71	JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)	5	F
64	60	IAN HUNTER /Columbia PC 33480	5	F
65	52	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN-LA 368G (UA)	10	F
66	43	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769	12	F
67	80	TALE SPINNIN' WEATHER REPORT/Columbia PC 33417	3	F
68	77	THE MANHATTAN TRANSFER /Atlantic SD 18133	3	F
69	81	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	2	F
70	85	PHONE CALL FROM GOD JERRY JORDAN/MCA 473	2	F
71	74	SOLID MANDRILL /United Artists UA-LA 408-G	6	F
72	82	CAUGHT IN THE ACT COMMODORES/Motown M6-820S1	3	F
73	42	FUNNY LADY SOUNDTRACK/Arista AL 9004	12	G
74	67	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77028 (A&M)	9	F
75	47	FRAMPTON PETER FRAMPTON/A&M SP 4512	10	F
76	56	COMMON SENSE JOHN PRINE/Atlantic SD 18127	6	F
77	79	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	22	F
78	115	INITIATION TODD RUNDGREN/Bearsville BR 6957 (WB)	1	F
79	89	SEX MACHINE TODAY JAMES BROWN/Polydor PD 6042	2	F
80	—	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	1	F
81	55	SHEER HEART ATTACK QUEEN/Elektra 7E-1026	22	F
82	65	PHOEBE SNOW /Shelter 2109 (MCA)	33	F
83	83	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	82	F
84	70	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194	21	E
85	76	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	52	F
86	88	JANIS JANIS JOPLIN/Columbia PG 33345	3	F
87	84	LET THERE BE MUSIC ORLEANS/Asylum 7E-1029	10	F
88	75	FEELINGS PAUL ANKA/United Artists UA LA 367-G	9	F
89	86	TWO BOB JAMES/CTI 6057 (Motown)	5	F
90	90	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	16	F
91	69	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	23	F
92	87	PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB)	12	F
93	114	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTS 6071	1	F
94	92	AUTOBAHN KRAFTWERK/Vertigo VEL 2003 (Phonogram)	17	F
95	107	CHASE THE CLOUDS AWAY CHUCK MANGIONE/ A&M SP 4518	1	F
96	—	THE ORIGINAL SOUNTRACK 10cc/Mercury SRM-1-1029	1	F
97	94	YOUNG AMERICANS DAVID BOWIE/RCA APL1-0998	13	F
98	—	TROUBLE IN PARADISE SOUTHER, HILLMAN, FURAY BAND/ Asylum 7E-1036	1	F
99	99	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	79	F
100	78	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)	7	F

ISAAC HAYES
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ABCD-874



**“Come live
with me.”**

World Radio History

 **Records**
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JUNE 14, 1975

JUNE 14
JUNE 7

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- 103** 120 COMING DOWN YOUR WAY THREE DOG NIGHT/
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- 104** 106 BACK HOME AGAIN JOHN DENVER/RCA APL1-0548
- 105** 132 SNEAKIN' SALLY THROUGH THE ALLEY ROBERT PALMER/
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- 106** 97 BARRY MANILOW II/Bell 1314 (Arista)
- 107** 95 NIGHTBIRDS LABELLE/Epic KE 33075
- 108** 110 WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/
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- 109** 122 SPARTACUS TRIUMVIRAT/Capitol ST 11392
- 110** 117 REUNION B. J. THOMAS/ABC ABCP 858
- 111** 121 TANYA TUCKER/MCA 2141
- 112** — LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/
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- 113** 119 BEST OF FREE/A&M SP 3663
- 114** 123 MOVING VIOLATION JACKSON 5/Motown M6 82951
- 115** — UNIVERSAL LOVE MFSB/Phila. Intl. KZ 33158 (Col)
- 116** 126 MATCHING TIE AND HANDKERCHIEF MONTY PYTHON/
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- 117** 127 THE BRECKER BROTHERS/Arista AL 4037
- 118** 138 DYN-O-MITE JIMMY WALKER/Buddah BDS 5635
- 119** 128 AIN'T LIFE GRAND BLACK OAK ARKANSAS/Atco SD 36-111
- 120** 130 THANK YOU BABY STYLISTICS/Avco AV 69008
- 121 111 NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
- 122 100 FOR EARTH BELOW ROBIN TROWER/Chrysalis 1073 (WB)
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- 124** 134 ENDLESS SUMMER BEACH BOYS/Capitol SVBB-11307
- 125** 96 TOMMY THE WHO/MCA 2-1005
- 126** — TODAY ELVIS PRESLEY/RCA APL1-1039
- 127** 101 LOST GENERATION ELLIOTT MURPHY/RCA APL1-0916
- 128** 139 DISCO TEX AND HIS SEX-O-LETTERES/Chelsea CHL 505
- 129** 91 THERE'S ONE IN EVERY CROWD ERIC CLAPTON/RSO SO 4806
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- 130 102 HOLIDAY AMERICA/Warner Bros. W 2808
- 131 98 PUT IT WHERE YOU WANT IT AWB/MCA 475
- 132 140 I'M JESSI COLTER/Capitol ST 11663
- 133 112 AMBROSIA/20th Century T 434
- 134** — JASMINE NIGHTDREAMS EDGAR WINTER/Blue Sky
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- 135** 103 CRASH LANDING JIMI HENDRIX/Reprise MS 2004 (WB)
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- 131 104 FIRE OHIO PLAYERS/Mercury SRM1-1013
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- 157 DIAMOND HEAD PHIL MANZANERA/
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- 158 JOURNEY/Columbia PC 33388
- 159 MAIN COURSE BEE GEES/RSO
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- 160 AMERICA TODAY CURTIS MAYFIELD/
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- 161 SONGS FOR A FRIEND JON MARK/
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- 162 WARRIOR ON THE EDGE OF TIME
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- 163 BEHIND THE EYES TIM MOORE/
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- 164 BANKRUPT DR. HOOK/Capitol ST
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- 165 LET ME BE THERE OLIVIA NEWTON-
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- 168 NEWBORN JAMES GANG/Atco SD
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- 169 SPIRIT OF '76 SPIRIT/Mercury
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- 170 NEW AND IMPROVED SPINNERS/
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- 171 TAPESTRY CAROLE KING/Ode SP
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- 172 KOKOMO/Columbia PC 3342
- 173 UNDISPUTED TRUTH/Gordy
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- 174 THE DEADLY NIGHTSHADE/Phantom
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- 175 STREET RATS HUMBLE PIE/A&M SP
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- 176 THE MUDDY WATERS WOODSTOCK
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- 185 THE SNOW GOOSE CAMEL/Janus
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- 186 PAMPERED MENIAL PAVLOV'S DOG/
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- 187 FREE TO BE YOU AND ME MARLO
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- 188 MICHAEL BOLOTIN/RCA APL1-0992
- 189 THE BEST OF BILL WITHERS/Sussex
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- 190 ROCKIN' CHAIR GWEN McCRAE/Cat
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- 191 DAWN'S NEW RAGTIME FOLLIES
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- 194 IN COLLABORATION WITH THE GODS
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- 195 JUST GET UP AND CLOSE THE DOOR
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- 196 STARS CHER/Warner Bros. BS 2850
- 197 DAYS OF WINE AND CROCS
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- 198 SUPREMES/Motown M6 82851
- 199 FRIENDS SPIDERMAN/Power 8146
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Dialogue *(Continued from page 20)*

RW: You must listen to 500 groups a year to pick out the few you really want to work with.

Mardin: That's not the case with me because I'm working constantly. Usually I don't have time to go out to clubs and hear singers, which I should, but I really don't—working at the studio and writing arrangements at home. So what happens usually is Ahmet will say, "Look, there's a fantastic singer we just signed, she wants you." With the Average White Band I was called in to fix certain rhythm patterns on the existing album that Atlantic had bought from MCA. We listened to it and we said, "Okay, fine, we have to change one drum note here, one guitar here, and maybe change the vocal on this song." After we finished Aretha last year in Florida, the group came by, we met and we went into the studio. We tried to add backbeat to one song. It didn't work out, so we said, "The hell with it, why don't we just cut it?" We cut one of the songs and the sound was so superior . . . Then we had two new songs, so we cut those two new songs. All of a sudden Jerry Wexler and the manager came by and said, "You know what's happening here? This sound is so superior to what they had, why don't you finish, recut the whole album?" So we said, "Fine."

RW: The thing that really fascinates me is really how many different idioms you can just immerse yourself in and come out with the ideas that those people want.

Mardin: You have to mold yourself into the song: "What does he want to say?" At the same time, because I am his producer, it is my duty to tell him, "Well, wait a minute now, do you want your music to be heard by many people?" Usually poets—a person like Steve Goodman, John Prine or the people who write their own songs—their real aim is to be heard by as many people as possible.

RW: You've worked with a lot of people like Aretha and The Bee Gees who are very established, sometimes taking them in new directions, developing different things with them. But you've also worked with a lot of new people, helping establish them in the first place. Is the approach very different in your working with newcomers?

Mardin: For example, with Aretha, she would come in with an idea ready for the song. She would play it on the piano. The arrangement would be there, in her head. The bass player would look at a bass line she's playing and try to do something with that. The format would be there. Jerry or myself would suggest changes or cuts, but basically, she would have it. With The Bee Gees it's almost the same way. They would write the song, the chords were there. With The Bee Gees I know, for example, we would say, "Why don't we start with the chorus, it's a stronger line?" They'd say, "Okay." There are certain artists where everything is sacred. They cannot touch any notes, you can't touch it—but The Bee Gees aren't like that at all. They're open for suggestions.

Now coming back to the other part of your question—Yes, it's a challenge to start with an artist with whom you make the first record. For example right now I'm involved with a group called Mama's Pride, that Ahmet has signed, and this is going to be their first album. I'm really excited. I heard their tapes, I loved it and I'm going to St. Louis to hear them and hear their rehearsals, work with them a little bit. Then we're going to Miami to record. It will be the first leg of the album probably. We'll do four or five songs. For example, with Manhattan Transfer, there's a definite angle of nostalgia but it's very reverent and loving. And the comments about the old years are not sarcastic at all—it's just making a comment and saying, "Hey, those

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Bee Gees Bash



Shown above at the Bee Gees' 20th Anniversary Party, held at the Promenade Cafe in Rockefeller Center, are from left: Ahmet Ertegun, chairman, Atlantic Records; Robin Gibb; Barry Gibb; Maurice Gibb; Robert Stigwood; (center photo) Maurice Gibb; Hal

World Wide Events Plans Florida Jam

■ LOS ANGELES — The California Jam is being recreated this year on July 5 in Tampa, Florida. World Wide Events, Inc., coordinators of the California Jam, have announced that the Tampa State Fairgrounds have been chosen as the site for the 1975 Florida Jam.

Seven major acts have been lined up and will be announced in the very near future, according to Don Branker, president of World Wide Events, Inc. and a coordinator of the California Jam.

ZZ Top, Ozark Mountain Daredevils, Elvin Bishop and Pure Prairie League are among the first groups signed to appear at the Florida Jam. Branker stated that tickets are being distributed by major outlets throughout the southeast.

The Florida Jam is being presented by Marquee of Florida in conjunction with producer World Wide Events, Inc. CCBS Public Relations, Inc. of Los Angeles is representing the Florida Jam in all aspects of publicity.

Capitol Sets June LPs

■ LOS ANGELES — Capitol Records will release seven albums on June 9, announced Don Zimmermann, senior vice president, marketing, Capitol Records, Inc.

"Come Get To This" by Nancy Wilson and "Make A Time For Lovin'" by Lettermen headline the release. "Marvin & Farrar" on the EMI label (distributed by Capitol) features the English duo by the same name. Singer/songwriter Tom Snow debuts this month via "Taking It All In Stride," as does country performer James Talley with his first Capitol album, "Got No Bread, No Milk, No Money, But We Sure Got a Lot of Love."

"Precious Memories," a specially priced two-record set of religious songs by Tennessee Ernie Ford and a re-issue of Charlie Daniels tunes, simply titled "Charlie Daniels," completes the June release.

ATV Music Ups Laws

■ LOS ANGELES — ATV Music Group president Sam Trust has announced the appointment of Richard Laws to copyright manager of the firm. In addition to his new duties, Laws will continue to function as general office manager, a post he has held since joining ATV last year.

Laws is a former musician, having played with two successive groups in South Africa, the Couriers and A. Cad in the mid sixties. He later was a guitarist for P. J. Proby and wrote for and with Tommy Roe, who brought him to the U.S. in the late sixties. In the U.S., Laws was signed as a contract writer with Bill Lowry Music.

Angel's Falstaff

(Continued from page 25)

cal music (almost up to Nannetta's) allotted to Anne is beautifully sung by one Wendy Eathorne. She has a lyric soprano that sounds ever the young woman no matter how silvery the height of the line. Her boyfriend, Fenton, gets his due from that familiar English tenor Robert Tear. Ford, a role roughly as important as Verdi's character, has a mellifluous interpretation from Robert Lloyd.

The Robert Alldis Choir adds the perfect touch, for this recording has the feel of life to it. One is not constantly conscious of the studio quality. No doubt the producer, Christopher Bishop, and Maestro Davies can take equal credit for that happy event.

In short, a major recording of an opera that is sure to be unknown to the overwhelming majority of American listeners. As can be seen by this week's Classical Retail Report the American opera public is already picking it up. But to hit a greater market, one would think this recording might be sold as a really exciting discovery of a major opera on a familiar theme. And hearing "Greensleeves" in an opera several times does not hurt.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "One Good Night Together" — Hues Corporation (RCA). Another earth-shattering, strong backbeat side from those "Rock The Boat" monsters, which should grace the charts immediately.

DEDE'S DITTIES TO WATCH: "I Can Understand It" — Kokomo (Columbia-UPT); "The Entertainer" — J. R.

Bailey (Midland International-UPT); "Interloop" — Tymes (RCA-UPT).

DISCO POTENTIALS: "It Takes Two To Make One" — Carolyn Crawford (P.I.R.); "What A Groove" — White Heat (RCA).

Ray Velie, formerly with KFJL-AM (Oklahoma City), has since moved to KNOR-AM (Oklahoma City), a pop formatted station. However, Velie has an r&b show from 9-12 midnight and needs product from all manufacturers. Please make note of this.

WPDQ-AM (Jacksonville) has gone through many transitions over a period of a week. The sheriff's office from that city had put a padlock on the doors for non-payment of a series of bills. However, the station owners, according to our sources, have since come up with the money needed to operate the station, which has made many inroads in this market.

Our deepest condolences to the family of Robert (Bobby) Solomon of the Younghearts, who passed away May 30 of cancer. Solomon, who was 32, is survived by his wife and three children. Services were held June 5.

There have been many rumors flying about the status of Dennis Edwards of the Temptations. Edwards is not leaving the talented five -- the new member is working out quite well.



A group of young men who have been together for 21 years, the Dells have re-signed a long-term contract with Queens Booking. They now have on the charts "Glory Of Love" on the Chess/Janus label. (Shown here (seated, from left) are Vernon Allison, QBC vice president Murray Schwartz and Marvin Junior.

Standing (from left) are

Johnny Carter, Chuck Barksdale and Michael McGill.

Looking for an excellent radio announcer? There is someone who is looking to relocate, by the name of Dean Reynolds. Reynolds, who holds a third class license, would like a position in a major market. You may contact him at (904) 355-9507.

For all those wondering whether or not there will be a NATRA convention — it will take place as scheduled, August 12-16, at the Baltimore Hilton.

PROFILE

From Chicago comes Ms. Jan Floyd, a hard and diligent worker for Thomas Associates, a promotion firm founded by Eddie Thomas. Thomas saw in Ms. Floyd, who was working for Heilicher Brothers distributing house, the potential of a super promotion woman.



She is not only influential in the promotion field but in the marketplace, where she actually got her start. Since being with her present employer she has shown how a woman in the industry will perform when given a chance.

White's London Night



20th Century recording artist Barry White recently completed a European concert tour with Love Unlimited and the Love Unlimited Orchestra. While in London, 20th Century licensee Pye Records hosted a party for the maestro. Pictured above, during the celebrations, are, from left: White, 20th vice president/r&b operations Hosea Wilson, label president Russ Regan and 20th director of international Peter Pasternak.

R&B PICKS OF THE WEEK

SINGLE SHARON PAIGE AND HAROLD MELVIN AND THE BLUENOTES, "HOPE THAT WE CAN BE TOGETHER SOON" (Mighty Three Music, BMI). Taken from their recent album, "To Be True," this tune features a young lady who is quite talented. Ms. Paige's style should aid in garnering plenty of chart action; her qualities add to the lyrics written by Gamble/Huff. By popular demand, this is the follow-up to their smash, "Bad Luck." Phil. Intl. ZS8-3569 (Col).



SLEEPER YVONNE FAIR, "LOVE AIN'T NO TOY" (Stone Diamond Music, BMI). Take off with this dynamite toe tapper. Yvonne gets totally involved with the lyrical concept, an extension of what Shirley Brown and others have used to open doors. One of the most underrated songstresses around today, no one will be able to ignore her talent on this gem. Motown M 1354F.



ALBUM THE ISLEY BROTHERS, "THE HEAT IS ON." The Isley Brothers have multiplied and have added some strong sounds. A long-time institution on the music scene, this family act should garner new fans with the freshness portrayed on this disc. In this lp they exhibit a mellow way of getting the message of love across and add some disco highlights making this a flavorful package. T-Neck PZ 33536 (Col).



NEW! NEW! NEW!

Now Shipping

CHI-LITES



BL 754204

JUNE 14, 1975

JUNE 14	JUNE 7	
1	1	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
2	2	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
3	6	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
4	8	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
5	5	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
6	3	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG—Delite 1567 (PIP)
7	9	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS—Buddah 463
8	10	SLIPPERY WHEN WET COMMODORES—Motown M 1338F
9	14	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
10	12	SHACKIN' UP BARBARA MASON—Buddah 459

11	13	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12990
12	4	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
13	16	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629-X
14	7	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)
15	19	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N 2285 (London)
16	11	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3562 (Col)
17	17	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
18	15	SHAKY GROUND TEMPTATIONS—Gordy G7142F (Motown)
19	18	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century TC 2177
20	28	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)
21	27	MISTER MAGIC GROVER WASHINGTON JR.—Kudu 924F (Motown)
22	20	CHECK IT OUT BOBBY WOMACK—United Artists XW621-X
23	29	JUST A LITTLE BIT OF YOU MICHAEL JACKSON—Motown 1349F
24	24	SADIE SPINNERS—Atlantic 3268
25	30	WHAT CAN I DO FOR YOU? LABELLE—Epic 8-50097
26	26	TAKE IT FROM ME DIONNE WARWICK—Warner Bros. WBS 8088
27	21	HJACK HERBIE MANN—Atlantic 3246
28	22	LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F
29	39	I'LL DO FOR YOU ANYTHING YOU WANT ME TO BARRY WHITE—20th Century TC 2208
30	32	NO CHARGE SHIRLEY CAESER—Scepter/Hob 12402
31	36	HURT MANHATTANS—Columbia 3-10140
32	37	LOOK AT YOU GEORGE McCRAE—TK 1011
33	33	ALL CRIED OUT LAMONT DOZIER—ABC 12076
34	44	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE—PIP 6504
35	42	FREE MAN SOUTH SHORE COMMISSION—Wand 11287 (Scepter)
36	45	BABY—GET IT ON IKE & TINA TURNER—United Artists XW 598-X
37	41	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA—20th Century 2197
38	40	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD—Island 007
39	46	SEVEN LONELY NIGHTS FOUR TOPS—ABC 12096
40	47	DO IT IN THE NAME OF LOVE BEN E. KING—Atlantic 3274
41	48	PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) RUFUS Featuring CHAKA KHAN—ABC 12099
42	43	REACH OUT FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077

43	49	COME AN' GET YOURSELF SOME LEON HAYWOOD—20th Century TC 2191
44	55	SEXY MFSB—Phila. Intl. ZS8 3567 (Col)
45	54	ACTION SPEAKS LOUDER THAN WORDS CHOCOLATE MILK—RCA PB 10290
46	35	EASE ON DOWN THE ROAD CONSUMER RAPPORT—Wing and a Prayer HS 101F (Atlantic)
47	53	SNEAKIN' UP BEHIND YOU BRECKER BOTHERS—Arista 0122
48	59	CHOCOLATE CITY PARLIAMENT—Casablanca 831
49	57	IT AIN'T NO FUN SHIRLEY BROWN—Truth TRA 3223 (Stax)
50	52	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
51	51	ALL THE WAY IN OR ALL THE WAY OUT BETTYE SWANN—Atlantic 3262
52	50	CRYSTAL WORLD CRYSTAL GRASS—Polydor PD 15101
53	56	SUGAR PIE SUGAR BILLY—Fast Track FT 2503 (Mainstream)
54	60	THREE STEPS FROM TRUE LOVE REFLECTIONS—Capitol 4078
55	58	A.I.E. (A MWANA) BLACK BLOOD—Mainstream 5667
56	64	FIGHT THE POWER, PART I ISLEY BROS.—T-Neck ZS8 2256 (Col)
57	61	PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364
58	62	PAIN EDWIN STARR—Granite 522
59	67	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
60	25	ROLLING DOWN A MOUNTAINSIDE MAIN INGREDIENT—RCA PB 10024
61	31	SEX MACHINE JAMES BROWN—Polydor 14270
62	34	HERE I AM AGAIN CANDI STATON—Warner Bros. 8070
63	65	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea 3017
64	23	L-O-V-E (LOVE) AL GREEN—Hi 5N 2282 (London)
65	66	WENDY IS GONE RONNIE McNEIR—Prodigal 614
66	38	MY BRAND ON YOU DENISE LaSALLE—20th Century/Westbound WT 5004
67	—	CRY, CRY, CRY SHIRLEY (AND COMPANY)—Vibration 535 (All Platinum)
68	—	FEEL THAT GLOW ROBERTA FLACK—Atlantic 3271
69	71	IS IT TRUE BARRETT STRONG—Capitol 4052
70	—	I ONLY FEEL THIS WAY WHEN I'M WITH YOU JIMMY BRISCOE & THE LITTLE BEAVERS—Pi Kappa 604
71	73	THIS AIN'T NO TIME TO BE GIVING UP RIPPLE—GRC 2060
72	—	REMEMBER THE RAIN 21ST CENTURY—RCA PB 10201
73	—	I DON'T WANT TO BE A LONE RANGER JOHNNY GUITAR WATSON—Fantasy 739
74	74	WHATEVER'S YOUR SIGN BOBY FRANKLIN—Babylon 1123
75	—	I CAN'T QUIT YOUR LOVE BUCK—Playboy 6039

'Fighting' to the Top



In honor of the success of "Kung Fu Fighting," Carl Douglas (third from left) and Biddu (second from left) were presented with original pre-1860 Oriental prints. "Kung Fu Fighting" won the Ivor Novello Award for Best Pop Song of 1974 and was runner-up in the International Hit of the Year section. Shown presenting the prints to Biddu and Douglas are Kenny Barker (left), Chappell Music's pop repertoire manager; and Bob Montgomery (right), Chappell's managing director.

Ray Charles To Receive Sickle Cell Award

LOS ANGELES—Ray Charles is slated to receive two major honors during the month of June, the first being the National Association for Sickle Cell Disease's "Salute to Ray Charles" fund-raiser on June 9 at the Beverly Hilton Hotel in Los Angeles. Charles will receive the organization's first "Man of Distinction Award" at the event. Aretha Franklin serves as honorary chairperson for the

testimonial dinner.

In addition, the Los Angeles County Board of Supervisors has proclaimed June 9 Ray Charles Day in conjunction with the NASCD's "Salute."

On June 26 Charles will be a recipient of the Golden Plate Award from the American Academy of Excellence during the Academy's "Salute to Excellence" weekend in Evansville, Indiana.

Disco File *(Continued from page 22)*

to all record company personnel interested in disco promotion to attend their next meeting, Monday, June 30, at 2 p.m. at the Pool's Soho address, 99 Prince Street in New York. Interested parties can contact members of the Pool at that address or call (212) 431-8187.

Best of the Week: **Bobby Moore's** light and lively "Call Me Your Everything Man" (Scepter), in the over-familiar **George McCrae** style but quite irresistible nevertheless. Its long disco mix runs just over six minutes and will be shipped to DJs on special 12-inch records at 33 1/3 to give it its best, hottest sound—something other record companies have been talking about doing for the disco market, but that Scepter is the first to carry out. Other recommended singles: **Major Lance's** delightful "You're Everything I Need" (Osiris), his best in some time, with an instrumental B side; and a new commercial single version of "Tornado" by the **Original Cast of "The Wiz"** (Atlantic), a re-mix of the album cut but a shortening of the Disco Disc version to 3:23.

Catching up: **The Stylistics'** "Can't Give You Anything (But My Love)," which appears on two Top 10 lists this week—those of Michael Pace at Hadaar on Staten Island and David Chrysostomas from Le Cocu in New York—is from their new album, "Thank You Baby" (Avco) and reminds everyone of "Love Is the Answer" from the group's previous album. Result: instant success; Avco plans to release the cut as a single within the month. Also check out "Sing Baby Sing" on the same album, already a hit in England. . . . **Phil Euphoria** (Phillip Gill), who plays at a Brooklyn club called Watu Wazuri, lists a long (5:31), strong cut from **Barrett Strong's** recent album, "Do You Want My Love" which we've foolishly overlooked (the album: "Stronghold" on Capitol). Check it out, and "Is It True," also available as a single . . . And pick up the new **Hodges, James & Smith** album, "Power in Your Love" (20th Century). Though nothing can be wholeheartedly recommended here for dancing—too many changes—it's hot, particularly the sassy title cut and "Momma," "Sexy Ways," a tasty, torchy, long (5:35) version of **Ben E. King's** "I Who Have Nothing" and a version of "Nobody." Production, a superb job, is by **Mickey Stevenson**, formerly with Motown.

JUNE 14, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON JR.—
Kudu KU 2051 (Motown)
2. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
3. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
4. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman
BDL 1-0934 (RCA)
5. **TWO**
BOB JAMES—CTI 6057 (Motown)
6. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
7. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
8. **I NEED SOME MONEY**
EDDIE HARRIS—Atlantic SD 1169
9. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
10. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
11. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
12. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
13. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
14. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
15. **FEEL**
GEORGE DUKE—MPS-BASF MC 25355
16. **RESTFUL MIND**
LARRY CORYELL—Vanguard BSD 79352
17. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
18. **THE BRECKER BROTHERS**
Arista AL 4037
19. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
20. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note
BN LA 397-G (UA)
21. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note
BN-LA 369-G (UA)
22. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note
LA 3344-G (UA)
23. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN-LA 3685G (UA)
24. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA Polydor PD 6512
25. **KOKOMO**
Columbia PC 33442
26. **A TEAR TO A SMILE**
ROY AYRES UBIQUITY—
Polydor PD 6046
27. **FLYING START**
BLACKBYRDS—Fantasy F 9472
28. **GAMBLER'S LIFE**
JOHNNY HAMMOND—Salvation
SAL 702 (Motown)
29. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
30. **CANNED FUNK**
JOE FARRELL—CTI 6052 (Motown)
31. **BODY HEAT**
QUINCY JONES—A&M SP 3617
32. **STORIES TO TELL**
FLORA PURIM—Milestone 9058 (Fantasy)
33. **POTPURRI**
JONES-LEWIS—Phila. Intl. KZ 33152
(Col)
34. **SOLID**
MANDRILL—United Artists UA-LA 408-G
35. **FUSION III**
MICHAL URBANIAK—Columbia
PC 33542
36. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
37. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059
(Fantasy)
38. **JOE BECK**
Kudu 2151 (Motown)
39. **STEPPIN**
POINTER SISTERS—ABC Blue Thumb
BTS 602
40. **ASTRAL SIGN**
GENE HARRIS—Blue Note
BN-LA 313-G (UA)

By MICHAEL CUSCUNA



■ During his recent gig at the Keystone Korner in San Francisco, **Elvin Jones** and his group gave a free concert performance at the San Bruno Jail. Jones began doing prison concerts about three years ago at such institutions as the Cook County Jail in Chicago and the Wayne County Jail in Detroit.

In an interview for a San Francisco newspaper, Jones stated, "The only guy who does it consistently, I think, is Redd Foxx. I think it's the responsibility of professional musicians to do things like this. Dizzy Gillespie has done it in New York. There have been various concerts at Cook County . . . Anyway, it's not being done on a consistent basis by professionals and I think it's kind of sad."

Hopefully, more musicians will pick up the cue from Jones and contribute to the lives and environments of those that our society has chosen to lock up for various legitimate and illegitimate reasons.

* * *

Drummer **Lenny White** has signed with Nemperor . . . Drummer **Harvey Mason** is working on his first disc for Arista . . . Flying Fish Records in Chicago has come up with a couple of fine and interesting albums lately. "Hillbilly Jazz" features the amazing fiddle of **Vassar Clements** and "The Bob Riedy Blues Band" features some good old electric Chicago blues with a fresh approach and renewed enthusiasm . . . **Cecil Taylor's Unit**, with **Jimmy Lyons** and **Andrew Cyrille**, recently opened at the Five Spot. New York's opening night was packed to overflowing with notable musicians and ardent fans . . . A new **Phineas Newborn** album is expected soon on Atlantic . . . ECM continues its excellent releases with new albums from pianist **Steve Kuhn**, guitarist **John Abercrombie**, saxophonist **Dave Liebman**, drummer **Paul Motian** and an unusual album, "Luminessence," music for string orchestra and saxophone, composed by **Keith Jarrett** and featuring **Jan Garbarek**.

Music is a new magazine dedicated to new ideas and developments in music, which will introduce itself this Spring. Contributors include the leading critics and musicians in England. The magazine's address is 154 Inchmery Road, London S.E. 6, England . . . The latest release on Im-Hotep Records, distributed by JCOA, is "Ethnic Expressions" by **Roy Brooks** and the **Artistic Truth**, with such outstanding musicians as **Joe Bonner**, **John Stubblefield**, **Sonny Fortune**, **Hamiet Bluiett**, **Cecil Bridgewater**, trumpeter **Olu Dara** and singer **Eddie Jefferson** contributing . . . Nessa Records is readying the release of its fifth album by **Roscoe Mitchell** and the **Art Ensemble of Chicago**, and is planning to record tenor saxophonist **Von Freeman** in Chicago.

Anthony Braxton performed his own music recently for a recital by **Merce Cunningham's** dance company in New York . . . **Buck Clayton** is scheduled for a European concert tour for this Fall . . . **Cedar Walton** has completed his first for RCA.

A new French label, **Chant Du Monde**, is recording a series of piano albums by such artists as **Michael Smith**, **Randy Weston** and **Ran Blake** . . . Biograph's historically important new release includes a third volume of piano rolls by **Fats Waller**, a set by ragtime pianist **James Scott** and a fifth album of **Blind Blake** material . . . Alligator Records in Chicago has issued a new **Koko Taylor** album, entitled "I Got What It Takes."

George Coleman is now leading an impressive octet that also includes another fine tenor saxophonist, **Harold Vick**.

RCA Plans Release Of Joplin Works

■ NEW YORK—As a special Bicentennial project, RCA Records is releasing a 5-record, specially priced album containing the complete piano works by **Scott Joplin**. The Red Seal package features jazz pianist **Dick Hyman**.

The announcement was made by **Thomas Z. Shepard**, division vice president, Red Seal artists and repertoire.

Hyman interprets the Joplin

music in an idiomatic swinging manner. One of the 10 sides contains Hyman's own improvisations of Joplin themes. In the "School for Ragtime," the voice of **Eubie Blake** is heard.

The boxed album contains a 12-page booklet with an essay by ragtime authority **Rudi Blesh** and numerous photographs, portraits, sheet music covers and memorabilia.

JUNE 14, 1975

1. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
2. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
3. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 2051 (Motown)
4. **TO BE TRUE**
HAROLD MELVIN AND THE BLUENOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 33148 (Col)
5. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6-96951
(Motown)
6. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
7. **CHOCOLATE CITY**
PARLIAMENT—Casablanca N8LP 7014
8. **MY WAY**
MAJOR HARRIS—Atlantic SD 18119
9. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
10. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—
ABC 8BCD 867
11. **ADVENTURES IN PARADISE**
MINNIE RIPERTON—Epic PE 33454
12. **A QUIET STORM**
SMOKEY ROBINSON—Tamla T6-33751
(Motown)
13. **EXPANSIONS**
LONNIE LISTON SMITH—
Flying Dutchman BDL1-0934 (RCA)
14. **THE WIZ**
ORIGINAL CAST—Atlantic SD 18137
15. **BLIND BABY**
NEW BIRTH—Buddah BDS 5636
16. **ROLLING DOWN ON A MOUNTAIN**
MAIN INGREDIENTS—RCA APL1-0644
17. **CAUGHT IN THE ACT**
COMMODORES—Motown M6-82051
18. **SOLID**
MANDRILL—United Artists UA-LA 408-G
19. **JAM MACHINE TODAY**
JAMES BROWN—Polydor PD 6042
20. **SUPERNATURAL**
BEN E. KING—Atlantic SD 18132
21. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F9478
22. **MOVING VIOLATION**
JACKSON FIVE—Motown M6-82951
23. **JUST ANOTHER WAY TO SAY I LOVE YOU**
BARRY WHITE—20th Century T 466
24. **INSIDES OUT**
BOHANNON—Dakar BK 6916
(Brunswick)
25. **THANK YOU BABY**
STYLISTICS—Avco AV 69008
26. **AVERAGE WHITE BAND**
Atlantic SD 7308
27. **HARD CORE POETRY**
TAVARES—Capitol ST-11316
28. **NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
29. **I DON'T KNOW WHAT THE WORLD IS COMING TO**
BOBBY WOMACK—United Artists
UA LA 353-G
30. **COSMIC TRUTH**
UNDISPUTED TRUTH—Gordy G6-97051
(Motown)
31. **THE HEAT IS ON**
ISLEY BROS.—T-Neck PZ 33536 (Col)
32. **DYNAMIC SUPERIORS**
DYNAMIC SUPERIORS—M6-822F
(Motown)
33. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
34. **LATIMORE III**
LATIMORE—Glades 7505 (T.K.)
35. **BIRTH AND DEATH OF A GANGSTER**
FANTASTIC FOUR—20th Century/
Westbound W201
36. **AMERICA TODAY**
CURTIS MAYFIELD—Curtom CU 5001
(WB)
37. **INTERNATIONAL**
THREE DEGREES—Phila. Intl. KZ 33162
(Col)
38. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
39. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN-LA 368-G (UA)
40. **RENAISSANCE**
RAY CHARLES—Crossover CR 9005

BMI Awards (Continued from page 4)

Thirty-six of the songs honored with BMI awards were presented with citations marking previous awards. "Yesterday," written by John Lennon and Paul McCartney, published by Maclen Music, Inc., received its ninth award. An eighth-year award went to Dramatis Music Corp. for "By the Time I Get to Phoenix," written by Jim Webb. "Release Me," written by Eddie Miller and W.S. Stevenson, published by Four Star Music Co., Inc., received its fourth award.

Fifth-year awards were presented to Paul Simon and Paul Simon Music for "Bridge Over Troubled Water;" Kris Kristofferson and Buckhorn Music Publishing, Inc. for "For the Good Times;" Donald J. Addrisi, Richard P. Addrisi and Warner-Tamerlane Publishing Corp., for "Never My Love;" Gene MacLellan and Beechwood Music Corp., for "Snowbird;" George Harrison for "Something;" and to Irving Music, Inc., for "We've Only Just Begun," written by Paul Williams and Roger Nichols. "Alone Again Naturally," written by Gilbert O'Sullivan, published by Management Agency and Music Publishing, Inc., received its third award.

A complete list of the awards follows:

ALONE AGAIN NATURALLY—Management Agency and Music Publishing, Inc. (Gilbert O'Sullivan); ANOTHER SATURDAY NIGHT—Kags Music Corp. (Sam Cooke); BAND ON THE RUN—ATV Music Corp., McCartney Music, Inc. (Paul McCartney, Linda McCartney); BEACH BABY—Mainstay Music, Inc. (John Carter, Gil Shakespeare); BEHIND CLOSED DOORS—House of Gold Music, Inc. (Kenny O'Dell); BENNIE AND THE JETS—Dick James Music, Inc. (Elton John, Bernie Taupin); BOOGIE DOWN—Stone Diamond Music Corp. (Anita Poree, Frank Wilson, Leonard Caston); BRIDGE OVER TROUBLED WATER—Paul Simon Music (Paul Simon); BY THE TIME I GET TO PHOENIX—Dramatis Music Corp. (Jim Webb); CAN'T GET ENOUGH OF YOUR LOVE BABE—January Music Corp., Sa-Vette Music (Barry White).

CLAP FOR THE WOLFMAN—Septima Music, Inc. (Burton Cummings, Kurt Winter, Bill Wallace); COME AND GET YOUR LOVE—Blackwood Music, Inc., Novalene Music, Inc. (Lolly Vegas); COME MONDAY—ABC/Dunhill Music, Inc. (Jimmy Buffett); DANCING MACHINE—Stone Diamond Music Corp. (Weldon Parks); THE ENTERTAINER—Multimood Music, Inc. (Gunther Schuller); EVERLASTING LOVE—Raising Sons Music, Inc. (Mac Gayden, Buzz Cason); FEEL LIKE MAKIN' LOVE—Skyforest Music Co., Inc. (Gene McDaniels); FOR THE GOOD TIMES—Buckhorn Music Publishing, Inc. (Kris Kristofferson); FOR THE LOVE OF MONEY—Mighty Three Music (Kenneth Gamble, Leon Huff, Anthony Jackson); FREE MAN IN PARIS—Crazy Crow Music (Joni Mitchell).

GOODBYE YELLOW BRICK ROAD—Dick James Music, Inc. (Elton John, Bernie Taupin); HALF-BREED—Blue Monday Music (Mary Dean, Al Capps); HE THINKS I STILL CARE—Jack Music, Inc., Glad Music Co. (Dickey Lee); HELLO IT'S ME—Screen Gems-Columbia Music, Inc. (Todd Rundgren); HELP ME—Crazy Crow Music (Joni Mitchell); HOOKED ON A FEELING—Press Publishing Co., Inc. (Mark James); I CAN HELP—Combine Music Corp. (Billy Swan); I GOT A NAME—Fox Fanfare Music, Inc. (Norman Gimbel, Charles Foxx); I HONESTLY LOVE

YOU—Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc. (Jeff Barry, Peter Allen); I LOVE—Hallnote Music (Tom T. Hall); I SHALL SING—Warner-Tamerlane Publishing Corp., Caledonia Soul Music (Van Morrison); IF WE MAKE IT THROUGH DECEMBER—Shade Tree Music (Merle Haggard).

IF YOU LOVE ME (LET ME KNOW)—Al Gallico Music Corp. (John Rostill); IF YOU TALK IN YOUR SLEEP—Elvis Music, Inc., Easy Nine Music (Bobby Red West, John Christopher); IF YOU'RE READY (COME GO WITH ME)—East/Memphis Music Corp. (Ray Jackson, Carl Hampton, Homer Banks); I'M COMING HOME—Mighty Three Music (Thomas Bell, Linda Creed); I'M LEAVING IT ALL UP TO YOU—Venice Music, Inc. (Don Harris, Dewey Terry); I'VE GOT TO USE MY IMAGINATION—Screen Gems-Columbia Music, Inc. (Gerry Goffin, Barry Goldberg); JET—ATV Music Corp., McCartney Music, Inc. (Paul McCartney, Linda McCartney); JOLENE—Owepac Publishing, Inc. (Dolly Parton); JUST DON'T WANT TO BE LONELY TONIGHT—Bell Boy Music (Vinnie Barrett, Bobby Eli, John C. Freeman); KEEP ON SINGING—Pocketful of Tunes, Inc. (Danny Janssen, Bobby Hart); KEEP ON TRUCKIN'—Stone Diamond Music Corp. (Anita Poree, Frank Wilson, Leonard Caston).

KILLING ME SOFTLY WITH HIS SONG—Fox-Gimbel Productions, Inc. (Norman Gimbel, Charles Foxx); LAUGHTER IN THE RAIN—Don Kirshner Music, Inc. (Neil Sedaka); LET IT RIDE—Top Soil Music (Randy Bachman, Charles Turner); LET ME BE THERE—Al Gallico Music Corp. (John Rostill); LOCO-MOTON—Screen Gems-Columbia Music, Inc. (Gerry Goffin, Carole King); THE LOVE I LOST—Mighty Three Music (Kenneth Gamble, Leon Huff); LOVES ME LIKE A ROCK—Paul Simon Music (Paul Simon); LOVE'S THEME—January Music Corp., Sa-Vette Music (Barry White); MOCKINGBIRD—Big Town

Music, Inc. (Charles Foxx, Inez Foxx); THE MOST BEAUTIFUL GIRL—Al Gallico Music Corp., Algee Music Corp. (Billy Sherrill, Norro Wilson, Rory Bourke); MY MARIA—ABC/Dunhill Music, Inc. (Speed Music, Daniel Moore); NEVER GONNA GIVE YOU UP—January Music Corp., Sa-Vette Music (Barry White).

NEVER MY LOVE—Warner-Tamerlane Publishing Corp. (Donald J. Addrisi, Richard P. Addrisi); NOTHING FROM NOTHING—Irving Music, Inc., WEP Music, Inc. (Billy Preston); OH MY MY—Braintree Music (Vince Poncia, Ringo Starr); ONE HELL OF A WOMAN—Screen Gems-Columbia Music, Inc. (Mac Davis, Mark James); PHOTOGRAPH—Loaves & Fishes Music Co., Inc. (George Harrison, Ringo Starr); PIANO MAN—Home Grown Music, Inc., Tinker Street Tunes, Inc. (Billy Joel); PURE LOVE—Briarpatch Music, Pigem Music Publishing Co., Inc. (Eddie Rabbitt); RAMBLIN' MAN—No Exit Music Co. (Dickie Betts); RELEASE ME—Four Star Music Co., Inc. (Eddie Miller, W. S. Stevenson); ROCK ME GENTLY—Joachim Music, Inc. (Andy Kim); ROCK THE BOAT—Warner-Tamerlane Publishing Corp., Jimi Lane Music (Waldo Holmes).

ROCK YOUR BABY—Sherlyn Publishing Co. (Harry Casey, Richard Finch); ROCKIN' ROLL BABY—Mighty Three Music (Thomas Bell, Linda Creed); RUB IT IN—Ahab Music Co., Inc. (Layng Martine Jr.); SEASONS IN THE SUN—E. B. Marks Music Corp. (Jacques Brel, Rod McKuen); SHOW AND TELL—Fullness Music (Jerry Fuller); SIDE-SHOW—Friday's Child Music, Poo Poo Publishing Co., Six Strings, Wimot Music Publishing (Vinnie Barrett, Bobbi Eli); SILVER THREADS AND GOLDEN NEEDLES—Central Songs, Inc. (Jack Rhodes, Dick Reynolds); SNOWBIRD—Beechwood Music Corp. (Gene MacLellan); SOMETHING—(George Harrison); SPACE RACE—Irving Music, Inc., WEP Music, Inc. (Billy Preston); STAR—

The Hudson Bay Music Co. (Joe Egan).

STEPPIN' OUT, I'M GONNA BOOGIE TONIGHT—Levine & Brown Music, Inc. (Irwin Levine, L. Russell Brown); STOP AND SMELL THE ROSES—Screen Gems-Columbia Music, Inc. (Mac Davis); THE STREAK—Ahab Music Co., Inc. (Ray Stevens); SWEET HOME ALABAMA—Duchess Music Corp., Hustlers, Inc. (Edward King, Ronnie Van Zant, Gary Rossington); TAKIN' CARE OF BUSINESS—Top Soil Music (Randy Bachman); TELL ME A LIE—Fame Publishing Co. (Charles Buckins); THEN CAME YOU—Mighty Three Music (Sherman Marshall, Phillip Pugh); THERE WON'T BE ANYMORE—Charles Rich Music, Inc. (Charlie Rich); TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Levine & Brown Music, Inc. (Irwin Levine, L. Russell Brown); TSOPI—Mighty Three Music (Kenneth Gamble, Leon Huff); UNTIL YOU COME BACK TO ME—Stone Agate Music Division (Clarence Paul, Morris Broadnax).

A VERY SPECIAL LOVE SONG—Algee Music Corp. (Billy Sherrill, Norro Wilson); WATERLOO—Overseas Songs (Benny Anderson, Bjorn Ulvaeus, Stig Anderson); WE MAY NEVER PASS THIS WAY AGAIN—Dawnbreaker Music (Jimmy Seals, Dash Crofts); WE'VE ONLY JUST BEGUN—Irving Music, Inc. (Paul Williams, Roger Nichols); WHEN WILL I SEE YOU AGAIN—Mighty Three Music (Kenneth Gamble, Leon Huff); WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Levine & Brown Music, Inc. (Irwin Levine, L. Russell Brown).

WHY ME—Resaca Music Publishing Co. (Kris Kristofferson); WILDWOOD WEED—Parody Publishing, Ensign Music Corp. (Don Bowman); YESTERDAY—Maclen Music, Inc. (John Lennon, Paul McCartney); YOU WON'T SEE ME—Maclen Music, Inc. (John Lennon, Paul McCartney); YOU'RE HAVING MY BABY—Spanka Music Corp. (Paul Anka); YOU'RE SIXTEEN—Viva Music, Inc., (Richard M. Sherman, Robert B. Sherman).



Pictured at the BMI Awards Banquet are, from left: (top row) Ron Anton, BMI president Ed Cramer, Grace Gallico, Lillian Evans, Al Gallico, Billy Sherrill, Kathy Sherrill, BMI senior vice president Thea Zavin, Norro Wilson and Charlene Sherrill during a special awards presentation to Billy Sherrill and Wilson, writers, and Al Gallico Corp. and Algee Music Corp., publishers, of "The Most Beautiful Girl," most performed BMI song in 1974; Thea Zavin, Cramer, and Mr. and Mrs. Neil Sedaka; (bottom row) Anton, Glodean White with husband Barry White's awards, Thea Zavin, Cramer and Aaron and Abby Schroeder of January Music; Ron Anton, Thea Zavin, Cramer and Sam Trust of ATV Music.

Juke Box Compromise Near

(Continued from page 3)

passed version of revision, all fixed fees, except for the juke box royalties, are under tribunal purview.

Before the subcommittee, Korman claimed the re-negotiations clause could work in favor of the juke boxes. Performance royalty rates for radio stations, he pointed out, have dropped from 2.25 percent of adjusted gross revenues in 1959 to 1.725 percent last year. "Once they (the juke box operators) are obligated to pay," he told Subcommittee Chairman Robert Kastenmeier (D-Wis.), "it's my belief a fair payment can be worked out. We have no interest in driving these people out of business. Just the opposite."

And if the performing rights societies were looking for hard data on the juke box industry, they got an earful from Mawdsley who used mountains of figures and averages to portray the ill health of the industry. Today there are about 7500 juke box operators, he stated, running about half a million machines around the country. The industry purchased around 75 million records a year (it claimed 50 million record buys a year before in the Senate) at an average price of \$.75 each, or more than \$56 million worth of singles a year. Now there are only three juke box manufacturers, Seeburg, Rock-ola, and Rowe-AMI, compared to 10 makers in 1967. Wurlitzer, he pointed out, discontinued its line of boxes just last year after sustaining a \$7 million loss.

Of the three remaining manufacturers, Patterson, the makers' attorney, claimed, one was down 20 percent in its dollar volume, another had laid off employees, a third had suspended production in April and has yet to resume. "There are fewer boxes in operation now than right after World War I," the lawyer said.

In addition to the new performance fees, MOA figures the operators will be paying \$4.5 million in mechanical fees through their purchase of records (\$.03 per side under the revision bill). Adding on the new \$4 million in performance fees, their total copyright payment will be pegged at about \$8.5 million yearly. Approximately \$200 million is paid annually in mechanical and performance fees from all sources. Estimates on the total grossed by the juke box industry ranged from about \$340 million a year (MOA's figure) to \$500 million (ASCAP's admitted guess). Using MOA's all-industry figure, its royalty rate would be about 2.5 percent on gross revenues.

To dramatize its appeal for relief, ASCAP presented a composer whose recordings have probably never seen the coin box end of a juke box dime, Aaron Copland explained to the subcommittee how "serious" composers were in no small way supported by the earnings of their fellow pop writers. "Members have agreed to distribute 10 times as much to writers and publishers of serious music as this music earns from licensing performances in concerts and recitals," Copland said in his prepared text. "Accordingly, the fees ASCAP would receive for the juke box performances under the general revision bill are of vital interest to me and to other serious composers."

Sy Oliver

Big band composer and arranger Sy Oliver, a BMI affiliate, testified later that "more profit is made from the juke box play of copyrighted music than any other single source. For this the juke box industry pays nothing, making the copyright law as it exists meaningless." BMI's Pee Wee King also submitted a prepared statement but did not appear. Country songwriter Chip Davis appeared for SESAC writers.

Members of the MOA executive committee represented the juke box industry along with Mawdsley and Patterson. To strengthen their hand before the subcommittee, Rep. James Mann (D-S.C.) was in town for the hearings, introducing the MOA witnesses and praising them as community leaders. Congressman Mann is a member of the parent Judiciary Committee, but not a member of the Courts subcommittee which is holding the present round of hearings. Chairman Kastenmeier allowed Rep. Mann to appear on the subcommittee as a courtesy. Mann appears to be the first conspicuous friend of the juke box interests to emerge from the Judiciary Committee ranks.

The MOA representatives also took the opportunity to criticize the proposed performers' royalty creating a new copyright for the artists and manufacturers of recorded music. Patterson warned against passage of the controversial new concept — contained in a bill to Rep. George Danielson (D-Cal.) — by saying it would allow golfer Jack Nicklaus "to copyright his swing and Mark Spitz his swimming stroke" if ratified. The performers' royalty is an "anomalous extension of the Constitutional concept of copyright," he contended.

Taking a Cue



Warner Bros. Records and Neil Young hosted a listening session recently to preview the artist's new Reprise lp, "Tonight's The Night." The event took place at L.A.'s Studio Instrument Rentals. Shown poised behind a pool table are Young, Gary Davis, the label's national promotion director, Joe Smith, WB president and Denver promotion manager Bert Keane.

Wailers Campaign Planned by Island

■ LOS ANGELES—Island Records has scheduled a promotional campaign in support of Bob Marley and the Wailers' first headline tour of the United States and the group's recently released single, "Lively Up Yourself."

At all performances, practice tennis balls printed with the group's name and the title of their album will be distributed through the audience. Visits to radio stations and key press are planned along the itinerary, and Island's sales staff will maximize use of in-store displays and posters.

Time buys are planned in markets in which the group will be appearing and co-op advertising will be implemented on the consumer level.

Bruce Completes Tour, Sets Album Plans

■ NEW YORK — The Jack Bruce Band, which now features as its lineup: Bruce on bass, Carla Bley, guitarist Mick Taylor, drummer Bruce Gary and Ronnie Leahy on keyboards, has finished an extensive European tour. Included were concerts in Spain, France, Austria, Germany, Belgium, the Netherlands, Denmark and Sweden.

Returning home to England, the band played dates in Birmingham, Manchester, Glasgow (the latter two concerts recorded 'live'), Newcastle, London (one show for the BBC television network, another one at the Crystal Palace) and finished up the tour at Cambridge University.

After a few weeks rest, the band will begin recording their first album together in London on July 1, tentatively set for a Fall release on RSO Records (distributed by Atlantic Records), coinciding with their first North American tour ever.

Prodigal Taps Ashford

■ DETROIT — Prodigal Records has announced the appointment of Jack Ashford as director of a&r.

Ashford will be instrumental in setting up Prodigal's first subsidiary label—Blaze Records—and will record as an artist under that logo as well.

Formerly head percussionist with Motown, Ashford also ran his own label, Ashford, which he has dissolved to join the Prodigal family.

The first Blaze release will be "Do the Choo-Choo" by Jack Ashford & The Sound of New Detroit, expected to ship in early June through Prodigal's indie distributors.

'QIV Taps Karlin

■ NEW YORK — Thom O'Hair, program director of WQIV-FM in New York, announced the appointment of Lisa Karlin to the post of music director for the station.

Ms. Karlin comes to 'QIV from WCAF in the Boston/Hartford area. In addition to her music director responsibilities, Ms. Karlin will function as an on-air personality.

Beginning of The End



Pictured enjoying the party celebrating the recent opening of Paul Colby's new club, The Other End, are (from left): Marvin Schlachter, president of Chess/Janus Records; Roddy Shashoua, president of International Musexpo '75; and Paul Colby. The Other End will be a showcase for recording artists, top musicians, comics and talented newcomers.

Record World en Argentina

By JORGE MONTES

■ Buenos vientos soplan para la industria discográfica en Buenos Aires y por ende en la Argentina. Pero muy, muy malos los que a calidad y desarrollo de la industria se refiere. Los canales de producción hace ya bastante tiempo que no dan abasto para cumplir con todos los pedidos que llegan de las grabadoras. Ni aún las que tienen fuentes de producción propias pueden abastecer con regularidad la demanda del mercado. Esto obliga a dar prioridad a aquello que más se pide y como casi siempre lo que más se pide es bazofia, la industria discográfica argentina vende bazofia a tambor aiente. La enorme demanda obliga a contemplar con lupa la salida de nuevos discos, pues una impresión de cienmil novedades, al robar parte del cupo correspondiente a los urladores de turno, restaría sus cifras de venta y traería el enojo del "astro" en cuestión que inmediatamente se quejaría ante la grabadora que lo tiene contratado,

con pedido de devolución de contrato y otros detalles similares, porque su "imagen" se ha visto deteriorada y perjudicada en la marcha o el sostenimiento hacia la cúspide del ranking.

Pero los grandes vendedores de discos también tienen sus problemas (aparte de este problema que señalamos). Los hay que tienen una agradable imagen (en porteño le decimos "pinta") y hay otros que resulta imposible hacerles atravesar la barrera estética que el periodismo pone a ese inconveniente (Palito Ortega podría escribir varios libros sobre ese simple detalle). Ese inconveniente de la falta de pinta es lo que frena desde hace años la carrera de Dany, un joven cantante que ahora con "Enfermo por Vos" ocupa el pináculo de ventas, como antes lo ocupó con otros títulos. Pero ese enorme éxito no le permite alcanzar las páginas de diarios y revistas en la profusión y amplitud que sería de su agrado

(Continued on page 104)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La Orquesta Típica 73 con Adalberto Santiago, ganadores del Trofeo Anual de la Revista "Latin New York" como Conjunto del Año y José Ferrer, artista premiado por la Academia de Arte Cinematográfico, fueron los invitados especiales en un reciente programa de Mike Douglas por televisión que fué dedicado a Puerto Rico. Entre los tópicos discutidos en el "show" se contaron el aumento intenso de la popularidad de la música "salsoul" en Nueva York y otras áreas y los problemas con los cuales se enfrentan los artistas puertorriqueños en Norteamérica. La Típica 73 interpretó tres números en el show y José Ferrer y Mike Douglas hicieron viva demostración de algunos pasos bailables latinos . . . Se presentará el 1ro de Junio en el Madison Square Garden el "2do. Festival de la Canción Mexicana." Entre los artistas que participarán se cuentan Angelica María, Miguel Aceves Mejía, Armando Manzanero, Fernando Allende, Víctor Yturbe "El Piruli," Yolanda del Rio, Lupita D'Alessio, Iran Eory, Cornelio Reyna, Resortes, Los Tres Ases y el Mariachi México. Como invitado especial participará el popularísimo cantante argentino King Clave . . . La Dirección General del Derecho de Autor de México ha enviado una circular a más de 500 emisoras radiales en México, incluyendo algunos canales de televisión, en la cual se les pide se mencione el nombre de los compositores cada vez que se difunda una melodía o canción, so pena de aplicar sanciones en caso de no cumplirse ese requisito que marca la ley autoral, la cual especifica que toda persona que utilice una obra por cualquier medio de difusión, está obligada a mencionar el nombre del o de los autores de la misma. La Dirección General del Derecho de Autor en México se encuentra dirigida por el Licenciado Gabriel E. Larrea. Celebrará la Sonora Matancera sus "Bodas de Oro" en México a tiempo en que Orfeón prepara la grabación de tres larga duración en los cuales se interpretaran los grandes éxitos de los últimos años en música salsera y "Salsoul." Indiscutiblemente, en esto de la música salsera, jamás podrá osar nadie negarle a la Sonora Matancera paternidad. La Matancera fué origen y punto de partida de todas las Sonoras del mundo latino. ¡Felicidades! . . . IRT lanzó en Chile en el sello Alba un larga duración de Paolo Salvatore en el cual se han incluido muchos de los temas con los cuales ha triunfado en varios festivales celebrados en Chile. Paolo participará representando a Chile en el Festival de Curazao, que habrá de efectuarse en Junio próximo, y que será difundido por TV vía Satélite a gran parte del mundo. La calidad de las composiciones de los jóvenes artistas Luís Miguel Silva y Reinaldo Martínez, además de la calidad del cantante en cantante en países del Pacífico y Centroamérica. ¡Mis saludos a Sonia Figari L! André Toffel, a nombre de Philips Polydor, acaba de renovar contrato por cinco años con la empresa Miami Records de Miami . . . La emisora radial KUNM del 1815 Roma N. E., Albuquerque, New Mexico 87106, necesita muestras de producciones de "salsa" y "Salsoul." Santos García agradecerá el envío y me agrega: "Necesitamos su ayuda, porque no tenemos todos los discos que necesitamos de música latina y no los podemos encontrar en toda el área de Albuquerque. Nuestro programa "Latino Music Club" no podrá existir en toda esta zona de New Mexico, si no recibimos ayuda exterior para exponer toda la

(Continued on page 104)



Paolo Salvatore

Anacani



Anacani

Nancy Ramos



Nancy Ramos

ANIA

WILLIE COLON CANTA: HECTOR LAVOE CON YOMO TORO



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LATIN AMERICAN HIT PARADE

Albums

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **¿QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
3. **MI AMIGA, MI ESPOSA, MI AMANTE**
RIGO TOVAR—Melody
4. **BUSCAME**
SERGIO Y ESTIBALIZ—Musart
5. **COMO SUFRO**
LOS BABY'S—Peerless
6. **YO QUIERO AMIGOS**
ROBERTO CARLOS—CBS
7. **UN MUNDO RARO**
JULIO IGLESIAS—Polydor
8. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
9. **HOY QUISIERA**
SONIA LOPEZ—CBS
10. **TOMAME O DEJAME**
MOCEDADES—Musart

Chicago

By BLAS RODRIGUEZ

1. **A QUE NO TE ATREVES**
LILY Y GRAN TRIO
2. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE
3. **ORGANO MELODICO VOL 22**
JUAN TORRES
4. **CON SABOR A PUEBLO**
JOSE MIGUEL CLASS
5. **LA SUPER BANDA**
BANDO MACHO
6. **EL ALBUM DE ORO**
LOS BABY'S
7. **LA SILLA VACIA**
ROSENA BERNAL
8. **LA BATALLA DEL 5 DE MAYO**
LA TROPA LOCA
9. **ACABANDO CON TODOS**
MIKE LAURE
10. **FLECHA DE AMOR-FLOR MORENA**
LOS FELINOS

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Al poco tiempo de haber aparecido su primer sencillo, **Camboy** conquista con "El Fruto de nuestro Amor," las más importantes plazas de la República Mexicana, ubicándose violentamente entre los grandes favoritos del mes. Esta producción lanzada por Melody, está impregnada de un alto sentido comercial, lo que hace vislumbrar enormes posibilidades de grandes ventas, y más aún, si tenemos en cuenta, la forma en que las masas populares han aceptado el tema.

Arrrolladoramente continúa el éxito de **King Clave**; sus 3 lanzamientos que ocupan los primeros lugares de nuestro hit parade, siguen como aplanadora en todo el País . . . Indignados y amenazando con hacer pública la denuncia, varios grupos musicales me han hecho llegar su queja, de que el pago de sus regalías no corresponden honestamente a sus ventas, acusando de estafadores a la grabadora. El caso es realmente muy delicado, por lo que me reservo momentaneamente nombres y el sello grabador.

Otro lanzamiento del grupo **Mocedades** que se comienza a escuchar, "El Vendedor" se titula y va el mismo camino de sus anteriores hitazos "Eres Tu" y "Tomame ó Dejame" . . . **Rosalba**, confirma el título de la revelación juvenil del 75, cubriendo con mucha calidad su éxito "No Conozco al mundo sin Ti," con sus nuevas grabaciones "Amándote" y "Como Agua Clara que Camina" . . . Brillante toma de posesión de la nueva Junta Directiva de la Unión de Periodistas de Espectáculos de México (UPEM), que preside el colega **Raúl Vieyra** de Excelsior. La protesta la tomó el Licenciado **Miguel Alemán Velasco** Vice-Presidente de Televisa, y fué proyectada en vivo por el

Canal 4 de TV. De todos los sectores vinculados con los espectáculos (Televisión, radio y Discos), se han recibido muestras de simpatía, y la opinión general coincide, en que esta nueva agrupación, es la auténtica representante del periodismo profesional del espectáculo en México. El apoyo, del medio disquero, se confirmó con la presencia de la mayoría de los ejecutivos de primera línea, como **Eduardo Baptista** y el Lic. **Eduardo Baptista Jr.** de Musart; **Luis Bastón** de Polydor; **Carlos Mamacho** de Gamma; **Arturo Gil** y **Jorge Acosta** de Rex; **Alejandro Zaldivar** y **Gerardo Moreno** de Peerless; **Roberto Pastrana** representando a **Louis Couttolenc** y **Guillermo Infante** de RCA.; **Raúl Ficachi** y **José Antonio Sanchez** de Cisne RAFF.; **E. Sanchez** representando a **Armando de Llano** y **Raúl Bejarano** de CBS.; **Jorge Nájera** y **Sagrario Gonzalez** de Orfeón y **Agustín Hernandez** flamante Director General de la reciente inaugurada empresa de Promoción Internacional Hernández y Asociados S.A. En conclusión, una toma de posesión con lo mejor del medio del espectáculo.

El trotamundo y buen amigo **Genival Melo**, manager de **Nelson Ned** y **Moacyr Franco**, dejó México para continuar su extenso recorrido por Chicago, Nueva York, Canadá, Madrid y Brazil, ciudades donde tiene contrato el pequeño gigante **Nelson Ned**. ¡Éxitos **Genival!**, y saludos para **Pedro Michelena**, su incansable hombre de Relaciones Públicas . . . Tremendo impacto y varias ediciones agotadas de **Julio Iglesias** y su reciente lanzamiento "Un Mundo Raro." El elepé, que aparece bajo la etiqueta Polydor, contiene además, "Solamente una Vez,"
(Continued on page 104)

Singles

Los Angeles

By KALI (JUAN R. MEONO)

1. **UN ADIOS PARA MI AMIGO**
ALPHA—Musimex
2. **TU ME ABANDONASTE**
NELSON NED—UA Latino
3. **LOS JOVENCITOS**
JOHNNY CHANO MARTINEZ—Sonotropic
4. **LA CADENA SE ROMPIO**
LOS APOCALIPSIS—Latin
5. **DESLOCACION**
LOS PLEBEYOS—Anahuac
6. **MI CORAZON LLORO**
KING CLAVE—Orfeon
7. **TUS MENTIRAS**
LOS MUECAS—Caytronics
8. **CORRESPONDEMA POR DIOS**
ANACANI—Anahuac
9. **POBRECITOS DE MIS OJOS**
CORNELIO REYNA—Bego
10. **ME ESTA LLAMANDO CANCUN**
LUIS DEMETRIO—Gas

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **HOY CANTO POR CANTAR**
NYDIA CARO—Alhambra
2. **MORTIFICA**
SOBRINOS DEL JUEZ—Audio Latino
3. **AMOR MIO**
RAPHAEL—Parsano
4. **EN UN SUEÑO**
JORGE CARLOS—Audio Latino
5. **SOY LO PROHIBIDO**
SOPHY—Velvet
6. **TENGO EL VICIO**
OSCAR DELUGO—Audio Latino
7. **AYUDADME**
CAMILO SESTO—Pronto
8. **UNA MUCHACHA MAS**
CHARYTIN—Alhambra
9. **TOMAME O DEJAME**
MOCEDADES—Borinquen
10. **QUIEN**
MONCHO—Parnaso

Miami

By WQBA (MARIO RUIZ)

1. **YO TE RECUERDO**
ROBERTO CARLOS—Caytronics
2. **QUE ES ESTE AMOR?**
BETTY MISSIEGO—Audio Latino
3. **TE AMO**
VIKKI CARR—Columbia
4. **MI VERDAD**
CAMILO SESTO—Pronto
5. **MATILDE LINA**
GRAN COMBO—EGG
6. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
7. **VIVAR**
NINO BRAVO—Miami
8. **CHIQUILLA**
LOS JOAO—Musart
9. **MORIR, LLORAR, AMAR**
HENRY DAHL—Oro Sound
10. **EL VALLE Y EL VOLCAN**
JAIR—Parnaso

New York

By EMILIO GARCIA

1. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
2. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
3. **LAS GAITAS DE LAS LOCAS**
SIMON DIAS—All Art
4. **PORQUE LLORA LA TARDE**
SONIA SILVESTRE—Karen
5. **POR RETENERTE**
ODILIO GONZALEZ—Dial
6. **COMO NO VOY A QUERERTE**
ANTHONY RIOS—Discolor
7. **CONTIGO Y AQUI**
ELIO ROCA—Miami
8. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
9. **CONSEJO DE AMOR**
ROSAURA SOTO—Dial
10. **SENTIRAS**
LOS TERRICOLAS—Discolando

EL CANTAR... ME ESTA GUSTANDO Nuevo LP de



victor yturbe piruli

DISTRIBUIDO EN MEXICO POR POLYDOR
EN EUA POR MIAMI RECORDS



Nuestro Rincon (Continued from page 102)

música de nuestro mundo latino." . . . Lanzó Anahuac la grabación larga duración de **Anacani**, quien se encuentra de éxito en varias áreas con "Correspondeme por Dios" . . . Acaba de grabar **Nancy Ramos** en Venezuela un L.P. con temas de folklore venezolano, del cual figura como éxito "Yo Soy Venezuela." Proximamente viajará Nancy a Santo Domingo, Guatemala, Ecuador y Perú, países donde ya ha triunfado con sus interpretaciones de "Ese mar es Mío," "En Primavera," "Qué vida es esta" y otros. Junto a Nancy y **Chuto Navarro**, su esposo, viajará también el intérprete venezolano **Carlos Marroquí**, que ha logrado también impacto en centroamérica con "Ustedes Mujeres," "Contigo Quisiera Estar" y otros . . . **Felipe Luciano** presentará su show "Latin Roots" en el Carnegie Hall en Julio 6, en un concierto titulado "Schlitz Saluda a la Salsa." . . . Y ahora . . . ¡Hasta la próxima!

Tipica 73 with **Adalberto Santiago**, winners of the Latin N.Y. "Conjunto of the Year" Award, and **Jose Ferrer**, Academy Award-winning actor, were the special guests on a recent edition of the **Mike Douglas Show** which was dedicated to Puerto Rico. Among the topics discussed on the show were the rising popularity of "salsoul" music in New York and elsewhere and the problems facing Puerto Rican performing artists in the States. **Tipica 73** performed three numbers on the show and **José Ferrer** and **Mike Douglas** demonstrated some Latin dance steps . . . "Second Festival of the Mexican Song" will take place at Madison Square Garden in New York on June 1. Among the Mexican artists who performed were **Angelica Maria**, **Miguel Aceves Mejía**, **Armando Manzanero**, **Fernando Allende**, **Victor Yturbe**, **"Piruli,"** **Lupita D'Alessio**, **Iran Eory**, **Cornelio Reyna**, **Resortes**, **Los Tres Ases** and **Mariachi Mexico**. **King Clave**, Argentinean singer who is a smashing almost everywhere with "Los Hombres no Deben Llorar" and "Mi Corazón Lloró," will be a special guest at this event . . . The general management of the Mexican Author's Rights of Mexico mailed a letter out to over 500 radio stations and several TV channels, asking them not to omit the name of the composer each time a song goes on the air. In the event that they do not meet their demand, they will

(Continued on page 105)

En Argentina

(Continued from page 102)

ya que su rostro de joven-viejo frena hasta al más optimista, cordial y benigno Jefe de Redacción. Lo mismo acontece con una figura nueva, **Marcelo Dupré**. Vende discos como alubias o calahotas en el llano venezolano, pero cierta crítica se empeña de exclamar que canta como la mona (si es que éstas cantasen) y es también de los que no poseen una figura capaz de convencer a los columnistas para estampar su perfil junto a lo que escriben. Creemos, como en el caso de **Palito Ortega** que algún día convencerán a los integrantes del Olimpo de la

(Continued on page 105)



PTS-1011

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"Quieres ser mi Amante"

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RECORD WORLD LATIN AMERICAN ALBUM PICKS



ANACANI

Anahuac ANC 880

La bella y talentosa Anacani interpreta temas que venderán por siempre tales como "Capullito de Alelí" (R. Hernández-Drake-Shirl), "Besame Mucho" (C. Velazquez-S. Skylar), "Coo Coo Roo Coo Coo, Paloma" (T. Mendez-Valando-Carson) y "Adios" (E. Madriguera-E. Woods), con bellas orquestaciones y modernos arreglos de Sandy Shire. Los números se interpretan en Inglés y Español.

■ Beautiful and talented Anacani performs Latin perennials that will sell forever, with modern arrangements by S. Shire, such as "Touch the Wind" (J. C. Calderon-M. Hawker), "You Belong to my Heart" (A. Lara-R. Gilbert), "Perhaps, Perhaps, Perhaps" (O. Farres-J. Davis) and "Maria Elena" (L. Barcelata-Russell).



ELECTO !!! . . .

SIMON DIAZ Y HUGO BLANCO Y SU CONJUNTO
—All Art LP 66333

Nuevo álbum del gran vendedor Simón Díaz con sus gaitas. Resaltan "Las Locas" (H. Blanco), "Matrimonio No" (H. Blanco), "Gaita Llanera" (H. Blanco) y "La Palma de Coco" (E. Herrera-de la Colina). Chistes musicalizados en su máxima expresión!

■ New album by smash seller Simon Diaz. Music and jokes in a terrific commercial package. "Simón no tiene trabajo" (H. Blanco), "Los Margariteños" (H. Blanco), "Carro Por Puerto" (P. de la Corte) and "Gaita Llanera" (H. Blanco).



PAOLO SALVATORE

Alba ALD 045

Con arreglos de H. Saavedra, A. Bianchi y Nino Garcia y grandes orquestaciones, Paolo Salvatore interpreta bellos temas ganadores de varios festivales. Una gran producción que merece atención especial. "A tus Verdes Años" (Silva-Martínez), "Adios Adios Amor" (Silva-Martínez) y "Es de noche ya" (Silva-Martínez). Lanzado en Chile por IRT.

■ With arrangements by H. Saavedra, A. Bianchi and Nino Garcia, Paolo Salvatore is backed by great orchestrations in a package containing several festival winners such as "Adios Adios Amor" (Silva-Martínez), "A tus Verdes Años" (Silva-Martínez) and "Como estás, Donde Estás?" (Silva). Also superb in the package are "Te Llevo en mi Pensamiento" (Silva) and "Despedida en un aeropuerto" (Silva-Martínez). Released by IRT in Chile.



EL HIJO DEL PUEBLO

VICENTE FERNANDEZ—Caytronics CYS 1441

El ídolo de México en un muy comercial repertorio. Vicente está en el tope de su popularidad. "Hasta la Tumba" (F. Valdes Leal), "El Hijo del Pueblo" (J.A. Jimenez), "la Primera Caricia" (A. Mendoza) y "La Ley del Monte" (J.A. Espinoza).

■ Vicente Fernandez is at the top of his popularity in Mexico and on the coast. Very commercial package! "No me Hagas Menos" (L. Yanez), "Escuche las Golondrinas" (R. Ortega Contreras) and "Hasta la Tumba" (F. Valdes Leal).

En Mexico (Continued from page 103)

"Amanecí en tus Brazos," "Noche de Ronda," "Cucurucucu Paloma," "Cuando Vivas Conmigo," "María Bonita," "Ella" y "No me Amenaces," todas como un homenaje a México de parte del calificado intérprete español.

Impresionado por la forma en que lo ovacionaron en cada una de sus actuaciones, se fué Patxi Andión, prometiendo que muy pronto estará nuevamente de visita . . . ¡Y será hasta la próxima desde México!

En Argentina (Continued from page 104)

Prensa que poseen cualidades musicales que están por encima de un perfil gardeliano. Claro, todo esto debe ocurrir antes que dejen de vender discos, sino como otros muchos se perderán en la noche de los tiempos como astronauta desprendido de una cápsula. Yo por mi parte exclamo que si la hermosa nariz discepoliana de **Sergio Denis** atravesó esa barrera y hasta llegó a casarse, también debe haber esperanza para **Dany y Marcelo Dupré**.

Otro de los hechos asombrosos lo atinente al ambiente discográfico. Es ver como **Roberto Carlos** (excelente para nuestros oídos en plan de entretenimiento) trepó hasta las cumbres de ventas con un tema ("El Día Que Me Quieras") en cuya interpretación nadie pudo alcanzar ni siquiera los talones de **Gardel**. Pero aquí, quien siembra con carretillas de

dinero los radios, obtiene esos frutos; algo imposible de lograr en ningún país del mundo. Porque una canción es "cultura," y una canción metida de prepotencia en los oídos de un pueblo constituye una invasión de costumbres que corrompe las propias. No hacemos objeciones a la música brasileña que, (aunque allí no quieran ver a los argentinos ni pintados), es la más hermosa y alegre música de América junto con el "jazz tradicional" de New Orleans. Pero de tanta sofocación con **Neil Diamond, los Beatles, Carpenters, Adamo, Paper Lace, Génesis, Joe Cocker** y demás urladores, uno se encuentra con el resultado de que cuando pregunta a un chico argentino por la calle sobre **Carlos Gardel** y el tango, ése invariablemente responde: ¿Y ésos de que país son?

Nuestro Rincon (Continued from page 104)

have to face legal measures provided by the Mexican Author's Rights Law that clearly specify that every time a song goes on the air the media is obliged to mention the author's name. **Gabriel E. Larrea** is acting as general manager for this agency.

Sonora Matancera will be celebrating their "Golden Anniversary" while in Mexico, where they will be performing and recording three albums containing most of the recent salsa and salsa hits for Orfeon Records. Nobody can deny that **Sonora Matancera** was the first orchestra in this Latin world to start a new sound that served as a basis for most of the Sonoras orchestras that exist today all around the Latin countries. Congratulations! . . . IRT released in Chile an album by singer **Paolo Salvatore** containing most of his winning themes in recent Chilean festivals. Paolo will be representing Chile at the Festival of Curacao that will take place in June and which will be televised (via satellite) to several countries. Paolo and talented composers **Luis Miguel Silva** and **Reinaldo Martínez** are a terrific combination that is gaining more and more popularity in several countries in the Pacific and Central America . . . **Andre Toffell**, representing Philips Polydor, re-inked with Miami Records as their distributor of Latin product in the States for five more years . . . **Santos Garcia**, from KUNM, 1815 Roma N.E., Albuquerque, New Mexico 87106, sent us a letter which reads: "For the first time in the Latin musical history of Albuquerque, New Mexico and the whole state of N.M. the 'Latino Music Club' will be exposing all types of Latin music from all parts of the Spanish speaking world. We need your help. We are in need of records to air on radio programs. Records of 'salsa,' 'salsoul' are not sold anywhere. Young Latin musicians continue to be brain-washed by rock. We need your help!" Please! Let's help these superb Latinos who are asking for product in this area. Place them on your mailing list . . . Anahuac released an album by **Anacani** that is a treasure. Anacani is selling, on the west coast, "Correspondeme por Dios" at the present time . . . **Nancy Ramos** recorded in Venezuela a new album containing Venezuelan folklore music. She is making it big in her country with "Yo Soy Venezuela," contained in the album. She will tour Santo Domingo, Guatemala, Ecuador and Peru in a few days, since her performances of "Ese Mar es Mio," "En Primavera," "Que vida es esta" and others already gained popularity for her. **Carlos Marroqui**, who is also popular in Central America through his performances of "Ustedes Mujeres" and "Contigo Quisiera estar," will also tour with Nancy in those areas, helped by her husband and manager **Chuto Navarro** . . . **Felipe Luciano** will again produce a "Latin Roots" show as part of the Newport Jazz Festival New York. The concert, called "Schlitz Salute to Salsa," will take place at Carnegie Hall on Sunday, July 6 . . . And that's it for the time being!

Keeping Together



Shown above are the Captain and Tennille, after luncheon with Meredith Lifson, music director of KHJ radio, to promote their hit single "Love Will Keep Us Together," and their new A&M album of the same name. Pictured, from left, are Harold Childs, vice president of promotion, A&M Records; Daryl Dragon, Meredith Lifson, Toni Tennille, Charlie Minor, national singles director, A&M Records; and Jan Basham, southern California promotion representative, A&M Records.

CONCERT REVIEW

Bill Evans Trio Opens Jazz Series

■ LOS ANGELES — The phrase "musician's musician" has been so promiscuously tossed around that if everybody so-termed, there wouldn't be anybody left to play for us ordinary folk. Nevertheless, Bill Evans' (Fantasy) influence on contemporary pianists clearly places him among an extremely select group of virtuoso players, and the somehow paradoxical setting of the Playboy Club proved to be an optimum venue in which to hear him. The engagement, a one-week stand, marked the club's commencement of a jazz series that will feature, among others, Cannonball Adderley, Carmen McCrae and the legendary Earl "Fatha" Hines.

The new edition of the Bill Evans Trio still features Eddie Gomez, among the most expressive and technically proficient bassists in the jazz idiom. A change in personnel has brought the addition of drummer Elliot Zigman, replacing long-time Evans' mainstay Marty Morrell. Zigman, despite his newness to

the group, remained in seemingly intuitive communication with his two fellow musicians, and his brush-work was among the more memorable aspects of the performance. Together with Gomez, whose bowed bass effects were likewise striking, the rhythm section (if it can be called that) of the trio is as solid as any to be found in jazz.

Evans' style, unlike that of many other keyboard players, has not undergone any immediately apparent transformation in recent years, although his music is far from stagnant. Having created a subtly original approach to his instrument and a trademark sound, Evans has creatively expanded within his own terms.

Titles were unannounced but included (we're told) such compositions as "Sugar Plum," "Quiet Now" and "Blue Serge," the latter having been featured on the recently released Fantasy lp, "Intuition," an album that has Evans accompanied only by Gomez.

Eliot Sekuler

'Hollywood' Happening



Dropping in at Record World's New York offices for an interview and to present his new single, "Hollywood," RCA recording artist Elliott Murphy (center) is seen here with RW's Roberta Skopp and Ira Mayer. The "Hollywood" single is from Murphy's debut RCA album, "Lost Generation."

New Policy Set For L.A.'s Grove

■ LOS ANGELES — Stanley Turentine will inaugurate a new music policy at Milt Handman's Concerts at the Grove when he opens a three day engagement in the Ambassador Hotel on Tuesday, June 17.

Under owner Handman's policy, a single \$4 admission charge will cover customer for both shows on an unreserved seating basis. Beverage prices will range from \$1.00 to \$1.50, with no food service planned.

Attendance for Concerts at the Grove is for now restricted to persons over the age of 21.

CANADA

By LARRY LeBLANC



■ TORONTO—Chilliwack set to record a second Sire lp at Le Studio in Montreal, with **Richard Gottferrer** producing . . . **Ed Norton** has been hired to handle **Irish Rovers'** administrative affairs . . . Tentative title for upcoming **MacLean and MacLean** album, to be produced by **Burton Cummings** of the **Guess Who** and **Jack Richardson**, is "Bitter Reality" . . . RPM Weekly publisher **Walt Grealis** notes that plans are underway for the founding of Canadian country award presentation to take place

here next September. Grealis is currently in Edmonton for talks with country reps there. He also indicated that voting would not be restricted to RPM subscribers as has been the case with the Junos in the past.

Gaiety's **Jerry Palmer** set for a new lp this month . . . **Sam Murphy** has left Island Records . . . After 14 years, the Le Hibou coffee house in Ottawa has closed its doors . . . New host for CBC-Radio's "This Country In The Morning" is **Judy LeMarsh** . . . **Irish Rovers** have been recording a K-Tel Xmas lp at Can-Base in Vancouver, under the supervision of **Bud Dant**. Working title is "Bunworrier, Twerp and Willy" . . . **Aarons and Ackley** have signed with GRT Records of Canada and are currently working on a new single . . . Local band **Stringband** has failed so far to pick up label distribution for its fine album, "National Melodies."

A&M's **Straws** are expected to record their next two albums in Canada at Le Studio, Morin Heights, in July and August . . . **Peter Foldy** has signed with Capitol, and arranger/producer **Milan Kymlica** has recorded his new single, titled "Hollywood" . . . New single for **The Children** on Rampage is "You Know That I Love You (Christina)," recorded at the new Phase I studio . . . Debut **Eric Mercury** single on the Mercury label is "Pours When It Rains," produced by Mercury and **Trevor Lawrence** . . . **Harry Hinde** has returned from L.A., where he was producing **Susan Jacks** for Mercury . . . **Charity Brown** has formed a backup band and has started gigging.

CHUM-FM (Toronto) deejay **Jim Bauer** recently completed an **Alice Cooper** special which is available for other markets . . . BMI Canada Limited held a "Showcase of Songs From Musical Shows" on May 29. The songs presented were written and composed by members of the BMI Canada Musical Theatre Workshops under the direction of **Leh-**
(Continued on page 107)

Holding Gold



Grand Funk Railroad recently finished their second sellout tour of Japan, which saw police forces called out in each city to control exuberant fans. EMI also presented the Capitol recording group with a gold record for sales on their eleventh album, "All The Girls In The World Beware." In the photo above, the group members—from left: Don Brewer, Mark Farner, Mel Schacher, Craig Frost—hold gold bars presented to them in Germany in honor of their fourth tour of that country.

ENGLAND

By RON McCREIGHT

■ LONDON—Living up to their names, the **Sensational Alex Harvey Band** demonstrated their already proven ability to grip an audience at their Hammersmith Odeon concert, which closed an extensive British tour. The Harvey Band's totally original form of live entertainment is rapidly encouraging a strong cult following, which has already put their two Vertigo albums—"The Impossible Dream" and "Tomorrow Belongs To Me"—high on the charts. Although there are strong Celtic influences, they are by no means limited in their appeal and must eventually be given the chance to show what they have to offer right around the world.

The **Osmonds** are here again and are making a strong challenge to regain their place as top teen idols from recent "boy wonders" the **Bay City Rollers**. In radio, TV and concert appearances the American family is again displaying a high degree of professionalism. Over 45,000 will see the Osmonds during their series of concerts at the Glasgow Apollo, Liverpool Empire and Earls Court, London. This, together with promotional appearances, should move their current single, "The Proud One" (MGM), to number one any time now.

Procol Harum has completed album sessions at Rampart under **Leiber & Stoller's** direction, while another Chrysalis act, **Frankie Miller**, visits His Masters Wheels in San Francisco to cut his next album with **Elliot Mazer**. Another set from **Jethro Tull** is also on the horizon and this, together with Chrysalis' possible launching of the AIR label with a newly acquired major artist, should ensure a tremendous year for the company.

Anchor is to re-introduce the jazz oriented Impulse label with albums by **Gato Barbieri**, **Ornette Coleman**, **John Coltrane**, **Keith Jarrett**, **Dewey Redman**, **Howard Roberts** and **Sam Rivers**. A&R manager **Malcolm Eade** will be scheduling a continuous list of releases, with
(Continued on page 107)

GERMANY

By PAUL SIEGEL



■ BERLIN—Great classical symphony conductor **Eugene Ormandy** thrilled all the music loving people of Germany during a recent tour. With his great and famous **Philadelphia Orchestra**, he performed inspired renditions of the works of Beethoven, Brahms, Mahler and lots more. All of the RCA people based in Hamburg, under the direction of **Hans G. Baum**, did a fabulous job on handling the event.

Single-y speaking, RCA is faring well with a new children's label called Felix Nochnase (A Dog). The kids are loving it and all is going great . . . United Artists has a hot single by the **Love Generation**. The disc's entitled "Ja, Wir Verreisen" and it's incredibly pop-oriented. Also on the United Artists label, but on an album with fantastic single possibilities, is **Shirley Bassey's** rendition of "Think of Me" . . . And it looks like there may be a worldwide hit out of Italy: "Siamo Qui" with music by Italy's great composer/artist **Fred Bongusto**.

Album-wise, while EMI-Electrola helmsman **Wilfried Jung** is in the States, his hits run on, especially in the classical and pop areas. Doing well classically is **Beverly Sills'** "Belagerung Von Corinth" and, on the pop scene, the label is jumping with "Otto" . . . BASF director **Hans-Jochen Versemann**, who just returned from BASF headquarters in Bedford, Mass., was very pleased to learn that **Santiago's** "New Guitar" album and "20 Stars, 20 Hits," have both hit the album charts here . . . Bellaphon's got a number one album with "20 Super-hits" from **Creedence Clearwater**.

The long-awaited concert of **Frank Sinatra** in Berlin was cancelled due to the writing of a newspaper reporter who maligned Sinatra's past. Unfortunately, many Berliners are terribly disappointed and I can express the hope that for his many fans here, he will reschedule a concert . . . Auf Wiedersehn til next week!

BTO Returns Triumphant From European Tour

■ CHICAGO — A European tour encompassing 16 shows in 16 days has firmly established Bachman-Turner Overdrive as a major album selling group on the Continent and in England, according to a Mercury salesman.

"They hit seven countries, did press and radio interviews from noon to 6 p.m. each day as well as interviews after each show," said Cees Wessels, Mercury's label representative in Europe, who travelled with the group and coordinated the tour for Phonogram International with BTO's manager Bruce Allen and Bob Phillips of RPM Booking of Los Angeles. "They taped TV shows in Holland, Denmark and in the Musikladen in Germany which will be broadcast at a BTO special next month."

All shows were sold out and extra concerts were added in London and Frankfurt due to ticket demand. The support band was Vertigo's Thin Lizzy, who recently completed an American tour with BTO.

As a result of the tour, Phonogram Germany shipped 100,000 of BTO's new album, "Four Wheel Drive," in the first week of release and another 100,000 were shipped during the tour in the rest of western Europe. The album and single

"Hey You" were released simultaneously in Europe, and five days in advance of the U.S., to coordinate with the tour. Due to heavy pre-release demand, 50,000 albums were air freighted from Mercury's Chicago headquarters to England and Sweden.

Phonogram companies in the seven European countries involved in the tour all had concentrated merchandising efforts on back catalogue and an immediate heavy merchandising followup for the new album.

Armageddon Arrives



Shown visiting the Record World offices in Los Angeles recently are A&M's Armageddon, whose first album of the same name was recently released. From left are: Martin Pugh, Bobby Caldwell, A&M publicist Lee Cadorette, Keith Relf and Louis Cenamo.

Heilicher Brothers Pacts with Platinum

■ OPA LOCKA, FLA. — Robert Archibald, president and a&r director of The Music Factory, Inc., has announced the appointment of Heilicher Brothers as the distributor of his Platinum Records product.

Areas Covered

Heilicher Brothers will cover distribution from Atlanta, Dallas, Miami, Minneapolis and St. Louis.

Hall of Fame Set By Newport Festival

■ NEW YORK—The Newport Jazz Festival-New York will celebrate the country's 199th birthday by presenting the first annual Jazz Hall of Fame concert. The program will be called the Schlitz Salute to the Jazz Hall of Fame. The July 4 concert will take place at Avery Fisher Hall at 7:30 p.m.

The musicians receiving scrolls to the Jazz Hall of Fame this year are: clarinetist Barney Bigard, trumpeter Bobby Hackett, pianists Earl Hines and Teddy Wilson, drummer Jo Jones, vibraharp and xylophonist Red Norvo, violinist Joe Venuti, and trumpeter Clady's "Jabbo" Smith. Jazz greats Milt Hinton and Oliver Jackson will also be on the program. John Hammond, CBS Records vice president, will be the emcee for the July 4 program.

America Scoring

■ LOS ANGELES—WB recording group America has been signed to compose the title tune of Universal's upcoming film "Story of A Teenager," which will be released later this summer.

ABC Record & Tape Plans New Campaign

(Continued from page 3)

icipating radio station, with contest entry blanks available in each store.

The contest will be tailored by each station to complement its own programming, and all prizes, including albums, will be provided by the station. The firm's advertising and promotion director, Linda Goodman, will be visiting each market to coordinate details with the stations, the accounts and the rack offices.

According to Mendelsohn, the program reflects ABC Record and Tape Sales' desire to "be more active" in the merchandising of albums. "Most rack jobbers conceive of themselves as conduits between the manufacturer and the retailer and nothing more. We would like our company to be a gold-plated conduit," said Mendelsohn. "By adding marketing expertise to our operation, we can have much more control over the sale of records and improve our effectiveness tremendously."

Mendelsohn asserted that discounts would be offered on all product included in the campaign, with the price tailored to meet competitive standards in each market. Most albums featured in the campaign are list-priced at \$6.98, with the exceptions being a Beatles double-lp set listed at \$10.98 and the Captain and Tennille lp at \$5.98.

England (Continued from page 106)

future product coming from such jazz veterans as Dizzy Gillespie, Count Basie and Lionel Hampton.

As a result of managing director Geoffrey Heath and general manager Eddie Levy's recent visit to the States, ATV Music has acquired representation of Joel Diamond's Silver Blue catalogue as well as Tony Romeo's Wareford Music Company, and Edwin Starr has been signed for publishing and recording with TV's Bradleys label.

Donovan makes a welcome return to the concert platform playing the Theatre Royal, Drury Lane and the Fairfield Hall, Croydon during his month long tour. Limmie & Family Cookin' arrive shortly for cabaret dates and promotional spots to support their first single since signing direct to the Philips label—"Lollipop"—although Phonogram previously handled Limmie's product via their deal with Avco.

Canada (Continued from page 106)

man Engel . . . Peter Graham has left his promo gig at Quality Records and is currently managing a Target Tape store for the firm. Graham has indicated that he's involved with Marty Starr and Jack Starr (of The Horseshoe) to promote country shows in Toronto in the Fall.

Upcoming Ian and Sylvia show at The Horseshoe will likely be one of the last few times people see the two perform together. Their back-up band, the Great Speckled Bird, is disbanding (with Red Shea and Pee Wee Charles going to Gordon Lightfoot), Ian has turned down CTV's offer to return to his weekly show in 1975-76 season, and Sylvia is about to release her first solo lp on Capitol and is starring in a one-hour CBC-TV pilot for release in 1976. Also new I&S news is that Ian is no longer signed with A&M Records of Canada.

New single for the Iris label is "Nightwalker" by Chris Barbieri, with Hagood Hardy producing . . . Doug Pringle is returning to CHOM-FM after a 15-month absence. Pringle had spent time in London waiting for a recording project (which never materialized) with Marc Bolan . . . Sara Ellen Dunlop to host a party at Old Angelo's Restaurant on June 19 to introduce a new label and a new single.

Generator, Inc. Formed by Powers

■ ATLANTA — A new talent agency, Generator, Inc., has been launched by Joe Powers, past owner of a Florida agency, and most recently agency director with Discovery, Inc.

Generator is expected to maintain a small but select, high quality client list and will specialize in acts that have recording potential.

Powers made the announcement from his new offices at 2799 Delk Road, Marietta, where, in addition to the agency, he will maintain a demo-studio.

'Soap Opera' Film Prepared by RCA

■ NEW YORK—To help supplement market penetration of the Kinks' "Soap Opera" album and show, RCA Records has filmed the "Soap Opera" stage production and made it available to radio stations across the country for special theater promotions.

Filed during the Kinks' New York engagement, "Soap Opera" runs approximately one hour. With numerous radio stations currently planning screenings of the film, according to the label, KSHE-FM in St. Louis has run it for three nights in a theater.

Dialogue (Continued from page 95)

were nice years." With a brand new group or an artist you would say, "What do they want to say?" And then, "What can I add to them?" What did they overlook—maybe there could be a certain detour which should also include this aspect or that. The moment you have that, recording the music will be easier.

RW: What about "The Prophet"? How did that project evolve?

Mardin: The rights to "The Prophet" were secured by Ed Matthews, the gentleman who worked for eight years to find legal ways and solve the financial mysteries of the whole thing—involving Kahlil Gibran's will, his native village in Lebanon, and the Lebanese government officials—all the red tape. He was finally able to untangle the whole situation, and Atlantic bought the rights to record.

So Richard Harris and I devised a certain system. First of all he came in and read the book from beginning to end. No music, nothing. Then I took that and listened to it, made many cuts. First we took certain sections out because it was going to be a single album. I think we exceeded ourselves by putting 25 to 26 minutes per side with good level. And then consulting Jerry Wexler and Ed Matthews and Richard, we decided to eliminate certain chapters, and I shortened some of the existing chapters.

I edited the rough tape, put it on a 16 track, wrote and added the music. Then Richard came in, listened to his old, rough reading and read it all over—so it was a method of first taking, then superimposing, then eliminating that, then superimposing. What happened was that he had to kind of flow the way he originally read, because the music was written like that. The end result, I think, was very gratifying. He is a tremendous dramatizer—a great actor.

RW: Were there similarities between the way you worked out "The Prophet" and the way you handled Nikki Giovanni?

Mardin: With Nikki Giovanni it was the same way that I worked with Richard Harris. She came into the studio and she read her poems. I almost analyzed to the extent of making verse/chorus relationships in her poems, so when I wrote the music it had that kind of construction, that pop form. There is one cut that has a funky disco-type rhythm that was almost like a running rhythm, and she recites over it. If she had a sad word, I tried to coincide a darker chord under it—almost like movie music, but it's not. It was sort of a suggestive composition underlining the words. I'm very proud of that album really. There's one cut which is called "The Women Gatherers," an incredibly beautiful poem. It's retained the gospel flavor in certain segments, because her listeners also identify her with gospel—The Sweet Inspirations.

RW: You've worked with the Rascals, Aretha, Judy Collins, The Bee Gees and so many others. Is there anybody you haven't worked with whom you would particularly like to?

Mardin: There are many people—it would fill a long list—whom I admire. But sometimes admiring an artist in our business doesn't mean you really want to work with them. To work with him actually means that you have to get together with him first and then decide. I'm going to work with Brian Ferry in the near future, which I'm looking forward to.

RW: Anyone else?

Mardin: Another album with Judy Collins. And we're contemplating the third album with AWB already.

RW: In terms of time, when you talk about art, when you talk about pop art, how much of the music that's being produced today is going to survive?

Mardin: A lot. I have a feeling that the quality of the music of today is so much better because of superior musicianship. Better recording techniques, that infusion of all the jazz and classical and the tape music, modern, Jamaican, Latin, etc.—all this is readily available now on radio and TV and records. It's coming into a big melting pot. New things are happening. As you know change is inevitable. It's going to happen all the time. But with that the musicianship is improving too. I mean the groups of today are superior musicians as opposed to groups of 15 years ago.

Going back to the musicianship—things that are played well and things that are more in tune—they have a better chance of surviving. Then you have better recordings. You won't have any lost records any more—the 78s—everything is re-issued, so really technology is helping to physically survive. Among them you'll have more chance for artistic survival. ☺

Gold Getters



Columbia Records recently held a gala luncheon at the Plaza Hotel in New York in honor of recording group Earth, Wind & Fire. The nine-man group from Chicago recently topped the RW charts with both their single, "Shining Star," and album "That's The Way Of The World," both of which were certified gold by the RIAA. Shown at the affair are: Verdine White (bass); Philip Bailey (percussion); Ralph Johnson (drums); Al McKay (guitars); Maurice White (vocals, co-producer, acknowledged group leader); Andrew Woolfolk (flute, saxophones); Larry Dunn (keyboards); Johnny Graham (guitars); and Fred White (drums).

CLUB REVIEW

Buffett and Dougherty Display Musical Charm

■ LOS ANGELES—The potential for expressing wit and humor in country music has attracted several of the best songwriters to crop up during the past decade or so to the country idiom. The anecdotal nature of that musical form has lured songwriters from such lonely outposts as Sydney, Australia, Brooklyn and that most remote of northern cities, Miami, Florida.

Hailing from the latter area, Jimmy Buffett has on several occasions regaled Los Angeles audiences with his odd sense of what is funny. As evidenced by his recent Troubadour engagement, he's built up quite a following in this area as a result. And being in fine form for his opening set, Buffett has without doubt picked up a number of additional fans during the five-day stand.

Titles amply reflect the gist of what Buffett is now up to, ranging from the droll "Great Filling Station Hold-up" to the sectionally oriented "Trying To Reason With The Hurricane Season," from a tongue-in-cheek paen to jailbait ("Please Take Your Girlfriend Home") to something about a "commode-hugging drunk." We can well imagine. Accompaniment was supplied in abundance by Coral Reef Band.

Opener Byron Keith Dougherty is the first artist to be signed to Doug Weston's newly-formed Troubadour Records label. Understandably a bit awkward on the night of his debut, Dougherty displayed a certain flair for commercially introspective ballads.

Highlights were "Take Me Back To My Baby" and "Without My Woman," his new single.

Eliot Sekuler

CLUB REVIEW

Hammond's Tradition At The Bottom Line

■ NEW YORK — The success of both British and American electric blues bands in the 1960s left in its wake an audience of legion proportions prepared to consume as broad a variety of blues styles as there are blues performers. Few of the latter, however, stuck to an acoustic base. Electricity insured a larger audience, and unless you were in your 70s and black, the hardcore blues aficionados would be sure to dismiss you. John Hammond has gone through changes since the 1960s, but he's bucked the stereotypes and stayed true to himself and his music.

Now on Capricorn Records, Hammond is carrying on his penchant for sparsely produced, raw white blues interpretations. At the Bottom Line (23), he brought his own traditions with him on stage, along with six and 12-string guitars, and dobro. And the solidly blues-oriented audience which turned out for him (and Mose Allison) was treated to a performance that was strong on rough-edged, crude energy. The repertoire was largely familiar, including some of the material he recorded for his first Capricorn album, "You Can't Beat the Kid." But as is always the case with the blues, it was in the context of the moment at hand that he found his niche. Perhaps the Macon influence will bring him the recognition he deserves.

Ira Mayer

Popsy Hospitalized

■ SCOTTSDALE, ARIZ.—William "Popsy" Randolph, veteran record business photographer, has been hospitalized for surgery at Scottsdale Memorial Hospital, 7400 East Osborne Road, here.

CONCERT REVIEW

Bad Company—Pure Rock & Roll

■ NEW YORK—The Atlantic-distributed Swan Song label is a relatively young one. Yet, the impact made thus far has been one of initial success and great promise, not of the "fly-by-night" genre, but in a really solid sense. Two of their most uncompromising acts in delivering no-gimmicky rock 'n roll, Bad Company and Maggie Bell, further carved the label's special niche in the annals of industry expectations when both delivered straight-ahead rock 'n roll at a recently (30) packed Madison Square Garden appearance.

Maggie Bell's a terrifically gutsy lady singer. With a voice like a musical instrument, and a hard-hitting visceral quality backing that prowess up, Ms. Bell is one of the finest songstresses around today, with enormous potential. And, whether she be belting a blues ballad, poignantly delivering a love song or rock and rolling with the best of 'em, she can handle all styles more than capably. Adding to her marvelous vocal adeptness is the personality that shines through, creating a smokey aura surrounding whatever she's tackling. Unfortunately, the band accompanying her was not up to Maggie's ability, but perhaps it served as testimony to her talents that she was able to overcome their inadequacies and despite that satisfy a hungry crowd.

The praises of Bad Company have consistently been sung since their initial "Bad Co." album outing. It's been less than a year

RCA Levine Release In Quadraphonic

■ NEW YORK—RCA Records is releasing the first recordings of two Mahler symphonies in full-surround discrete four channel sound on Quadradiscs. The three-record package contains the debut orchestral recordings by conductor James Levine.

Originally released individually in stereo, the works are the Mahler First performed by the London Symphony Orchestra and the Mahler Fourth performed by the Chicago Symphony Orchestra with soprano Judith Blegen as soloist.

The album contains diagrams of the instrumental deployment of both symphonies to achieve full-surround four channel sound.

Availability of both stereo and quadraphonic versions signals the launching of an extensive advertising and promotion campaign for Levine's recording debut as an orchestral conductor.

since that vinyl launch but the crowd at the Garden reacted as if they had been steadfast fans for years and years. Paul Rodgers' raspy erotic vocals coupled with the band's driving, unadorned instrumental ingenuity, works better than peanut butter and jelly as a team. They function like a puzzle, with all the pieces being interesting in and of themselves, but when put together the whole is remarkably well-formed and, at times, breathtaking. With Simon Kirke on drums, Mick Ralphs dazzling on guitar and Boz Burrell's solid bass work, they create a rhythm that's tops among blue-eyed, rock 'n rolling soul bands.

Highlights of their set include the forceful "Feel Like Makin' Love," the earthy "Got to Steel Your Love," "Good Lovin' Gone Bad," and, for their second encore, the single that initially scored for them, "Can't Get Enough." They're 99 and 44 one hundredths percent pure rock 'n roll.

Roberta Skopp

Searchin' For Miracles



The Miracles were on hand to help station KGJF-Los Angeles at a special show to present awards in the station's annual "Soul Search" contest. Presentations followed a special concert performance at Shrine Auditorium by the Motown Records artists, whose current single, "Gemini," is from the best-selling "Don't Cha Love It" lp. Shown from left are: Pete Moore; Ron White; Bobby Rogers; Guy Stewart, KGJF personality; and Bill Griffin.

Peanut Gallery



Capricorn Records and Uncle Sam's, a local Macon nightclub, recently gave a "Peanut Butter Party" for 500 people to celebrate the release of Capricorn artist Razy Bailey's debut single, "Peanut Butter." Guests feasted on peanut butter sandwiches, as well as plenty of other food and drink, as Razy and his band, the Aquarians, performed the new single and other tunes. Pictured from left are Capricorn executive vice president Frank Fenter, Terry Taylor (PD at WNEX) and Razy Bailey.

CLUB REVIEW

Lettermen Score at the Waldorf

■ NEW YORK—The Lettermen took quite a chance opening night at the Waldorf Empire Room (27) asking their audience for requests. With 40 albums to their credit over a career that spans more than 15 years, it almost seemed as though the fans remembered more of the songs than the group members. (Excusable in light of the fact that only one charter member remains—though it must be noted that the replacements have been literal members of the families of the original group.)

Their show is a best of pop compilation including medleys of Lettermen hits from over the years, and more recent chart-toppers such as "I Honestly Love You" and "Mandy." The highlight, however, came near the end of their hour-long stint on stage as the Lettermen went out into the audience to coax ring-siders into a bit of singing along. On this particular night, much to their own surprise, two people took to the stage on their own, one to belt out "I Left My Heart

In San Francisco" in true show-stopping fashion.

Dressed in white spangled jumpsuits, the group is a slick, well-rehearsed outfit that knows how to establish rapport with an audience. They are still most successful in their harmony work on their old hits—most pleasing to the fans who remember them for it and who appreciate their attempts at keeping up with the musical times.

Ira Mayer

CLUB REVIEW

Hagers' Hot Sounds Show Varied Appeal

■ LOS ANGELES—Does singing for 40 million people a week qualify you as one of the top pop-country groups going? Is the sixth anniversary of that gig something to celebrate.

The Hagers' record company, Elektra, figured it was, so they set up a one-night engagement at North Hollywood's Palomino Club to mark the six year union between the identical twins and "Hee Haw," the highly rated syndicated TV series.

The Hagers' set reflected the mixed influences these Chicago boys have always brought to their basically country act. C&W standards "Jambalaya" and "Hey Good Lookin'" started things off. They worked in several pop numbers from their most recent album, "The Hagers," and even touched r&b with the classic, "He Don't Love You." Humor was served up with the likes of the "Hee Haw" theme song and their John Wayne delivery of "Six Days on the Road."

Bill House (RCA) and the Road House Band provided superb backing, as well as the songwriting talents of drummer Stan House on a couple of songs.

Charles Andrews

AM Action (Continued from page 26)

is no jive! New adds include WIXY, WCFL and KIMN. 39-36 WCOL, 29-25 WSAI, extra 30 WMAK. Stay close to this one.

Mike Post (MGM). The spark on this one has been ignited by the added fuel of WQXI, KILT and WIBG. Excellent phones reported everywhere and some earlier stock problems, we are told, have been remedied. Significant jumps include 22-16 KJR and 17-10 WCOL. Also on WNOE.

NEW ACTION

Ringo (Apple) "It's All Down To Goodnight Vienna." Immediate response to this new release from KILT, KIMN, WAKY, KCPX, WPRO, KELP, WBZ, WPRO and WORC. Also, some stations are picking the flip side entitled "Oo We," including WHHY, plus others — more details next week.

Cason Inks Gayden

■ BERRY HILL, TENN.—Guitarist, singer and composer Mac Gayden, a member of the original Barefoot Jerry, recently signed with Buzz Cason Productions of Berry Hill, Tennessee, where he will co-produce an lp of his new material with Cason. Cason and Gayden co-wrote the recent hit, "Everlasting Love."

Tri-State Meet Set for Ohio

■ NASHVILLE—July 30 has been set as the date for the Tri-State Country Awareness Conference (Pennsylvania, Ohio & West Virginia) to be held in Akron, Ohio. The conference will begin at 6 p.m. with a buffet dinner.

The purpose of the conference is to educate the racks, distributors, retailers and one-stops as to what country music really is and how they can profit from it. The conference has been broken down into three categories: 1) Country Music Today, 2) Why Stock Country Music? 3) How to Profitably Rack and Merchandise Country Music.

Attendance Mark Set By Nashville Pickers

■ SAN DIEGO — The Nashville Pickers Celebrity Baseball Team broke two attendance records on May 25 at San Diego Stadium. The Pickers were the feature attraction for the San Diego Padres-Pittsburgh Pirates National League game.

Kaysonics

The Pickers played the Kaysonics, a team sponsored by radio station KSON in San Diego, prior to the major league event. The Nashville Celebrities won the game 13-0 behind a 17 hit attack and the four-hit pitching of John Fisher, Jim Cosman and Charley Pride. The Pickers followed the Padres-Pirates game with a two-hour concert featuring Lloyd Green, Charlie McCoy, Charley Pride, Dorsey Burnette, Jim Owen, Billy Galvin, Jerry Foster, Willie Ackerman and Jerry Wallace.

Charlie McCoy

A special feature to the game was the performance of the national anthem by Charlie McCoy.

NASHVILLE REPORT

By RED O'DONNELL



■ "Songwriters—or rather ex-songwriters—make the best record producers," said Rick Hall, owner of Fame Studio in Muscle Shoals, Ala., a two hour drive, as the Interstate flies, from Nashville.

Hall, in Music City shopping for material for upcoming sessions with Paul Anka and Andy Williams, continued: "The reason I say that is because a songwriter knows—or should know—what is good for the artist."

Hall, who describes himself as "first a record producer and then a studio owner," began his career as a writer. "I don't have much time to write now.

"The formula for a hit record, I believe is—first the song, then a 'marriage' between the song and the artist, then the musicians to play on the session. If a producer has these the chances of failure are small.

"A good engineer is a tremendous help to a producer—a major asset. The studio, if it has modern facilities, plays a minor role."

Young (relatively) Hall's track record in the production end is blue chip. He produced Paul Anka's "You're Having My Baby," Mac Davis' "Don't Get Hooked On Me" and the Osmonds' "One Bad Apple"—all multi-million sellers—and many more.

Presently, he is working with Capricorn Records' Travis Wammack, whom he describes as "A southern rock style singer," with "enough talent become a superstar."

Wammack's current single is—are you ready?—"Shoo-Doo-Poop-Poo-Poop."

Joe Tex, after an almost three year layoff, has resumed his recording career (Dial). Buddy Killen, who has produced Tex since 1961, said: "Joe sounds better than ever!" Tex said, "And I feel better than I have in years." . . . Roy Acuff, the "Dean of Country Music," has a new Hickory single called "I Can't Find A Train." Reckon has Roy consulted Johnny Cash about his ability to locate a choo-choo?

Sonny James, after almost a year's hiatus for treatment of an allergy, is back in the groove; he just completed a 21-show tour with Loretta Lynn, Johnny Russell, Nat Stuckey, Kenny Starr and Loretta's band.

"Mainly," explained Sonny, "dust caused the allergy. In fact," he

(Continued on page 114)

Clark Aids Piracy Fight



ABC/Dot recording artist Roy Clark is seen testifying before a Missouri House Committee on behalf of that state's pending anti-piracy bill. The legislation, called Senate Bill 61, was introduced by Senator Paul Bradshaw. It has already passed the Senate by a unanimous vote; the House version now under consideration is sponsored by Representative Gerry Durnell. Clark appeared before the committee on Tuesday evening, May 27. Early that afternoon, the entertainer was introduced to the full House, then attended a reception hosted by the Democratic and Republican leadership of the House. CMA State Chairman for Missouri, E. E. "Si" Siman, coordinated the Missouri effort.

UA Names Seabolt Country Promo Mgr.

■ NASHVILLE — Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Jerry Seabolt to the post of national country and western promotion manager.

Responsibilities

Seabolt will be responsible for promotion of UA country product nationwide. He will be headquartered in Nashville and report directly to Anderson.

Combine Signs Wilson

■ NASHVILLE — Bob Beckham, president of the Combine Music Group, has announced the signing of songwriter and Monument recording artist Larry Jon Wilson to a long-term songwriters agreement.

"New Beginnings" is Wilson's debut album on Monument Records.

During the past few months Wilson has appeared in concert with Mickey Newbury, and plans are being made for him to begin a tour of his own throughout the southeast in the near future.

COUNTRY PICKS OF THE WEEK

SINGLE **abc** BILLY "CRASH" CRADDOCK, "I LOVE THE BLUES AND BOOGIE WOOGIE" (Chappell, ASCAP). The king of country rock keeps 'em on the dance floor with this number, bouncing through this salute to movin' music. He loves the blues and boogie woogie and you'll love him singing their praises. Rock on! ABC ABC-12104.

SLEEPER **MELODY LAND** JUD STRUNK, "THE BIGGEST PARAKEETS IN TOWN" (Every Little Tune, ASCAP). Cute novelty number that'll pull more requests than a dentist pulls teeth with its double meanings and bouncy melody. Request lines will be lit brighter than a Christmas tree when this hits the airwaves. Melodyland ME 6015F (Motown).

ALBUM DONNY AND MARIE OSMOND, "MAKE THE WORLD GO AWAY." Popular young duet have bridged the gap between pop and country, appealing to everyone with their fine singing and wholesome image. Best cuts are the title, "When Somebody Cares For You," "Mamma Didn't Lie" and "I Will." MGM M3G-4996.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KRMD, Shreveport	WITL, Lansing
KBUL, Wichita	KSPO, Spokane	WJJD, Chicago
KCKC, San Bernardino	KTOW, Tulsa	WJQS, Jackson
KCKN, Kansas City	WBAP, Ft. Worth	WMC, Memphis
KENR, Houston	WCMS, Norfolk	WMNI, Columbus
KFDI, Wichita	WENO, Nashville	WPLO, Atlanta
KIKK, Houston	WEEP, Pittsburgh	WSUN, St. Petersburg
KJJJ, Phoenix	WHK, Cleveland	WUBE, Cincinnati
KKYX, San Antonio	WHOO, Orlando	WVOJ, Jacksonville
KLAK, Denver	WIL, St. Louis	WWOK, Miami
KMAK, Fresno	WINN, Louisville	WWVA, Wheeling
KNEW, Oakland	WIRE, Indianapolis	WXCL, Peoria

SURE SHOTS

Billy "Crash" Craddock — "I Love The Blues and Boogie Woogie"

Freddy Fender — "Wasted Days and Wasted Nights"

Mel Tillis — "Woman in the Back of My Mind"

Conway & Loretta — "Feelin's"

LEFT FIELDERS

Guy and Ralna — "We've Got It All Together Now"

Jim Weatherly — "It Must Be The Rain"

Even Stevens — "Let The Little Boy Dream"

Fearless Forecast: Pulled from the lp and shortened a bit, "You Never Even Called Me By My Name" by David Allan Coe will be hard to beat. A careful listen will hook ya! A lot of stations played it from the album; action already building in Kansas City, Wichita, St. Louis and Louisville.

"Peanut Butter" and "Shaving Cream" are a winning concoction in Texas markets! Razzy Bailey is spreading "Peanut Butter" at KBOX and KENR; Jim Nesbitt's "Shaving Cream" is much asked for at both Houston heavies!

Guy & Ralna are headed for success with their first Nashville production! It's a winner at KCKC, KCKN, KBUL, WENO and WJQS.

Freddy Fender wasted no time getting nationally charted with "Wasted Days and Wasted Nights"! The single came out last week, but several were playing it from the lp. (Earle Faulk at WCMS has charted it for six weeks already!)

Another Hot Line prediction confirmed! The Amazing Rhythm Aces have swept the nation with "Third Rate Romance." Now strong at WPLO, KBOX, WHK, WINN, KCKN and WENO.

Jim Weatherly is showing strength in Orlando, Atlanta, Kansas City, Wichita and Lansing.

Donny King picks up early action in western markets with "You Can't Get Here From There."

Nat Stuckey's "Boom Boom Barroom Man" is hot in the South and southwest and spreading!

Even Stevens getting good play at KBOX, KKYX, WPLO and WINN! A potent possible.

Kenny Serratt is back and looking like a winner with "If I Could Have It Any Other Way"! Early believers include WMC, KCKC and KFDI.

Hugh Cherry is back on the air! He can be heard on the late-night shift at KNEW in Oakland!

Diana Trask is building a midwest following with "There Has To Be A Loser."

"She Came Here For The Change" is a moneymaker for Pat Roberts at KSPO, KKYX and WJQS.

(Continued on page 114)

Williams' Simplicity and Style Secure a Strong Following

■ NASHVILLE—The smooth voice of Don Williams (ABC/Dot) has been responsible for hits such as "Amanda," "Shelter of Your Eyes," "I Wouldn't Want To Live If You Didn't Love Me" and his current single, "You're By Best Friend," which is two with a bullet on the Record World country singles chart this week. It was also responsible for one third of the Pozo Seco Singers, whose hit, "Time," sold over a million copies.

The Pozo Seco Singers, two guys and a girl from Corpus Christi, Texas, disbanded when "work was no longer fun," said Williams, and they lost their group spirit. After disbanding, Don moved back to Corpus Christi where he worked for his father-in-law for a year in the construction business, before deciding to journey to Nashville for another stab at the music business.

"I had to get back into music," said Williams, on his move to Nashville. Once here, he signed as a writer with Jack Clement and was soon recording for Clement's newly formed label, JMI. Two successful albums emerged, "Volume I & II," before he moved over to Dot, as JMI was disbanding. His first single for Dot, "I Wouldn't Want To Live," went to number one as he added "Volume III and IV" to his album catalogue.

Williams aims his music at the housewives and middle America—simple, direct lyrics with an easy-flowing, laid back production. He produces himself now—Allen Reynolds formerly did when he was at JMI and has captured his own distinct "sound" on record.

On stage, Williams wears faded blue jeans with a hat that looks like it's been through a stampede. Accompanied by two musicians—a lead guitar and bass—his stage presentation is like his recordings: simple and direct. And in a world cluttered and complicated, that's a great relief.

Don Cusic

Willie Nelson Picnic Attracts Top Artists

■ NASHVILLE—Columbia recording artist Willie Nelson and his manager, Neil Reshen, have announced plans for Nelson's Third Annual Fourth of July Picnic.

Nelson, whose latest album—and first for Columbia—entitled "Red Headed Stranger," has just been released, will headline the show, appearing with such other artists as Kris Kristofferson, Rita Coolidge, Billy Swan, the Pointer Sisters, the Charlie Daniels Band, David Allan Coe, the Doug Sahn Quintet, Alex Harvey, Johnny Bush and other artists to be announced later. The Fourth of July will also mark the day of a statewide tribute to Nelson: Representative Ron Colver of the Texas State Senate recently made the official designation of July 4, 1975 as "Willie Nelson Day" in Texas.

The Third Annual Fourth of July Picnic will be held at Liberty Hill, Texas, approximately 40 miles outside of Austin, Texas. Somewhere between 40,000 and 50,000 fans are expected to attend the affair. Last year, the picnic was a three-day festival and attracted upwards of 60,000 people.

Cake Break



Cutting the cake in celebration of Jim and Jon Hager's sixth anniversary on "Hee Haw" are Jon Hager, Elektra/Asylum president Mel Posner, Jim Hager, VP of promotion Steve Wax and director of artist relations and advertising Jerry Sharell. The event took place at The Palomino Club on May 28.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BOBBY SMITH—Playboy P 6040

I DON'T LIKE TO SLEEP ALONE (Spanka, BMI)

Country version of a pop smash should have no trouble reaching the top on this side of the fence. A song everyone can relate to—and agree with.

KENNY SERATT—Melodyland ME 6014F

IF I COULD HAVE IT ANY OTHER WAY (Contention, SESAC)

Fine, easy flowing song that Kenny delivers well, about a fellow who'd like to have his lady back. Will pull lots of requests.

LONESOME FRANK (AND THE KITCHEN BAND)—Papa Joe PJ 725

I NEVER HAD A CADILLAC (Owepar, BMI)

Super funky sound sure to gather a lot of interest, about a gentleman who fame and fortune have passed by. One spin will set the phones a-ringing!

STATLER BROTHERS—Mercury 73687

I'LL GO TO MY GRAVE LOVING YOU (American Cowboy, BMI)

Supergroup shows off their fine harmony here, singing a positive love song. An almost-gospel sound will put you in heaven listening.

FREDDIE HART—Capitol P-4099

THE FIRST TIME (Hartline, BMI)

Freddie never misses, and he's right on target again with this ballad about the first time he met the love of his life. Easy listenin'.

LORETTA LYNN/CONWAY TWITTY—MCA MCA-40420

FEELIN'S (Lanor, BMI)

Nobody sings a duet like Loretta and Conway, and they serve up a winner here with this powerful ballad. Requests—as soon as you pick up the phone.

RAZZY BAILEY—Capricorn CPS 0238

PEANUT BUTTER (No Exit, BMI)

Just like peanut butter, this dude's lady is spreading her love all over town. It'll be spreading over the airwaves soon!

TOMMY JENNINGS—Paragon 102

MAKE IT EASY ON YOURSELF (Act One, BMI)

New label brings out this smooth-voiced singer with this up-tempo number that'll pull dimes and requests.

JERRY LEE LEWIS—Mercury 73685

BOOGIE WOOGIE COUNTRY MAN (Danor, BMI)

The Killer rocks on with a song that could be about himself. Boogie woogie on and on!

RAY PILLOW—ABC/Dot DOA-17560

RITA FAYE (Sawgrass, BMI)

Solid beat behind a song about a woman faster than the north wind—that gets slowed down. It's already got a bullet in it—will soon pick up one on the charts.

RUBY FALLS—50 States FS 33

HE LOVES ME ALL TO PIECES (Music Craftshop/Sandburn, ASCAP)

Super ballad from songstress about a man who knows how to love when he turns to her.

RAYBURN ANTHONY—Phoenix PXR-122

I'VE BEEN LOVED BY YOU TODAY (Four Seasons, ASCAP)

Interesting production and a bright, up-tempo feel will make this a popular request item.

BRUCE NELSON—Dale DA 112

IT'S MY BIND THAT'S BROKEN (Hall-Clement, BMI)

Country honky-tonk sound that's got a good beat. His heart is intact but his mind is broken—roll on!

Fender Bender



Larry Baunach (left) VP, sales and promotion for ABC/Dot Records, recently received a gift-wrapped fender from i. Martin Pompadur, president of ABC Leisure Group I, for his special efforts in the Freddy Fender hit, "Before the Next Teardrop Falls," which went number one on the RW singles and country singles charts. With Baunach, from left, are Jeannie Wallace, national promotion coordinator ABC/Dot; Kate Gillon, and Jim Fogelsong, president of ABC/Dot Records.

CLUB REVIEW

Swan Stays on Top with Self-Penned Songs

■ NASHVILLE — Many of those artists whose influence is strongly rooted in the late '50s and early '60s end up merely copying that era's music without adding anything new. Billy Swan (Monument) is an exception here and his songs, as evidenced at the Exit/In recently, though obviously influenced by early rock 'n roll, clearly stand on their own. Swan, with his "brand new oldies" sound, has captured the feel of early rock 'n roll while carving himself a firm niche in contemporary music.

Known first for "Love Please," the hit he penned for Clyde McPhatter, and more recently for "I Can Help," which he penned for himself, Billy Swan has lived both eras. It is only natural his music would reflect this.

Barefoot Jerry

Backed by Barefoot Jerry and the Holladays, Swan played a number of self-penned tunes from his first album as well as previewing some from his forthcoming album—all to the delight of the Nashville crowd which has watched Swan come through a lot of ups and downs, ending up on top of it all.

Starting with "Overnight Thing" from his new album, he proceeded to "Work For You," an often overlooked quality song from his first album. He then treated the crowd to an easy-flowing rock ballad, "Come By," which delighted the crowd in its light-aired sing-a-long quality. He followed that with "Love Please" and several others before he finished with the song everyone sings along with, "I Can Help."

Vocal Clarity

Swan's voice is as clear and fresh as a Tennessee morning, a pure delight to listen to, while his songs retain the simple, direct lyric and flowing melody. Strumming along on his guitar, Billy Swan is a one man rock 'n roll revival show, singing songs you don't have to dig into your memory 15 years to remember, bringing you yesterday and today—the best of both worlds.

Don Cusic

Tennis Invitational Aids Cancer Society

■ NASHVILLE—This year's Music City Tennis Invitational, to benefit the American Cancer Society, will be played at the Nashville Racquet Club on June 11-13. Players signed to participate include Jim Fogelsong, Wesley Rose, Jerold Rubinstein, Jimmy Buffett, Ray Griff and Minnie Pearl.

Sponsors already committed include ASCAP, BMI, SESAC, ABC Records, CBS Records, Hall-Clement Publishing, Acuff-Rose Publishing, Tree Publishing, 20th Century Music, Warner Brothers Records, Johnny Rodriguez, Bradley's Barn, MCA Records, Screen-Gems Music, Don Light Talent, Neil Reshen, Avco Records, Elektra Records, Monument Records and 4-Star Music.

Persons or companies desiring sponsorships should contact Paul Tannen at Screen-Gems Columbia Music, 1207 16th Ave. S., Nashville; phone: (615) 385-3355.



LOIS
JOHNSON

"YOU KNOW JUST
WHAT I'D DO"

TC-2187


A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

A Great New Single From Her New Album



T-465

JUNE 14, 1975

JUNE 14	JUNE 7		WKS. ON CHART
1	2	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	7
2	1	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020	9
3	5	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	7
4	10	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST-11365	5
5	4	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	12
6	3	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390G	13
7	8	IN CONCERT VARIOUS ARTISTS—RCA CPL2-1014	7
8	6	I'M JESSI COLTER—Capitol ST 11363	14
9	7	REUNION B. J. THOMAS—ABC ABCP-868	10
10	9	AN EVENING WITH JOHN DENVER RCA CPL2-0765	14
11	18	TANYA TUCKER MCA 2141	6
12	11	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	16
13	13	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	25
14	25	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC/Dot DOSD-2021	5
15	16	SINCERELY BRENDA LEE—MCA 477	7
16	17	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	6
17	21	CHARLIE RICH'S GREATEST HITS RCA APL1-0857	6
18	20	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	7
19	22	LAST FAREWELL ROGER WHITTAKER—RCA APL1-0855	4
20	26	STILL THINKIN' ABOUT YOU BILLY CRASH CRADDOCK—ABC ABCD-875	5
21	24	HARD TIME HUNGGRYS BOBBY BARE—RCA APL1-0906	5
22	14	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	25
23	12	OUT OF HAND GARY STEWART—RCA APL1-0900	14
24	20	LOIS JOHNSON 20th Century T 465	5
25	43	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM-1-1032	3
26	23	BARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33353	16
27	27	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	11
28	15	FREDDIE HART'S GREATEST HITS Capitol ST 11374	13
29	28	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	13
30	19	SOUTHBOUND HOYT AXTON—A&M SP 4510	8
31	34	GUITARS OF SONNY JAMES Columbia KC 33477	4
32	33	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	46
33	38	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST-11387	5
34	48	WITH ALL MY LOVE LaCOSTA—Capitol ST-11391	3
35	39	JOHN R. CASH Columbia KC 33370	4
36	37	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra 7E-0598	6
37	36	VASSAR CLEMENTS Mercury SRM-1-1022	7
38	31	LINDA ON MY MIND CONWAY TWITTY—MCA 469	19
39	32	SOLID AND COUNTRY BILL BLACK COMBO—Hi SHL-32088	11
40	29	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	11
41	42	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL Columbia KC 33414	6
42	44	WONDERFUL WORLD OF EDDY ARNOLD MGM M3G-4992	5
43	47	CLASSIC STYLE OF LEFTY FRIZZELL ABC 861	4
44	45	SPECIAL DELIVERY DAVE DUDLEY—UA LA366 G	8
45	35	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	12
46	62	BOCEPHUS HANK WILLIAMS, JR.—MGM M3G-4988	2
47	—	T. G. SHEPARD—Melodyland ME 40151	1
48	55	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE—Capitol ST 11393	2
49	53	MIND YOUR LOVE JERRY REED—RCA APL1-0787	3
50	51	SUNSHINE SAMMI SMITH—Mega MLPS-611	4
51	46	I'M HAVING YOUR BABY SUNDAY SHARPE—UA LA 362 G	8
52	60	I'M THE LONELIEST MAN DON GIBSON—Hickory H3G-4519	2
53	—	SINGS SOME LOVE SONGS PORTER WAGONER—RCA APL1-1056	1
54	41	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	18
55	40	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	8
56	—	41ST STREET LONELY HEARTS CLUB BUCK OWENS—Capitol ST-11390	1
57	54	BARBI DOLL BARBI BENTON—Playboy PB-404	20
58	49	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	16
59	50	JOE STAMPLEY Epic KE 33356	15
60	—	ERNIE FORD SINGS & GLEN CAMPBELL PICKS Capitol ST-11389	1
61	52	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384	10
62	61	TANYA TUCKER'S GREATEST HITS Columbia KC 33355	15
63	56	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	14
64	58	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32027	17
65	—	GATHER ME MARILYN SELLARS—Mega MLPS-609	1
66	59	ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros. BS 2851	8
67	57	CRYSTAL GAYLE United Artists UA JA365 G	13
68	67	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	16
69	66	TAMMY WYNETTE'S GREATEST HITS Epic KE 33396	12
70	65	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	20
71	64	THE BEST OF GEORGE JONES Epic KE 33352	9
72	68	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	26
73	71	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	35
74	69	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	53
75	73	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	52

With Friends Like These . . .



At a recent going away party given for Erving Woolsey, national promotion for country at ABC Records who moved over to 20th Century, his friends and comrades gave him a fond farewell, complete with a kiss from pie. Pictured from left are Juan Contreras, Tom McEntee, Woolsey and B. J. McElwee (without his people costume).

Nashville Report *(Continued from page 110)*

added, "before I record they have to sprinkle the the studio with water."

Rochester, N.Y. promoter **Abe Hamza** put together the tour: "It was the most successful I've promoted in two years," Hamza said. "We did two shows nightly most of which drew capacity crowds. Sonny and Loretta are the right combination. We didn't have a loser on the show. I think it is most encouraging for the industry to see this happening. Business isn't bad if you got a good show going."

Dana Robbins' pun: "With some singers a hum is his castle."

Singer **Billy Grammer** said it on the stage of the Grand Ole Opry: "Too many country songs today are slanted in the direction of smut. Country music is becoming a dirty word."

Grammer, a lay minister, continued: "In order for a country song to become popular these days it has to include sexy lyrics."

"Let me tell you about an experience I had. I phoned two deejays in large Florida cities to promote my recording of 'Family Man.' Both of them told me they weren't going to play it because it isn't up to par lyrically—it doesn't have any sex in it."

"They told me if the song had more sex connotations in it, it would sell and then they would play it. I don't agree we need filthy records to be 'in.'"

Jim Pelton figures **Jeanne Pruett's** follow-up to her "Honey On His Hands" will be a song titled "Bees In Her Bonnet."

Birthdaying: **Vernon Oxford, Clyde Beavers, Karen McKenzie, Wilma Burgess, Howard Vokes, Waylon Jennings.**

Hotline *(Continued from page 111)*

A cut from **Pure Prairie League's** new lp is hot in Florida! Both **Mike Burger** at WHOO and **Tommy Charles** at WSUN are playing "Just Can't Believe It" like a single!

AREA ACTIION

Tony Teebo — "Rock and Roll Cowboy" (WINN)

John Stewart — "Survivors" (WWOK)

Mavis Yerby — "Your Love's Been A Long Time Comin'" (KFDI, KIKK)

Country Radio *(Continued from page 26)*

You can catch him at (803) 585-1530. He sings right well too . . . Country music goes uptown at the University of Texas. **Marcia Herndon**, Ph.D, will teach a course on the music and its culture, and will use musicians as guest lecturers. Her doctorate is in ethnomusicology, whatever that is, and will work out of the department of anthropology. If you can say them there two names you're probably too smart to pick.

WOKK (Meridian, Miss.) and **Carl Fitzgerald** are two of the prime movers behind the rejuvenated Jimmy Rodgers Memorial Festival. Full houses at all three shows recently, and an absolutely incredible line up of stars. It shows what a country station can do in motivating a community.

SUMMERS HOTTEST HITS!

(THERE SHE GOES)

**'I WISH
HER WELL'**

HICKORY MGM H 345

Don Gibson
from the album

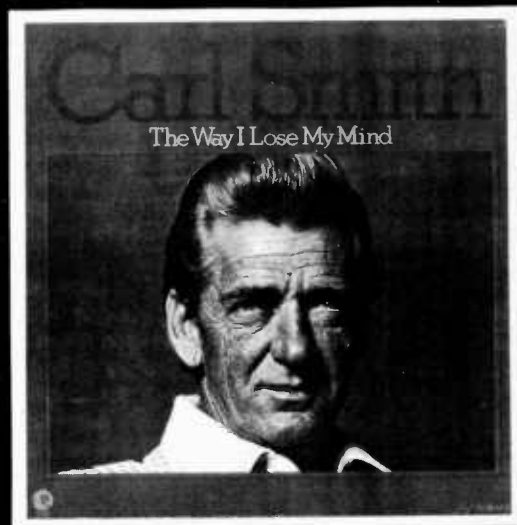


H3G 4519

**'EVERYTHING I
TOUCH TURNS
TO SUGAR'**

HICKORY MGM H 347

Carl Smith
from the album



H3G 4518

Sue Thompson 'I CAN'T STOP LOVING YOU'

spanish version (NO PUEDO ESTAR SIN TI) HICKORY MGM H 346

Roy Acuff 'I CAN'T FIND A TRAIN' HICKORY MGM H 348

just released

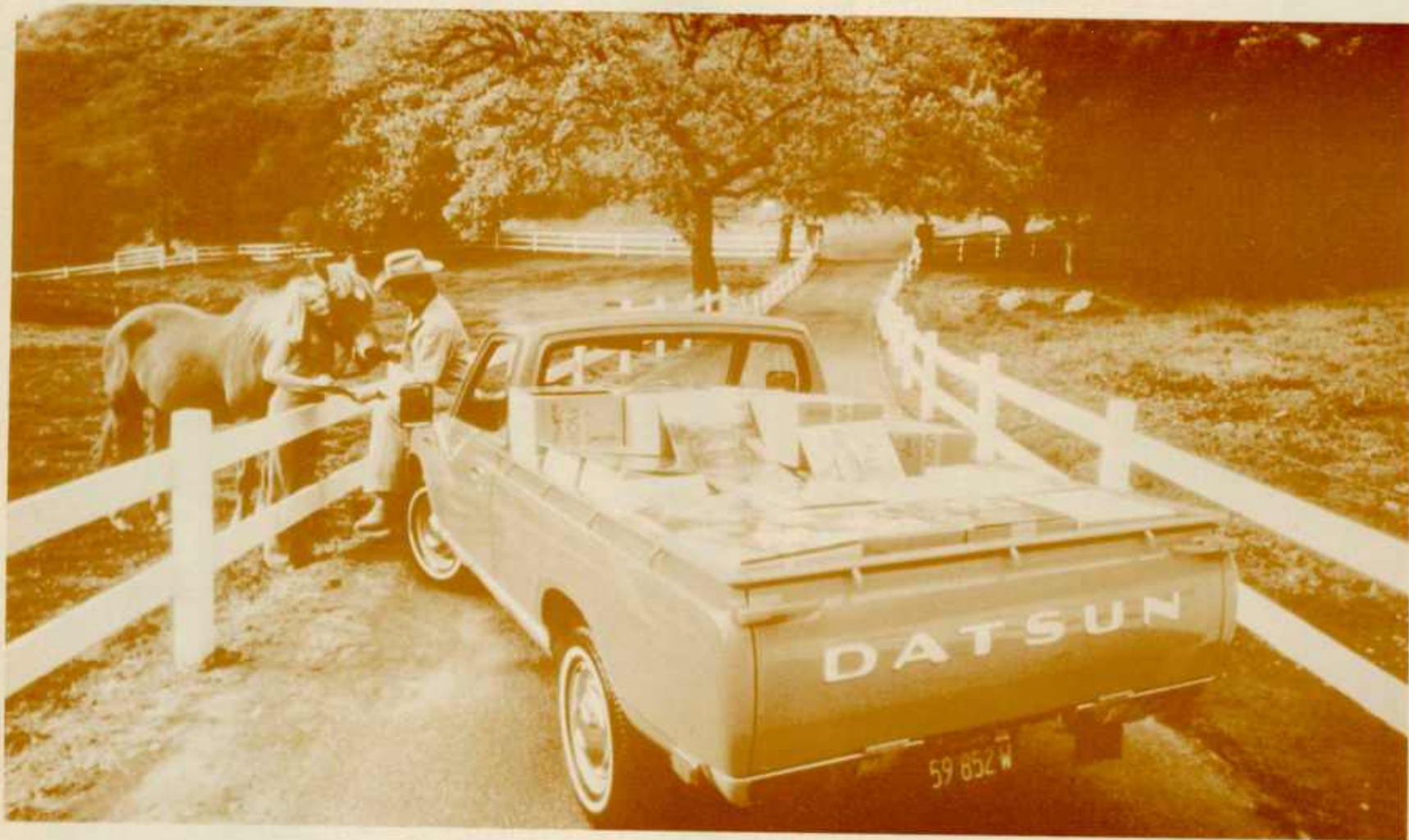
**Whitey Shafer 'WHAT DID YOU
EXPECT ME TO DO'** HICKORY MGM H 349



2510 FRANKLIN ROAD NASHVILLE TENNESSEE • 37204

Hickory -- M.G.M. Records

Welcome and ride into Travlin' Country. With MCA Records and Datsun.



WIN A DATSUN!

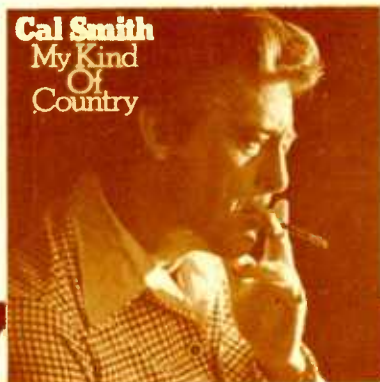
Remember "Country Partners"? —our fantastic country sales program for 1974. Well this year expect more. Like winning a Datsun 280Z for yourself, and your customers can pick up a Datsun Lil' Hustler Pickup just voting for his/her favorite MCA country artist. It all starts today June 9, so ride into "Travlin' Country." With MCA Records (the only way to country), and Datsun (the only way to travel).



Start your travlin' with our new June releases:



Loretta Lynn/Conway Twitty
Feelins' (MCA-2143)



Cal Smith
My Kind Of Country
(MCA-485)



Jeanne Pruett
Honey On His Hands
(MCA-479)



Jerry Clower
Live In Picayune (MCA-486)



MCA's 1975 country campaign, "Travlin' Country," includes a series of specially packaged album sets by some of the top country musicians in America. This twofer

(2-records) series is truly representative of the "Best Of" each MCA artist featured. Many of the selections were chosen because of requests from the field and these special packages will send MCA country albums "Travlin'" right up the charts.

MCA Country Twofers

The Best Of Lenny Dee Vol. II
MCA2-4084

The Best Of Jimmie Davis
MCA2-4085

The Best Of
The Osborne Brothers
MCA2-4086

The Best Of Webb Pierce
MCA2-4087

The Best Of Freddie Hart
MCA2-4088

The Best Of Burl Ives Vol. II
MCA2-4089

The Best Of Bill Monroe
MCA2-4090

The Best Of Mel Tillis
MCA2-4091

The Best Of Bob Wills Vol. II
MCA2-4092

MCA 1975

Travlin'

All Stars:

Bobby Allison (NASCAR)
Bill Anderson
Buddy Baker (NASCAR)
J.J. Cale (SHELTER)
Jerry Clower
Lenny Dee
Jack Greene
Larry Hosford (SHELTER)
Atlanta James
Jerry Jordan
Brenda Lee
Loretta Lynn
Warner Mack

Jimmy Martin
Bill Monroe
Olivia Newton-John
Osborne Brothers
David Pearson (NASCAR)
Jimmie Peters
Richard Petty (NASCAR)
Jeanne Pruett
Ronnie Reno (TALLY)
Marty Robbins
Ronnie Robbins
Jeannie Seely
Ronnie Sessions

Silver Creek (TALLY)
Cal Smith
Kenny Starr
Ernest Tubb
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
Darrell Waltrip (NASCAR)
The Wilburn Brothers
Little David Wilkins
Cale Yarborough (NASCAR)

JUNE 14, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
JUNE 14 JUNE 7

WKS. ON CHART

1	3	I AIN'T ALL BAD CHARLEY PRIDE RCA PB-10236	12
2	4	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC/Dot DOA-17550	10
3	6	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	9
4	7	TRYIN' TO BEAT THE MORNING HOME T. G. SHEPARD/ Melodyland 6006	11
5	5	RECONSIDER ME NARVEL FELTS/ABC/Dot DOA-17549	11
6	11	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	8
7	1	WINDOW UP ABOVE MICKEY GILLEY/Playboy P 6031	13
8	2	MISTY RAY STEVENS/Barnaby 614	13
9	14	THERE I SAID IT MARGO SMITH/20th Century TC-2172	9
10	18	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3-10121	8
11	13	FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237	12
12	8	THANK GOD, I'M A COUNTRY BOY JOHN DENVER/ RCA PB-10239	12
13	17	WORD GAMES BILLY WALKER/RCA PB-10205	13
14	16	HE'S MY ROCK BRENDA LEE/MCA 40385	10
15	12	I'M NOT LISA JESSI COLTER/Capitol 4009	17
16	22	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/ Capitol 4051	10
17	20	THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829	10
18	19	IT'S ALL OVER NOW CHARLIE RICH/RCA PB-10256	10
19	23	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB-10270	7
20	24	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	8
21	34	TOUCH THE HAND CONWAY TWITTY/MCA 40407	4
22	31	PICTURES ON PAPER JERIS ROSS/ABC 12064	8
23	25	SHE'S ALREADY GONE JIM MUNDY/ABC 12074	11
24	27	(THERE SHE GOES) I WISH HER WELL DON GIBSON/ Hickory 345	10
25	36	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC/Dot DOA-17552	7
26	32	FIREBALL ROLLED A SEVEN DAVE DUDLEY/ United Artists UA-XW630-X	8
27	33	PERSONALITY PRICE MITCHELL/GRT 020	9
28	29	BOILIN' CABBAGE BILL BLACK'S COMBO/Hi 5N-2283	11
29	30	GOOD NEWS, BAD NEWS EDDY RAVEN/ABC 12083	10
30	35	CLASSIFIED C. W. McCALL/MGM 14801	6
31	39	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ/ Mercury 73682	4
32	37	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	7
33	42	MOVIN' ON MERLE HAGGARD/Capitol 4085	4
34	9	FROM BARROOMS TO BEDROOMS DAVID WILLS/ Epic 8-50090	11
35	43	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB-10278	6
36	41	HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB-10258	7
37	44	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH/ Epic 8-50103	4
38	48	WHY DON'T YOU LOVE ME CONNIE SMITH/Columbia 3-10135	5
39	47	COUNTRY D. J. BILL ANDERSON/MCA 40404	5
40	45	STEALIN' JACKY WARD/Mercury 73667	9
41	50	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS-8090	7
42	53	DEAL TOM T. HALL/Mercury 73686	3
43	54	WHAT TIME OF DAY BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC-2181	6
44	55	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018	8
45	52	UNCHAINED MELODY JOE STAMPLEY/ABC/Dot DOA-17551	6
46	49	GOD'S GONNA GETCHA (FOR THAT) GEORGE & TAMMY/ Epic 8-50099	6
47	51	HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395	6
48	15	THESE DAYS (I BARELY GET BY) GEORGE JONES/ Epic 8-50088	12
49	10	BRASS BUCKLES BARBI BENTON/Playboy P 6029	14
50	40	BURNING FERLIN HUSKY/ABC 12085	10



51	61	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	6
52	67	THE SEEKER DOLLY PARTON/RCA PB-10310	2
53	63	LOVE IN THE HOT AFTERNOON GENE WATSON/Capitol 4076	4
54	64	FARTHEST THING FROM MY MIND RAY PRICE/ABC 12095	3
55	58	BIRDS AND CHILDREN FLY AWAY KENNY PRICE/RCA PB-10260	7
56	56	I THINK I'LL SAY GOODBYE MARY KAY JAMES/ Avco CAV-610	8
57	60	LET'S LOVE WHILE WE CAN BARBARA FAIRCHILD/ Columbia 3-10128	6
58	62	YOU KNOW JUST WHAT I'D DO LOIS JOHNSON/ 20th Century TC-2187	5
59	66	MR. RIGHT AND MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803	5
60	69	HELLO LITTLE BLUEBIRD DONNA FARGO/ABC/Dot DOA-1755	2
61	68	STORMS NEVER LAST DOTTSY/RCA PB-10280	5
62	72	MY HONKY TONK WAYS KENNY O'DELL/Capricorn CPS-0233	3
63	71	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	2
64	70	SEARCHIN' MELBA MONTGOMERY/Elektra 45247	5
65	74	DEAR WOMAN JOE STAMPLEY/Epic 8-50114	2
66	65	I'M AVAILABLE KATHY BARNES/MGM 14797	8
67	21	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/ RCA PB-10228	13
68	79	I DON'T LOVE HER ANYMORE JOHNNY PAYCHECK/ Epic 8-50111	3
69	28	COLINDA FIDDLIN' FRENCHIE BURKE & THE OUTLAWS/ 20th Century TC-2182	9
70	73	ROLLIN' IN MY SWEET SUNSHINE DOTTIE WEST/ RCA PB-10269	6

CHARTMAKER OF THE WEEK

71	—	PLEASE MR. PLEASE OLIVIA NEWTON-JOHN MCA 40418	1
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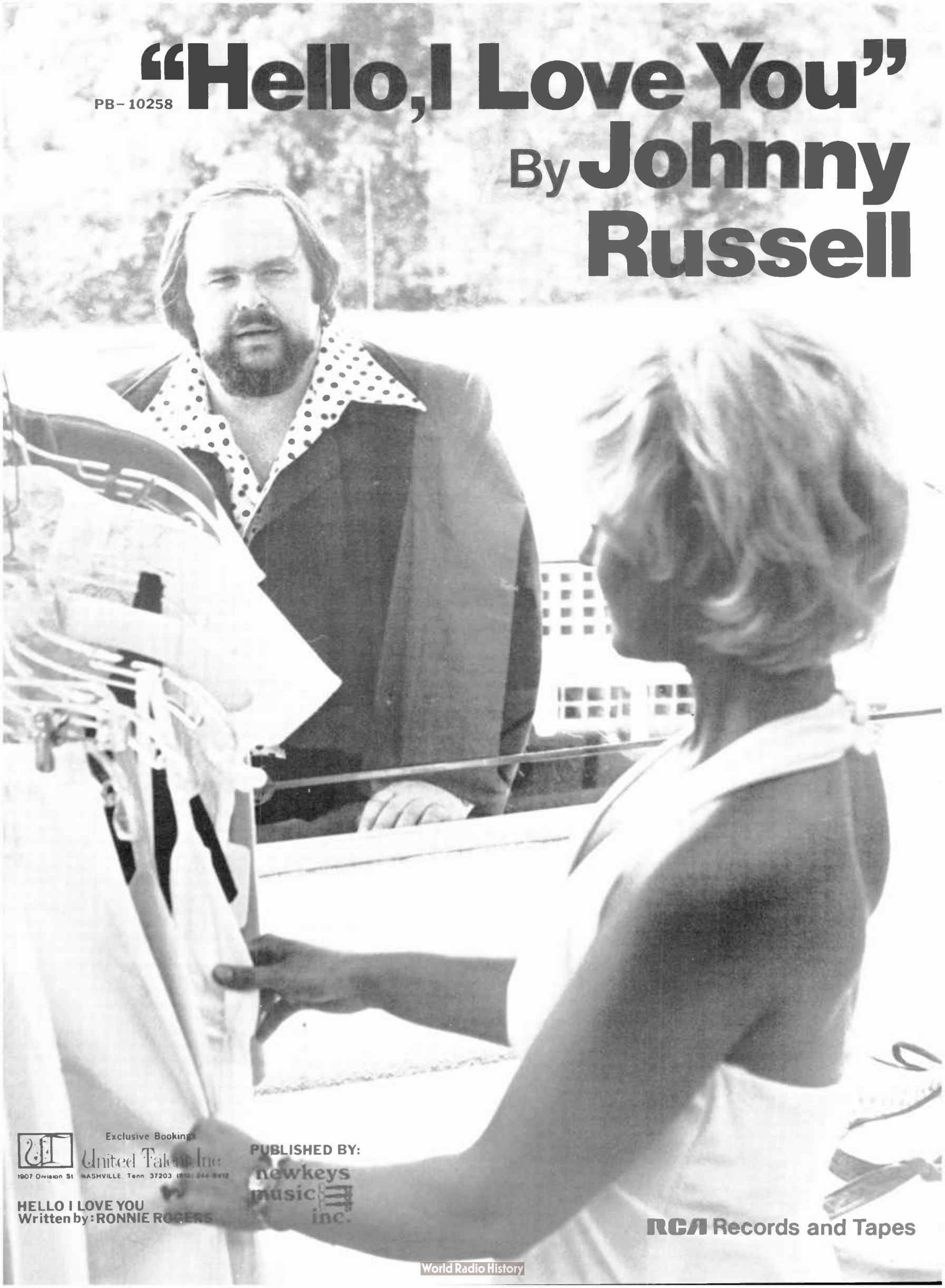


72	76	MAY YOU REST IN PEACE MELODY ALLEN/Mercury 73674	5
73	81	THIS HOUSE RUNS ON SUNSHINE LaCOSTA/Capitol 4082	3
74	82	SPRING TANYA TUCKER/Columbia 3-10127	4
75	84	I'LL BE YOUR STEPPING STONE DAVID HOUSTON/ Epic 8-50113	2
76	77	LION IN THE WINTER HOYT AXTON/A&M 1683	7
77	85	PUT ANOTHER LOG ON THE FIRE TOMPALL/MGM 14800	4
78	78	BABY TENNESSEE ERNIE FORD & ANDRA WILLIS/ Capitol 4044	9
79	—	WOMAN IN THE BACK OF MY MIND MEL TILLIS/ MGM 14804	1
80	80	JUST FOR THE LONELY ONES PORTER WAGONER/ RCA PB-10281	5
81	83	GHOST STORY SUSAN RAYE/Capitol 4063	5
82	87	DON'T DROP IT FARGO TANNER/Avco CAV-612	3
83	—	THINGS RONNIE DOVE/Melodyland 6001	1
84	86	LYING IN MY ARMS REX ALLEN, JR./Warner Bros. WBS 8095	3
85	89	RED ROSES FOR A BLUE LADY EDDY ARNOLD/MGM 14780	2
86	—	WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC/Dot DOA-17558	1
87	91	LOVE YOU BACK TO GEORGIA FREDDY WELLER/ ABC/Dot DOA-17554	3
88	88	YOU MAKE IT LOOK SO EASY DICKEY LEE/RCA PB-10289	4
89	93	A STRANGER IN MY PLACE ANNE MURRAY/Capitol 4072	2
90	—	THIRD RATE ROMANCE AMAZING RHYTHM ACES/ABC 12078	1
91	92	BURNING THING MAC DAVIS/Columbia 3-10148	3
92	—	STRINGS JOHNNY CARVER/ABC 12097	1
93	98	YOU BELONG TO ME JIM REEVES/RCA PB-10299	2
94	97	YOU'RE NOT THE WOMAN YOU USE TO BE GARY STEWART/MCA 40414	3
95	95	SWEET SUSANNAH KRIS & RITA/Monument ZS8-8646	3
96	99	MAKE THE WORLD GO AWAY DONNY & MARIE OSMOND/ MGM 14807	2
97	26	BEYOND YOU CRYSTAL GAYLE/United Artists UA-XW600-X	10
98	100	(YOU JUST) WOMAN HANDLED MY MIND BILLY SWAN/ Monument ZS8-8651	2
99	—	THERE HAS TO BE A LOSER DIANA TRASK/ABC/Dot DOA-17555	1
100	—	LONELY RAIN WYNN STEWART/Playboy P 6035	1

PB-10258

"Hello, I Love You"

By Johnny Russell



Exclusive Bookings



United Talent Inc.

1907 Division St NASHVILLE, Tenn 37203 (615) 244-8412

PUBLISHED BY:

newkeys
music inc.

HELLO I LOVE YOU
Written by: RONNIE ROGERS

RCA Records and Tapes

Tanya Tucker, her new album, her new single,* all together on
MCA Records.



MCA-4042. Also available on tapes and cassettes.

World Radio History



Produced by Shuff Garrett

*Lizzie And The Rainman MCA-40402