

RECORD WORLD

Who In The World:

Phoebe Snow

HITS OF THE WEEK

SINGLES

LINDA RONSTADT, "WHEN WILL I BE LOVED" (prod. by Peter Asher) (Acuff-Rose, BMI). The Everly Brothers '60 hit plea proves a powerpacked choice to follow-up "You're No Good." Ms. country-rockin' Ronstadt again recycles a previously less-than-fully-appreciated copyright. More magic mileage from her "Heart Like a Wheel" sessions. Capitol 4050.

OHIO PLAYERS, "I WANT TO BE FREE" (prod. by Ohio Players) (Ohio Players/Unichappell, BMI). Straddling ballad and boogie with a slow cookin' simmer, these "Fire" men change their pace but not their place as black rock innovators. Sensual "shoop-shoop" backdrop adds the final touches to the search for new chart victories. Mercury 73675.

DISCO TEX & THE SEX-O-LETTES Featuring **SIR MONTI ROCK III, "I WANNA DANCE WIT' CHOO (DOO DAT DANCE)"** (prod. by Bob Crewe) (Heart's Delight/Caseyem/Desiderata, BMI). When you wanna be on your feet, it's no time to rest on your laurels. In the mold of "Get Dancin'," another one-of-a-kind melodically-oriented shaker! Chelsea 3015.

RIGHTEOUS BROTHERS, "NEVER SAY I LOVE YOU" (prod. by Dennis Lambert & Brian Potter) (ABC-Dunhill/One of a Kind, BMI). Taking some cues from the Barry White school of sensual pop-soul, introductory narrative and satin strings bring out the best of Bill & Bobby's style. Could be another "You've Lost That Lovin' Feelin'." Haven 7011 (Capitol).

SLEEPERS

ALICE COOPER, "ONLY WOMEN" (prod. by Bob Ezrin) (Ezra/Early Frost, BMI). Cooper's first solo outing, culled from the soundtrack of his upcoming ABC-TV "Welcome to My Nightmare" special, is a ballad with a surprisingly international flavor. Alice's new sound should prove a soft touch for reaching his widest audience yet! Atlantic 3254.

JANIS IAN, "WHEN THE PARTY'S OVER" (prod. by Brooks Arthur) (Mine/April, ASCAP). What "Help Me" did for Joni, "Party" could do for Janis. Vocal overdubs alternate with solo voice wallops and all within earshot will be taken in by the castinet-accented bewitchery. The fun's just beginning as her hit sun's on the rise! Columbia 3-10119.

RONNIE McNEIR, "WENDY IS GONE" (prod. by Ronnie McNeir & Harvey Morrison) (Mac West/Mitzi, BMI). Utilizing haunting harmonies which melt over a synthesizer symphony, this male soulster takes a new kind of Detroit sound into the national spotlight. Elements of Smokey Robinson and Main Ingredient combine to mess the mind! Prodigal 614.

AL STEWART, "CAROL" (prod. by Alan Parsons/Kinetic Prod.) (Dick James, BMI). Even the beautiful people show their wrinkles if you look close enough. That's just what Al does as he examines a lady against a stirring folk-rock track. Man whose "Modern Times" lp is currently displaying his album impact has a giant hit tale to tell. Janus 250.

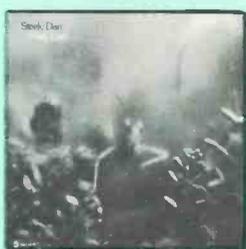
ALBUMS

"CHICAGO VIII." Couple their previous seven gold albums with this richly textured eighth and a batting average of a thousand is assured. The masters of symphonic rock imbue each selection with a fullness that is distinctly their own. Simply superb from start to finish: "Long Time No See," "Ain't It Blue?" and the possible next single, "Old Days," top. Columbia PC 33100 (6.98).

ERIC CLAPTON, "THERE'S ONE IN EVERY CROWD." Influenced by the atmosphere of Miami and Jamaica, Clapton keeps the grooves mellow and assures success equal to that achieved with "461." An infectious '50s flair is exercised on "Little Rachel," reggae rhythms beat on "Don't Blame Me" and "High" and "Opposites" are simply exquisite. RSO SO 4806 (Atlantic) (6.98).

BARRY WHITE, "JUST ANOTHER WAY TO SAY I LOVE YOU." Sensual soul's monarch delivers another White delight! Prolifically expressing romance's rise, the do-it-all man funkifies the orchestral grooves with commercial artistry, with the oh-so swoonable selections including the hot single, "What Am I Gonna Do With You." 20th Century T-466 (6.98).

STEELY DAN, "KATY LIED." Katy may have lied but this seven-man ensemble hasn't in the top-notch sound we've come to expect from them. Teaming intricate melodies with eloquent lyrics and vibrant vocals, Steely Dan consistently proves their prowess. The quality set is highlighted by "Daddy Don't Live . . .," "Doctor Wu" and "Bad Sneakers." ABC ABCD-846 (6.98).



Renewed again.

Television's only network rock series.

For almost three years *The Midnight Special* has been the leading contemporary rock music series.

Because we produce **52 new shows a year.**

'Midnight Special' Show Renewed For Long Term

"The Midnight Special," NBC Television network's weekly late-night contemporary rock music series, has received a long-term renewal, it was announced by Lawrence R. White, v-p, programs, NBC-TV.

The 90-minute series pioneered network television programming in the late, late time period on a regular basis when it premiered Feb. 3, 1973.

This renewal confirms the faith we have had in 'The Midnight Special,' and will make it late-night television's only continuing rock music series," said Dick Ebersol, director, late night programming, NBC-TV. "The series is recognized as an extremely efficient buy, because 78% of the program's viewers are within the target audience of 12-49 years of age that many of our advertisers are looking for."

Hollywood Reporter, Mar. 13, 1975.

Because we're fresh, usually taping three weeks ahead of airing. Which makes promotion-minded artists happy, which in turn makes viewers happy.

Because we reach up to **20-million people** over NBC's nearly 250 affiliate stations. **All on the same night.**

But mostly because we're having fun.



Executive producer:
Burt Sugarman
Producer and Director:
Stan Harris

The Midnight Special

See "The Chicago Midnight Special, Part I" Friday, April 4.
Hosts: The Ohio Players. Following the "Tonight" show on NBC.



BURT SUGARMAN, INC.

9000 SUNSET BOULEVARD LOS ANGELES, CALIFORNIA 90069

RECORD WORLD

Epic and CBS Custom Labels Forge Artist-Breaking Image

By ROBERT ADELS

■ NEW YORK — "What better image is there for a company than one of a label that's known for its commitment to break new artists?" That's more than a rhetorical question coming from Ron Alexenburg, VP and general manager of Epic and the CBS Custom Label organization. After a steady six months of consistent achievements in pop, r&b and country, with both single and album successes, that quote has the ring of undeniable fact. During this prolonged hot period so much of the company's action has resulted from their breaking acts that Alexenburg has "stopped counting."

"Once you've clearly surpassed the three-or-four-artists-to-be-broken goals that any company would be proud of—especially during a time when it's generally agreed it's difficult to make that hope a reality—well, then you don't need to count anymore."

In exclusive **Record World** interviews with key members of the Epic staff, the executive team described the kind of spirit which breaks new artists and "gets us all up in the morning, charging into work," an Alexenburg quote which seems to put the idea of "teamwork" into a colorfully apt nutshell.

Jim Tyrrell, national sales and merchandising VP for Epic and the CBS Custom Labels isn't counting either, for a list of newly broken or on-the-verge-of-exploding artists would of necessity include talents

(Continued on page 53)

Phil Jones Bows New Raintree Label

■ LOS ANGELES—Raintree Records, Inc., an independent recording company, has opened its doors for business, according to company president Phil Jones. The company will have its headquarters in Los Angeles.



Phil Jones

A record industry veteran of 22 years, Jones spent 12 years with Motown as a sales and marketing executive and was most recently vice president of Polydor, Inc. As national sales manager for Motown, Jones was responsible for the marketing and promotion of such artists as Stevie Wonder, Marvin Gaye, Diana Ross, Eddie Kendricks, the

(Continued on page 37)

Coverage of Record World's first radio/trade seminar begins on page 26.

Epic Tops Chart

■ For the second successive week, Epic Records holds down the top two slots on The Singles Chart. Minnie Riperton's "Lovin' You" moves into the bulleted one position while last week's top charter, Labelle's "Lady Marmalade" moves to 2.

O'Connell Named Phonodisc Pres.

■ CHICAGO — Dr. Werner Vogelsang, president of Polygram, U.S.A., has announced that the Phonodisc board of directors has elected David O'Connell to the position of president of Phonodisc.

Don England, who simultaneously held the position of acting president and vice president of sales for Phonodisc since September 10, 1974, has been appointed senior vice president of sales.

In making the announcement Dr. Vogelsang said, "We are expressing our thanks to Don England, who performed a difficult dual role while we searched the Phonodisc presidential assignment." Dr. Vogelsang also expressed his pleasure that Phonodisc was, in O'Connell, acquiring a highly knowledgeable record man and a skilled administrator.

O'Connell joined Mercury Records Corp. in 1969 when

Retailers Express Mixed Views On Effect of \$5.98 LP Product

By DAVID MCGEE

■ NEW YORK—A **Record World** survey of retailers and distributors indicated that the \$5.98 album can contribute to the success of breaking acts and to the maintaining of established acts. However, the prevailing sentiment among those contacted is that there exists an insufficient amount of the lower-priced product, thereby precluding accurate assessments of its value.

The specific questions posed by **Record World** regarded what effect, if any, the lower price has had in helping boost sales of albums by Minnie Riperton, Labelle, Dan Fogelberg (all breaking acts), and what effect the lower price has had on sales of an album by an established artist—in this case, John Lennon's "Rock 'N' Roll."

Pete Smolen, director of purchasing for Record Bar, noted that the lower priced albums have had an effect at the consumer level but, "There's not enough \$5.98 product out to bowl over anyone. If enough of the \$5.98 product gets into the marketplace, it might have an effect, but until that happens, I don't think the consumer will take much notice."

Ira Heilicher, of Heilicher Brothers, J.L. Marsh Inc., was one who felt that the lower price has been a good move. "Starting acts at \$5.98 breaks down the barrier," said Heilicher. "Coupled with good airplay, these companies are helping to solidify their new acts, which is much more difficult to do at \$6.98. As for the Lennon album, the lower price has definitely helped."

Smolen commented that the \$5.98 pricing could have an immediate impact if those albums were merchandised right, but he said too many retailers hide their \$5.98s away among other products. At the moment, according to Smolen, Record Bar's breakouts at \$5.98 are matched by breakouts at \$6.98 (i.e., among new acts—Phoebe Snow, AWB, Pure Prairie League).

(Continued on page 44)

Atlantic Heats Up RW Album Chart

■ NEW YORK — In the midst of what the label reports to be the hottest sales period in the history of Atlantic/Atco Records, the company is holding top 200 lp chart positions in **Record World** this week for 25 albums, with four albums holding their bullets for the second or third weeks, and with eight albums entering the chart for their first week.

Led Zeppelin's "Physical Graffiti" on Swan Song Records (distributed by Atlantic/Atco) remains in the number one position for the third week in a row. In addition, this week's **Record World** lp chart re-introduces all five previous Led Zeppelin albums: "IV" at 88, "Houses Of The Holy" at 126, "II" at 130 "Led Zeppelin" at 128 (all bulleted), and "Led Zeppelin III" at 165.

In addition to "Physical Graffiti," Swan Song also has three other albums featured on the chart: the debut lp from Bad Company (in its 32nd week), the Pretty Things' "Silk Torpedo" (in its 6th week), and Maggie Bell's brand new "Suicide Sal," at number 181 in its 2nd week.

Three other recently released albums make their chart debut in

(Continued on page 44)



David O'Connell

appointed treasurer and controller for the company by Irwin Steinberg. In 1971 he assumed the position of vice president/treasurer. His involvement with Mercury actually goes back to 1961 when, as senior auditor for the public accounting firm of Smith & Harder, he was in charge of Mercury's auditing until joining the company in 1969.

Chess/Janus, BTM Launch New Label

NEW YORK—Chess/Janus Records has entered into a joint venture with British Talent Managers in the formation of BTM Records in the United States and Canada, announced Chess/Janus president Marv Schlachter and BTM president Miles Copeland.

BTM Group

BTM Records is an extension of the BTM Group of Companies. The BTM Group of Companies, headquartered in London, has offices in New York and Amsterdam and has their own booking facility as well as management.

The record company, headed by Copeland, includes Ray Caviano, director of artist development, and Mel Baister, director of tour coordination, based in the New York office. BTM entered into the joint venture with Chess/Janus based on their expertise in the exploitation of European artist management, primarily British, and Chess/Janus' recent entrance into the European progressive field. BTM as a management company has worked with Chess/Janus on such acts as Al Stewart, Camel and American Gypsy.

Schlachter Comments

Speaking for Chess/Janus, Marv Schlachter commented, "It is evident, especially with European talent, that the direct coordination of an album release with an ensuing tour has made the difference in the success of most European talent. BTM's close involvement with the record company in establishing sound and com-

Sal/Wa Label Formed; Watts Outlines Plans

LOS ANGELES—The formation of Sal/Wa Records, headed by veteran retailer Sal Watts, was announced recently by Jamie Watts, vice president and general manager of the new label. In an exclusive **Record World** interview, Watts outlined the label's distribution plans and forthcoming product. In addition, he announced the appointment of Warren Gray as director of marketing; Gray was formerly director of sales and marketing for Sussex Records.

The first product that will appear on Sal/Wa will be a new single from the Coasters, written and produced by original group member Billy Guy and titled "You Move Me." The single will ship on April 10 with an album, now in preparation, to follow shortly thereafter. Other acts now preparing Sal/Wa releases include the Watts Explosion, First Born (for a Summer release) and, according to the label, Little Richard, with

(Continued on page 54)

prehensive tours on behalf of their acts has made them the envy of Britain and we are proud to extend our association with them in BTM Records. We are confident that between the two companies, we have the power and the know-how to break new talent in this country as well as pursue the careers of the more established artists."

Miles Copeland

On behalf of BTM, Miles Copeland stated that, "The key in the future is in the close cooperation of the record company and the management. When this cooperation is close and the product is good, the results are enormous. The organization we have created devotes its energy developing and rehearsing talent before they make their way to the States. The thrust of BTM centers around the breeding of an act. Once accomplished, it is essential to have a solid company behind you—one which is experienced in the aspects of marketing, promotion and publicity. Based on our previous successes with Chess/Janus,

(Continued on page 54)

Wilburn Reactivates MMI

LOS ANGELES—Buz Wilburn, having fulfilled his Music Marketing International agreement with GRC where he was the president of GRDC and executive vice president, general manager of GRC, has returned to Hollywood from Atlanta to reactivate his MMI business activities.

Signed to GRC to create, provide overall analysis and organizational planning, structure and employ people in behalf of the Atlanta firm whereby GRC would have a basic foundation to acquire artists, masters, songwriters, etc., Wilburn completed his two-year contract with GRC ending March 1.

Wilburn will now expand his MMI operation from Hollywood offices in order to work with artists, producers, record companies and music publishers in a management/marketing approach for their product in the U.S. and internationally.

Corlett Resigns From Dark Horse

LOS ANGELES—Elaine Corlett has resigned from her post as administrative manager of George Harrison's Dark Horse label, effective immediately.

Corlett, who operated out of the Dark Horse A&M offices here, will announce her future plans shortly. Previous to being associated with Dark Horse she was national artist relations manager at Capitol Records.

A Suggestion For NARM '76

In recent years, record company advertising has exhibited a degree of professionalism and sophistication which is equal to and often surpasses that of any other area. In view of this it's now time for NARM to give awards for the Best Record Ads of The Year in radio, TV and print. Jules Malamud could put together an advertising panel consisting of top record retailers, who would do the preliminary judging of record ads, with the NARM membership voting on the finalists. Every record company would submit their best ads in all fields during the year to the ad panel and at the convention the 10 best print, radio and TV ads would be displayed, played and shown. The NARM awards for best ads would do more for record advertising than all the panels in the world and would make NARM ad awards a desired honor in the industry.



Buz Wilburn

MMI will also be involved in producing artists and currently has finished masters available by songwriter-performer Jim Turner, and negotiations are underway with several leading record companies concerning worldwide distribution.

MMI, besides the record production division, will also be actively engaged in music publishing representation of the artists produced by MMI, making package deals for the artists, their masters and songs.

Wilburn may be contacted at (213) 469-0165 or in care of P. O. Box 390, Hollywood, Cal. 90028.

Chicago Goes Gold

NEW YORK—The latest album by Columbia recording group Chicago has been shipped gold, according to the label. The lp, "Chicago VIII," was rush released to meet the demand from retailers across the country.



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN**
EDITOR IN CHIEF **SID PARNES**
VP & MANAGING EDITOR **MIKE SIGMAN**

LENNY BEER/DIRECTOR OF MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
MITCHELL KANNER/ART DIRECTOR
TONI PROFERA/RESEARCH EDITOR
Robert Adels/Reviews Editor
Roberta Skopp/Assistant Editor
Ira Mayer/Assistant Editor
David McGee/Assistant Editor
Mike Vallone/Assistant Research Editor
Dede Dabney/R&B Editor
Michael Schanzer/Assistant Art Director
Sandee Oxman/Production
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Irene Johnson Ware/Gospel Editor
Richard Robinson/A-V Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Eliot Sekuler/West Coast Editor

Ben Edmonds/Assistant Editor

Linda Nelson/Production

6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Don Cusic/Southeastern Editor

Marie Ratliff/Research

Ellen Wood/Production

Red O'Donnell/Nashville Report

806 16th Ave. So., Nashville, Tenn. 37203

Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

LATIN AMERICAN MANAGER

Carlos Marrero/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 823-8491

(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

GERMANY

PAUL SIEGEL
EUROPEAN EDITOR

Tautentzienstrasse 16, 1 Berlin 30, Germany

Phone: Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 520-79-67

CANADA

LARRY LE BLANC

22 Walmer Road, Apt. 604

Toronto, Canada

Phone: (416) 967-1104

ITALY

ALEX E. PRUCCHINI

Via Corno Di Cavento N. 21, Milan

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.

Copyright © 1975 by

RECORD WORLD PUBLISHING CO., INC.

VOL. 30, No. 1450

RECORD WORLD APRIL 5, 1975

A NEW HIT SINGLE

FROM

SHANANA

“(JUST LIKE)

ROMEO & JULIET KA 602

PRODUCED BY TONY CAMILLO FOR CAM PRODUCTIONS
EXECUTIVE PRODUCER JIMMY IENNER

Thank you KDWB for being first...



ON KAMA SUTRA RECORDS

FROM THE BUDDAH GROUP



© 1975 Buddah Records Inc., A Subsidiary of Viewlex Inc.

A&M Taps Dashev

■ LOS ANGELES — Effective immediately, David Dashev has joined A&M Records in the newly created position of assistant to the president, announced Jerry Moss, president of A&M Records. Dashev will report directly to Moss and perform in a multi-faceted capacity for the president.



David Dashev

Dashev, a graduate of Harvard University, holds a M.A. in English/Education and is the author of a book of poetry entitled "Yes." He was formerly the music editor of Boston After Dark, has worked as a freelance writer for many publications including the L.A. Times and L.A. Free Press. He has also worked as a free lance publicist representing Cream, the Chambers Brothers, Canned Heat, Jethro Tull, Savoy Brown, and Buddy Miles, to name a few. In 1971 Dashev joined Capitol Records as the east coast director of a&r where he functioned as an artist development coordinator as well as a talent and acquisitions director.

From 1972 until his recent appointment, Dashev was the manager of the Persuasions, a well known acappella group currently recording on A&M.

Ian Packs 'Em In



Columbia recording artist Janis Ian recently attracted packed houses for four shows at New York's Bottom Line club. Ms. Ian performed live renditions of songs from her latest Columbia album, "Between The Lines," as well as her previous lp, "Stars." Shown above backstage after her opening night performance surrounding Ms. Ian are (from left, rear): Irwin Segelstein, president, CBS Records; Matty Matthews, local promotion manager, Columbia Records' New York branch; Jack Craigo, vice president, marketing, CBS Records; (front): Sol Rabinowitz, vice president, a&r and music publishing, CBS Records International; Bruce Lundvall, vice president and general manager, Columbia Records; and Paul Smith, vice president, sales and distribution, Columbia Records.

Motown Industries

Names Schiffer VP

■ LOS ANGELES — George Schiffer has been named to the newly created position of vice president of planning for Motown Industries, it was announced by Gordon Riess, executive vice president and chief operating officer for the entertainment complex.

Schiffer, a graduate of Harvard College and Law School, has been representing Motown since 1960 in many and varied areas, domestic and international, before joining the company.

An acknowledged copyright expert in the music industry, Schiffer will be responsible for long-range corporate plans and projections.

Rocket Names Appere To Coast A&R Post

■ LOS ANGELES—Robert Appere has been named west coast director of artist and repertoire relations of Rocket Records, announced Rocket president John Reid. Appere's appointment continues Rocket's American executive expansion and follows the recent addition of Dennis Morgan as U.S. label manager.

Appere has been involved in many facets of the record business, including producing, engineering, arranging and writing. He's also been a session sideman. He has been involved in the release of more than 200 albums since beginning his musical career at A&M in 1971.

Departing A&M a year later, Appere designed and built the Clover Recording Studios in Los Angeles, which he owned, ran, and again, acted in all of the aforementioned capacities.

Regan Honored by Le Jardin



Russ Regan, president of 20th Century Records, was honored with "The Trendsetter Award" in recognition of his efforts in the field of promoting the sale of recorded music through discotheques and disco disc jockeys. The award was presented by John Addison, New York disco Le Jardin's proprietor. Pictured, from left: 20th Century's Billy Smith; Michael Cappello, Le Jardin disc jockey; Addison; and Regan.

Col Promotes Anderson

■ NEW YORK — Paul Smith, vice president, sales and distribution, Columbia Records, has announced the appointment of Gordon Anderson to the position of director, sales and artist development, Columbia Records.

Duties

In his new capacity, Anderson will be responsible for the support of Columbia artist tours throughout the country, including field support for radio airplay and the coordination of merchandising/advertising campaigns in the field. In addition, he will coordinate the sales department's activities with the artist development, artist relations, product management and promotion departments of all the CBS labels. He will report directly to Smith.

Anderson first joined CBS Records in 1969 as a local promotion manager in Chicago. In March, 1972, he was promoted to regional promotion merchandising manager for Columbia Records in Chicago, a position he has held until this new move. Prior to joining CBS Records, Anderson worked for WLS-FM radio in Chicago for two and a half years.

Bloom Leaves ABC

■ NEW YORK — Howard Bloom has resigned from his post as east coast manager, public and artist relations, with ABC Records.

Bloom came to ABC from Famous Music Corporation, where he was director of public and artist relations, concentrating on the Sire and Dot labels. He had previously been the editor of Circus Magazine and business manager and co-owner of Cloud Studios, Inc., which art directed the National Lampoon, produced films for NBC-TV and created advertising materials for ABC's seven FM stations.

Bloom can be reached at (212) 622-2278.

Fania to Distribute Tico & Alegre Labels

■ NEW YORK — Jerry Masucci, president of Fania Records, and Morris Levy, president of Roulette Records, have announced that as of March 15, 1975, Fania is distributing all product of Tico and Alegre Records, and any and all other Latin labels controlled by Roulette.



Morris Levy (left), Jerry Masucci

Under the agreement, all activities of Tico and Alegre will emanate out of Fania headquarters at 888 Seventh Avenue in New York, with Fania responsible for all phases of operation, including production, pressing, sales, distribution and promotion.

Joe Cain, general manager of Tico and Alegre, will report directly to Fania president Jerry Masucci.

Helen Reddy Re-Signs With Irving/Almo

■ LOS ANGELES — Chuck Kaye, executive vice president of Irving/Almo Music, has announced the re-signing of Helen Reddy to a long term agreement as a writer for the company. Reddy has been associated with Irving/Almo Music for the last three years and has written such songs as "I Am Woman," "Love Song for Jeffrey," "Best Friend," "Think I'll Write a Song," and "More Than You Could Take."

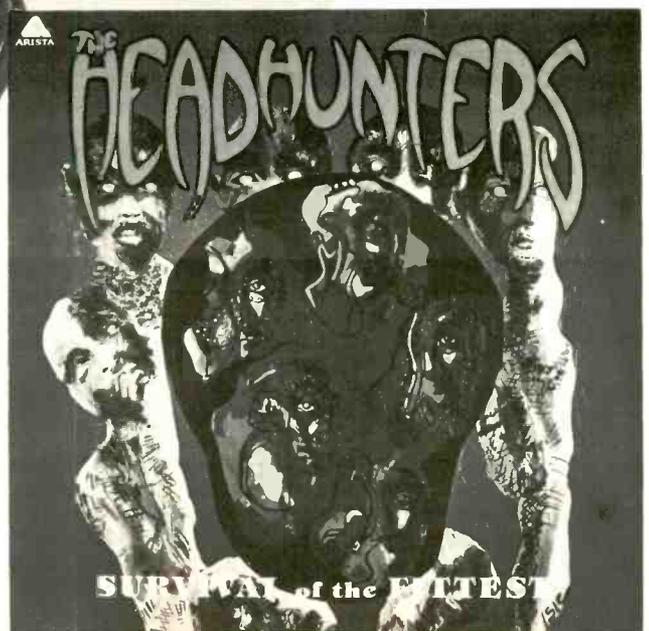
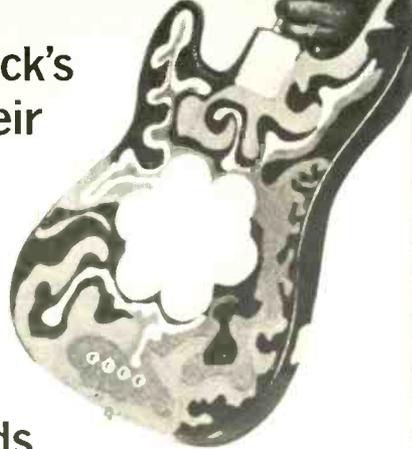
A GREAT NEW GROUP YOU ALREADY KNOW !

THE HEADHUNTERS



The Headhunters are Herbie Hancock's superb band now winging out on their own. With a major cross-country tour and a sizzling new album co-produced by Herbie and David Rubinson.

The Headhunters. Starting their own success story. On Arista Records.



THE
NEW
RECORD
COMPANY

THE COAST

By BEN EDMONDS



■ **HURRICANE WARNINGS:** From all that we've heard, the **Paul & Linda McCartney** bon voyage to America last Monday could've shamed any recent party without even breathing hard. When guests arrived at the Queen Mary, they were piped aboard by a corps of naval cadets. Once past security and into the Grand Salon, they were then immediately faced with the dilemma of which one of five buffets and several bars to lay siege to. The food was all selected personally by Linda, but we understand that the destroyer was something called a Hurricane, a special rum drink imported from New Orleans for the occasion. Seen in varying states of partytime indulgence were **David Cassidy, Cher, America, Tony Curtis, Chicago, Mickey Dolenz, George Harrison, Derek Taylor, Dr. John, Jose Feliciano, Marvin Gaye, Davy Jones, Kenny Jones, the Jackson Five, Karl Malden, Nigel Olsson, Ryan and Tatum O'Neal** (Tatum having apparently taken over from the touring **Alice Cooper** as the requisite rock & roll party fixture), **Carole King, Dean Martin, Dave Mason, Jim Messina, Richard Perry, Harry Nilsson, Helen Reddy, Rudy Vallee (!), Paul Williams, Allen Toussaint, Lee Dorsey and John Mayall.** When the houselights finally came up, Paul & Linda were reportedly still going full steam, kibbitzing at a back table with **Bob Dylan, Jimmy Webb, Joni Mitchell, David Blue, Linda Ronstadt and Peter Asher.** The ensuing exit, they say, created a limo traffic jam that backed up all the way to San Pedro. Considering the grandiosity of it all (no less than 43 people were flown in from New Orleans for flavor), you can bet that the bills could probably stretch all the way to San Diego . . . **Graham Nash and David Crosby** were so pleased with the meshing of personalities when they sang some harmony on a **James Taylor** session that they're now said to be very hot on the possibilities of a new trio. CN&T? (Among the tunes that James has

(Continued on page 45)

Coming From Motown.



**Music For Dancing
In The Streets,
(And Elsewhere.)**



©1975 Motown Record Corporation

Campbell's Clan



Glen Campbell, Capitol recording artist, is visited backstage at the Las Vegas Hilton by Capitol and EMI executives following Glen's opening-night performance. Pictured from left are Al Coury, Capitol's senior vice president a&r, promotion, artist development; Campbell; Bhaskar Menon, Capitol's chairman, president and chief executive officer; and Bob Mercer, director of repertoire & marketing, EMI Records, Inc.

'Tommy' Campaign Planned by MCA

■ **LOS ANGELES**—MCA Records, Inc. has launched a major campaign to promote the rock opera "Tommy" by The Who. Bob Siner, media director of MCA Records, bought exposure for a one-minute trailer in 20 theatres over the next eight weeks to promote the original lp set.

In addition to the theatre trailer, MCA has prepared "Who" made the original "Tommy" stickers for all Who albums and for all solo albums by the four members of the group, Peter Townshend, Roger Daltrey, Keith Moon and John Entwistle. Streamers and posters have also been shipped to dealers. Radio time buys in key markets will accompany the "Tommy" campaign. In addition, special Roger Daltrey iron-ons and posters are being prepared to promote Roger Daltrey's MCA solo album, "Daltrey."

A&M Taps Kirkup

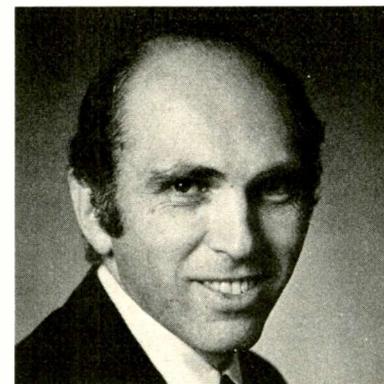
■ **LOS ANGELES**—Martin Kirkup has been named east coast director of publicity, announced Andrew Meyer, executive director of public relations for A&M Records. Kirkup will handle all press relations for New York City and the surrounding area.

Before joining A&M Records, Kirkup was the east coast press representative for Elektra-Asylum Records. He was also the U.S. correspondent for Sounds magazine, a London weekly music paper, and has contributed to a wide variety of British and American magazines including "Ziz Zag," "Circus," "Raves" and the "London Times." Kirkup graduated from the University of Leicester in 1970, and taught American Literature at the University of Rhode Island in 1973.

Kirkup will be located at the A&M Records offices in New York.

CBS Promotes Dash

■ **NEW YORK** — Walter Dean, executive vice president, CBS Records, has announced the appointment of Joseph P. Dash to the position of director, new product development, CBS Records.



Joe Dash

In his new capacity, Dash will be responsible for the commercial expansion of the four-channel market and for various other assigned projects. In connection with his extensive responsibilities in the area of quadrasonics, he will work closely with Stan Kavan, vice president, planning and diversification, CBS Records. He will report directly to Dean.

MCA Names Stone VP, A&R Admin.

■ **LOS ANGELES**—Arnold Stone has been named vice president of a&r administration for MCA Records, Inc. by the label's president, J.K. Maitland.

Stone, who will report directly to Maitland, will schedule the release of product for MCA, and will be responsible for the supervision of recording budgets and supervision of the performance by artists of their contractual commitments.

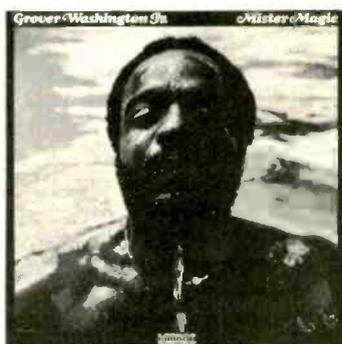
Director of administration of MCA Records for five years, Stone held the same position at Kapp Records in New York prior to its consolidation in 1971.

**There's head music and there's soul music and there's
interpretive, improvisational and progressive music.**

**And there's Grover's music.
Nobody tries to label it and everybody loves it.
"Mister Magic," his most recent album,
is such a smash that he has come out
with a single, also called "Mister Magic." KU 924 F**



Grover Washington, Jr.—Music lovers' music.



GROVER WASHINGTON, JR.
Mister Magic—KU-20 S1

On KUDU Records, A division of CTI Records.

Talent Direction—Peter Paul—Tel. (212) 489-6120

Distributed by Motown Record Corp.

'Tommy' Week Festivities



At various functions that took place last week to celebrate the opening of the film "Tommy," pictured above, from left, are: (top row) standing, The Who's John Entwistle, Keith Moon, Pete Townshend, and seated, Tina Turner, Elton John and Ann-Margret during a press reception held at the Casino Ballroom of the Essex House; vice president of business affairs for Polydor Incorporated Ekke Schnabel, producer of "Tommy" Robert Stigwood, director of creative services for Polydor Incorporated Bill Levy, vice president of the international division of Polydor Incorporated Mike von Winterfeldt, and head of national promotion for Polydor Incorporated Dennis Ganim at the post premiere party held at the IND subway station on 56th Street and 6th Avenue; Elton John, Polydor promotion representative Ira Leslie and WNEW-FM's program director Scott Muni conversing after the press reception; (bottom row) Polydor's director of publicity Harriette Vidal, president of Polydor Incorporated Bill Farr and Bill Levy at the post premiere party; Ann-Margret and Elton John at the party; and also at the party, Mrs. Rick Sklar, vice president and director of program development for ABC-owned stations Rick Sklar, Polydor's Dennis Ganim and Mrs. Ganim celebrating the opening.

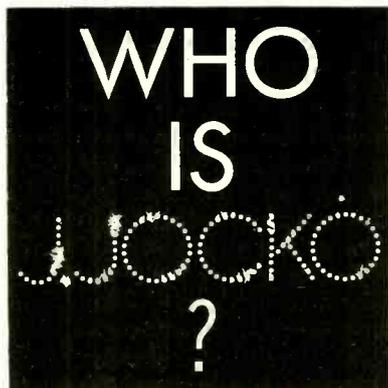
Garrett To Produce Tanya Tucker Sessions

■ LOS ANGELES—MCA Records president Mike Maitland has acquired the services of producer Snuff Garrett for recording sessions with Tanya Tucker, now underway.

Garrett has been associated with MCA on a number of projects including product by Cher, Sonny & Cher, Roger Williams and most recently, Telly Savalas' lp containing the single "If."

Labelle Gets Gold

■ NEW YORK — Epic recording trio Labelle's single "Lady Marmalade" has been certified gold by the RIAA.



Korobkin Exits ABC To Join Law Firm

■ LOS ANGELES — Leonard Korobkin, vice president, business affairs of ABC Records, will resign that position effective April 7 to join the law firm of Harris and Fredericks as a partner.

Korobkin will be located as resident partner in the law firm's new west coast office in the ABC Entertainment Center (Century City) in Los Angeles. The firm, now to be known as Harris, Fredericks and Korobkin, will continue headquartering on the east coast in the Time-Life building in New York.

Ross Leaves London

■ LOS ANGELES — As of March 28, 1975, Jack Ross has resigned his post in west coast artist relations for London Records, Inc.

During the three years that Ross was with London he coordinated all artist development activities. In addition to artist relation functions, Ross was responsible for all television exposure and special radio promotion for such artists as Bloodstone, Al Green, Ann Peebles, 10cc and ZZ Top.

Ross can be contacted at (213) 985-0947.

MCA To Release Fifteen 'Twofer's'

■ LOS ANGELES—MCA Records, Inc. will release 15 double lp sets at the end of March as part of the company's "twofer" catalogue, announced Sam Passamano, MCA vice president of sales. These albums will feature music from the big band era of the 1940s. Artists included in this "Best Of" release are Charlie Barnet, Les Brown, Eddie Condon, Xavier Cugat, Jimmy Dorsey, Tommy Dorsey, Lionel Hampton, Glen Gray, Woody Herman, Gordon Jenkins, Louis Jordan, Freddy Martin, Artie Shaw, Guy Lombardo and Bob Crosby.

Special Price

Each of the album sets included in this special "twofer" catalogue is priced at \$7.98. In addition to the new big band double album releases, there are 60 other "twofer's" available from MCA. Among the artists included are Buddy Holly, the Mills Brothers, Lenny Dee, Bill Haley & His Comets, Bert Kaempfert, Lawrence Welk, Alfred Apaka, Pete Fountain, the Andrew Sisters, the Four Aces, Judy Garland, Louis Armstrong, Peggy Lee, Rick Nelson and Benny Goodman.

New Tomita Album Released by RCA

■ NEW YORK—RCA Records is releasing a new Tomita album, an electronically created version of Moussorgsky's "Pictures at an Exhibition," and has announced plans to advertise and promote it across the board as a classical and a popular album.

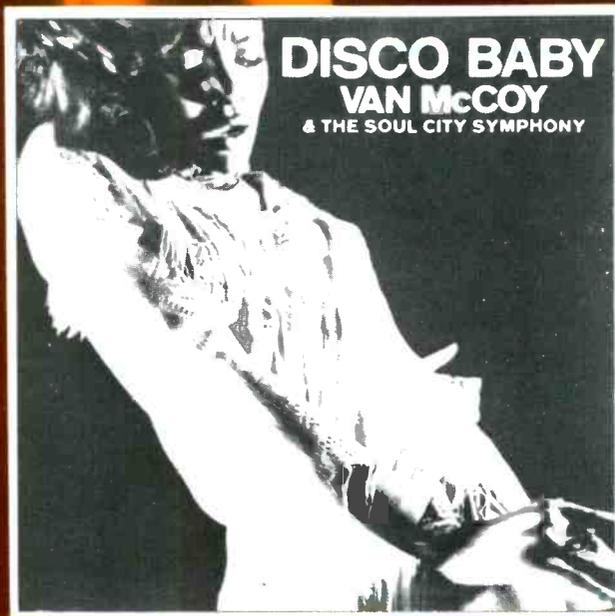
The new album follows "Snowflakes Are Dancing," a Tomita treatment of music by Debussy, which crossed over into pop territory last year.

Commencing with trade advertising, the campaign will include full page 4-color ads in consumer publications. There will be a 4-color press kit with photos and Tomita's biography both in English and Japanese; there will be a 7-inch demonstration EP of music edited from the album for all progressive and classical radio stations, a mobile display, a 30-second TV spot, a 60-second radio spot, a sales kit containing minnies of both albums, suggested layouts, photos and suggested headlines. A 24 by 24 inch varnished 4-color poster of the lp cover will be available as a point-of-sale display and 10,000 will be available to retail outlets for giveaways.

THE HOTTEST DISCO DANCE...
NOW AN INSTRUMENTAL SMASH!
"THE HUSTLE" AV 4653

VAN McCOY
& THE SOUL CITY SYMPHONY

EXPLODING
FROM
THE NEW
ALBUM



LP: AV-69006/8-TRACK: 8TC-6906/CASSETTE: CAS-6906

Col To Release Ten Collectors' Series LPs

■ NEW YORK — Columbia Special Products will add 10 albums to its collectors' series this April with the re-release of two Broadway and eight jazz discs.

Eighteen years after Columbia deleted it from the catalogue, the company is bringing back its recording of Noel Coward's musical comedy, "Conversation Piece," originally released in November, 1951. Of more recent vintage is the re-release of the original Broadway cast album of "I Can Get It For You Wholesale."

The jazz titles in the series are the three-record set "Jazz Odyssey, Volume I—The Sound of New Orleans;" Woody Herman's "Three Herds;" "Jammin' at Condon's;" "Bunk Johnson;" "Johnny Dodds and Kid Ory;" and the Paris concert of Art Blakey's Jazz Messengers.

RCA Plans Campaign Around Denver Tour

■ NEW YORK — RCA Records has announced an extensive advertising, promotion and publicity campaign in support of a concert tour by John Denver.

The 29 city tour, entitled "Celebrate," under the personal aegis of Jerry Weintraub, head of Management Three and Denver's manager, begins April 1. Seven midnight shows have already been added to the original itinerary.

Support will be centered on Denver's current album, "An Evening With John Denver," his new single, "Thank God I'm a Country Boy," and the entire John Denver RCA catalogue.

Jack Kiernan, division VP, marketing, RCA Records, said support of the tour and Denver product includes additional trade and consumer print advertising, local print advertising in tour city areas, radio and TV spot buys, 4-color posters, window streamers and mobiles.

Daryll Joins Marks

■ NEW YORK—Joseph Auslander, president of E.B. Marks Music, has announced the appointment of Ted Daryll to the post of professional manager.

Daryll, most recently associated with Barry Bergman through their independent production firm, previously served as a&r producer for RCA Records and staff songwriter for Koppelman-Rubin Associates. He has written/produced for artists such as Billy Vera, Ike & Tina Turner, Jay and the Americans, Zager & Evans, Bud Shank, Freda Payne, The Lettermen, Peggy Lee, Jerry Butler, Dusty Springfield, and many others.

Daryll's duties will include the acquisition of new material, the development of new writers and artists, writing and production responsibilities, as well as expansion of the company's extensive publishing catalogue.

Epic Begins Promotion Campaign For Derringer 'Spring Fever' LP

■ NEW YORK—Steve Paul, president of Blue Sky Records, has announced the release of Rick Derringer's second solo album, "Spring Fever," which contains the artist's latest single, "Hang On Sloopy."

A major merchandising and promotion effort for the album is being coordinated by Rick Dobbis, vice president and general manager of Blue Sky; Ron Alexenburg, vice president and general manager, Epic and Columbia Custom Labels; Jim Tyrrell, vice president, sales and merchandising, Epic and Columbia Custom Labels; Bruce Harris, director of merchandising, Epic and Columbia Custom Labels; and Mel Phillips, associate director, promotion, Epic and Columbia Custom Labels. The campaign will focus on the "Spring Fever" theme and will feature full-page, four-color print advertising in major rock publications and an extensive radio time buy schedule as well as

Solid 'Ground'



Three members of the Temptations, Motown recording artists, recently stopped by the west coast offices of Record World to visit and talk about their album and single, "A Song For You" and "Shakey Ground," respectively, and their upcoming plans. Pictured (from left) are: RW's Ben Edmonds; Otis Williams; RW VP Spence Berland; and Melvin Franklin and Dennis Edwards.

specially prepared in-store merchandising tools.

Local Efforts

Specially devised local efforts to carry through the "Spring Fever" theme are being created by each member of the Epic/Columbia local promotion force and coordinated by the regional promotion and merchandising managers. In markets across the country, Spring flower arrangements are being presented to radio stations at the servicing of the album. "Spring Fever" parties are being held in major markets to present the album to radio personnel and the local press.

F/P/M Releases Three

■ BERKELEY, CAL. — Fantasy/Prestige/Milestone have announced the release of three new jazz albums: "Double Exposure," Nat Adderley's Prestige debut, and on Milestone, "Canyon Lady" by Joe Henderson and "Satori" by Lee Konitz.

New Headquarters Opened by ATV

■ NEW YORK—Effective immediately, ATV Records is located in new, permanent headquarters at 3 West 57 Street, New York, N.Y. 10019; phone: (212) 826-9636.

Johnsen Resigns From Electric Lady

■ NEW YORK—Ron Johnsen has announced his resignation as executive director of Electric Lady Studios, effective March 28. Changes in business objectives were given as the reason for his resignation.

New Board Members Announced by ASCAP

■ NEW YORK—The results of the biennial election for the board of directors of the American Society of Composers, Authors and Publishers have been announced by ASCAP president Stanley Adams. The board members elected to serve for a two-year term commencing April 1, 1975, are as follows:

The writer members in the popular-production field are Stanley Adams, Harold Arlen, Cy Coleman, Hal David, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Ned Washington.

The writer members in the standard field are Aaron Copland, Morton Gould and Virgil Thompson.

Popular-production publisher members are Leon J. Brettler of Shapino, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Music; Irwin Z. Robinson of Colgems Music Corp.; Wesley H. Rose of Milene Music, Inc.; Larry Shayne of Larry Shayne Music, Inc.; Alan L. Shulman of Belwin-Mills Publishing Corp.; Ed Silvers of Warner Bros. Music; Michael Stewart of United Artists Music Co., Inc.; and Norman Weiser of Chappell & Co., Inc.

The standard publisher directors are Arnold Broider of Theodore Presser Company, Ernest R. Farmer of Shawnee Press, Inc., and W. Stuart Pope of Boosey and Hawkes.

Louis Alter chaired the Society's committee on elections which consisted of Lee Adams, Robert Allen, John Corigliano, Bronislaw Kaper, David Rose, David K. Sengstack, William G. Hall and Stanley Mills. The Chemical Bank was appointed to count the ballots.



A new Major album.



Major Harris has been making great music since his stint as featured vocalist with the fabulous Delfonics.

Now he's got a band of his own and they put it altogether with soulful, boogie/blues numbers which are just right for dancing or plain listening.

**Major Harris. "My Way."
On Atlantic Records and Tapes.**

SD 18119
Produced by Bobby Eli for W.M.O.T. Productions
except "Each Morning I Wake Up" & "Two Wrongs" Produced
by W.M.O.T. Productions and Mystro & Lyric and
"After Loving You" Produced by W.M.O.T. Productions,
Ron "Have Mercy" Kersey, Mystro & Lyric.



UA Names Three Promo Managers

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Gary Bird, James Heathfield and Bob Hines to the post of field promotion manager.

Background

Gary Bird, named field promotion manager for the Cleveland, Pittsburgh and Buffalo areas, was previously promotion representative for Polydor in the Cincinnati market and promotion representative for Brut Records in Los Angeles. He also worked for The Warehouse retail chain. Bird attended Cleveland State University.

James Heathfield, named field promotion manager for the Memphis, Nashville and New Orleans area, was previously field promotion representative for RCA Records in Minneapolis. Heathfield was a promoter of concerts and manager of local groups in the Florida area.

Bob Hines, named field promotion manager for the Dallas market, attended Santa Barbara Junior College, and had been active in the real estate field in California prior to joining United Artists.

Bird, Heathfield and Hines will report directly to Anderson.

'Midnight Special' Promotes Genovese

■ LOS ANGELES — Debi Genovese has been named talent coordinator for "The Midnight Special," according to an announcement by Stan Harris, producer-director of the late night NBC-TV music series.

Ms. Genovese has been assistant talent coordinator of the show since its third taping. Prior to joining "The Midnight Special" staff, she was personal assistant to Tom Laughlin of Billy Jack Productions.

Col Names Bennett To Regional Post

■ NEW YORK — Stan Monteiro, vice president, national promotion, Columbia Records, has announced the appointment of Ron Bennett to the position of regional promotion marketing manager, Columbia Records, midwest region.

In his new capacity, Bennett will be responsible for the supervision and direction of all regional promotion efforts for product on the Columbia label. He will coordinate the activity of, and detail product priorities for, branch promotion managers in his market. He will continue to maintain liaisons with radio stations, all formats, dealing directly with program directors and music directors for the purpose of stimulating airplay and sales of Columbia albums and singles. Bennett will also coordinate key Columbia artist tour plans for the midwest markets, working closely with the artist relations and local promotion staffs.

Bennett first joined CBS Records in May, 1973, as local promotion manager, Epic Records, in Chicago, a post he has held until this new move.

WB Signs Jarreau



Warner Brothers' chairman of the board Mo Ostin has announced the signing of singer/songwriter Al Jarreau to an exclusive recording contract. Jarreau has been performing for several years in clubs and in concerts around the country and was signed by Warners after a performance at the Troubadour in Los Angeles. He will begin work on his first album in April with Al Schmitt producing. Shown above at the signing are (from left) Al Schlessinger; Jarreau's manager Pat Raines; Jarreau; Ostin and Schmitt.

Publishers Sponsor Alternative Chorus

■ LOS ANGELES—Fifteen prominent music publishers have lent support to the BMI-sponsored Alternative Chorus / Songwriters Showcase. The showcase, which was begun in 1971, was formed by songwriters Lenny Chandler and John Braheny in order to provide a forum for songwriters, publishers, production and record companies in the Los Angeles area. Presently housed in Art Laboe's club on L.A.'s Sunset Boulevard, the showcase features, each Thursday night, seven songwriters who perform a total of 22 songs during a two hour session. In addition, a preliminary "hang out" presents various figures within the recording industry in an informal rap session format.

Patrons

Publishers who are currently contributing as patrons of the non-profit organization are: Beechwood Music, Chappell Music, Screen Gems-Columbia Music, ATV Music, Dawnbreaker Music, April-Blackwood Music, Terri Fricon, A. Schroeder Intl., Brooke Escott, Caesar's Music Library, Warner Bros. Music, Irving/Almo Music, Tom Gantz,

Artie Wayne and United Artists Music.

Aspiring participants to the showcase are carefully screened prior to each presentation and are chosen solely on the intrinsic merit of their songs. In addition to the performers that appear, each piece of material that is presented is determined by audition. To date over 270 songs that were presented at the showcase have been contracted by various publishing firms and according to Chandler, several songwriters were signed to publishing, production and recording contracts after participation in the showcase program.

Alumni Hits

Among the songs that were originally presented during the showcase series are "Rock 'n Roll Heaven" by Johnny Stevenson and Alan O'Day, "Jesse" and "Stars" by Janis Ian, and "Heartbeat, It's A Love Beat," by Greg Williams. Artists that have appeared include Harriet Schock, Wendy Waldman, Judi Pulver, Ron Fraser Cooker, Mitch Johnson and Daniel Moore.

No restrictions are made by the organization on the professional status, degree of experience or industry affiliation of participants; participation in the program entails no contractual requirement. Interested parties may call (213) 655-7780 or write to 943 Palm Ave., West Hollywood, Calif.

Southwind Signs Two

■ NEW YORK — Alan Lorber, president of Southwind Records, has announced the signing of two new contemporary groups to the label: Strongbow and Free Beer.

Lorber is completing sessions with Strongbow at Mega Sound, North Carolina. Brendon Harkin, lead guitarist with Arista recording group the Fallen Angels, is currently producing Free Beer. Southwind is distributed by The Buddah Group.

WEA Names Wienstroer Regional Sales Manager

■ ATLANTA, GEORGIA — Bill Biggs, Warner-Elektra-Atlantic's Atlanta branch manager, has announced the appointment of Robert Wienstroer to Atlanta regional sales manager. Beginning April 21, 1975, Wienstroer will be responsible for marketing WEA records and tapes in Georgia, Alabama, Mississippi, Arkansas, Tennessee and western Kentucky.

Wienstroer has been sales manager of WEA's Minneapolis office since July, 1974. He joined the company as salesman, St. Louis.

He will be headquartered in WEA's Atlanta branch and will report directly to Biggs.

BTO Tour Set

■ CHICAGO — Mercury's Bachman-Turner Overdrive embarks on its first major American tour of 1975, which will include an already sold-out date in Chicago's 20,000 seat stadium on April 5.

The tour, which is only 11 days in length covering eight states and 11 cities, begins April 3 in Madison, Wisc. and will reach completion April 13 in Oklahoma City, Okla.

Accompanying BTO is another Mercury act, Thin Lizzy. The English group makes its American tour debut with the BTO and surrounding dates.



England's Hottest New Group!

PILOT

Is Filling The Air With

MAGIC (3992)



GAVIN'S Sleeper Of The Week!

Sensational phone action! 3/21/75

from their album, PILOT (ST-11368)



from Capitol Records

Who In The World:

The Hit Forecast Calls for Snow

■ HOLLYWOOD — Shelter recording artist Phoebe Snow has emerged as one of the industry's most important new musical forces. With a style that draws from a variety of genres from folk to jazz, she is a performer who is not easily categorized whether it be her top 10 single "Poetry Man" or top 10 album "Phoebe Snow."

Phoebe's ability to cross many musical boundaries lies partly in her beautiful voice. She has been called a jazz singer, but this is not wholly true. It is simply that her voice is tremendously expressive.

Phoebe is an easterner, having grown up in Teaneck, New Jersey, a short train ride from the sights and sounds of the New York music scene. It is there, in Manhattan, that she began making the rounds of the folk clubs, getting to know other musicians and carving out her style. It is there too that she made a one night appearance at the Bitter End and

London Sets Campaign For Humperdinck LP

■ NEW YORK—London Records has undertaken a massive television campaign to promote the Engelbert Humperdinck "Greatest Hits" package.

From April 7-20, four television stations in the Philadelphia market will carry the 60 second color spot 32 times per week. This trial basis heavy saturation campaign is being backed up with in-store advertising.

Pincus, Arnell & Loeb Form PAL Productions

■ NEW YORK—A new production firm, PAL Productions Inc., has been formed by George Pincus, head of Gil/Pincus Music Enterprises here and abroad, and Bill Arnell and Steve Loeb of Anacrusis/Bandora Music Publishing.

Initial PAL projects are with two new composer/performers, Frank Morgan and Jonathan Katz.

met Dino Airali, then national promotion man for Shelter Records, and now her producer, who immediately recognized her talent and brought her to Shelter Records.

Realizing her folk, jazz and blues influences, Dino put together a set of varied back up musicians: jazz greats Teddy Wilson and Zoot Sims, folk hero David Bromberg, rocker Dave Mason and even the soulful Persuasions.

Since the release of her album, Phoebe has continued to grow, writing new material and forming her own band, composed of five stand-out musicians: Steve Burgh, (lead guitar), Chuck Fiori, (bass), Phil Kearns, (back up vocals and light percussion), Warren Nichols, (keyboards, pedal steel guitar and brass) and Charley Powers, (drums and percussion). Together they create that unique mood that makes Phoebe's music so striking.

Phoebe is currently on a national tour with Jackson Browne, playing to SRO audiences and standing ovations at every date. But it is no wonder, for it is almost unprecedented for a new artist's debut album to have left such an indelible impression on the industry and public as well.

RCA Sets Release Of 'Panther' Track

■ NEW YORK — RCA Records has set a May release on the new Henry Mancini composed and conducted soundtrack album from the new motion picture, "The Return of the Pink Panther," to coincide with worldwide release of the Blake Edwards-Sir Lew Grade production being distributed by United Artists, it has been announced by Mike Berniker, director of RCA's popular artists and repertoire.

In addition to the new album, RCA Records will release a newly recorded single of "The Pink Panther Theme."

The album was produced for RCA by Joe Reisman.

Radio Promo Planned For 'BlueJays' Album

■ NEW YORK—London Records has set out on a major radio promotion for the "BlueJays" album. The campaign breaks April 2 in 15 major markets, including Los Angeles, New York, San Francisco, Philadelphia and Chicago. The commercial for this promotion has Justin Hayward and John Lodge speaking of the conceptualization of "BlueJays" against some selected cuts.

Motown Inks Shifrin



Herb Belkin, Motown Records' vice president of creative operations and Artie Mogull, president of Mogull, Inc. have announced the signing of singer-songwriter Su Shifrin to an exclusive long-term recording contract with Motown Records. Ms. Shifrin is the first artist to be signed under the recently concluded Motown-Artie Mogull production and development agreement. Ms. Shifrin will make her recording debut with two self-penned compositions, "All I Wanna Do" and "For You." Shown above at the signing are, from left: Belkin; Ms. Shifrin's manager Ray Walter and Ms. Shifrin.

Atlantic Taps Sussman

■ NEW YORK — Atlantic/Atco Records art director Bob Defrin has announced the appointment of Abie Sussman as associate art director. Sussman will join Ms. Paula Scher, associate art director, and both will report directly to Defrin.

Before coming to Atlantic, Sussman spent three years at Columbia Records as a designer in their art department, working with Arnold Levine.

Chappell Folio

■ NEW YORK—Chappell Music Company has released an "At Long Last Love" special film folio, based on the 20th Century Fox musical which is in its opening engagements in the United States, Canada and abroad.

'Mellow' Platinum

■ LOS ANGELES—Olivia Newton-John's MCA album "Have You Never Been Mellow" has been certified platinum, according to the label.

Transfer to LA



Atlantic Records feted the west coast debut appearance of Manhattan Transfer at Los Angeles' Roxy Theatre. Pictured above, from left, are: Atlantic Recording Company's chairman of the board Ahmet Ertegun and Sonny Bono and the group performing. Besides celebrating their west coast debut, the group toasted the release of their first Atlantic album, "The Manhattan Transfer," which was co-produced by Ertegun and group member Tim Hauser.

Eagle Sets Distrib.; New Artists Signed

■ LOS ANGELES — Peter Tevis, general manager of the Eagle Record Company, has announced that the label is currently being distributed internationally by EMI Electrola in Germany, Austria and Switzerland, by EMI Brigadiers in South Africa, and by RCA in Mexico.

In addition, Tevis has announced the signing of three new artists to the label. They are Johnny Maya, whose single "If I Could Love You" is being serviced in English as well as Spanish, pop group Golden Gate and Scott Tevis, the label's first country act.

Peter Tevis is currently in negotiation with Murray Deutch, president of The New York Times Music Publishing Company, in regard to co-publishing ties with his Figgy, Tiffany and Funky Flamenco Music Companies.

Famous, Gernhard Renew Agreement

■ NEW YORK — Famous Music Publishing Companies and Phil Gernhard have entered into a long-term exclusive world-wide publishing agreement, it was reported by Marvin Cane, chief operating officer, Famous Music. The new pact is an extension and expansion of an original agreement signed in 1971 and includes all original material produced by Gernhard and recorded by his acts.

Among the artists represented in the new arrangement are MGM recording artist Jim Stafford, Big Tree's Lobo, and writer David Bellamy.

One of Gernhard's first projects under the extended Famous pact will be a record production deal for David Bellamy. Gernhard is currently spending considerable production time on the Jim Stafford eight-week Summer series on ABC-TV, which begins taping May 16.

WHERE
DID
JOJO
COME
FROM?

"Kelly Garrett has the best female singing voice to hit Broadway since Streisand." — Jeffrey Lyons, CBS Radio

KELLY GARRETT in HARRY CHAPIN'S "The Night That Made America Famous"

ETHEL BARRYMORE THEATRE



"Kelly Garrett . . . a formidable talent . . ."

Clive Barnes, The New York Times

" . . . the incredible Kelly Garrett with that unforgettable sound."

William A. Raidy, Long Island Press

" . . . Kelly Garrett . . . show-stopping solo . . ."

Billboard

"Kelly Garrett, a midget dynamo of fervent intensity . . ."

William Glover, Associated Press

" . . . that small bundle of dynamite named Kelly Garrett, a saucy brunette who can twist an audience around her finger . . ."

Douglas Watt, Daily News

"Kelly Garrett can sing with a twinkle or a tear. She's dynamite, which is the consensus whenever she appears anywhere . . ."

Alvin Klein, WNYC Radio

" . . . She deserves to be treasured . . ."

Richard Watts, New York Post

" . . . Kelly Garrett . . . star quality."

Virgil Scudder, WINS Radio

" . . . I fell in love with her as co-star with Harry Chapin on Broadway. Kelly is destined for Superstardom. She's the brightest, freshest talent to come into the industry in a long time."

Bruce Morrow, WNBC Radio

"As Far As We Can Go"

Written by Jim Grady

New Single Now Available

Produced by Mike Berniker/Teddy Randazzo

Exclusively on RCA

MANAGEMENT

roger ailes
AND
associates inc.

888 SEVENTH AVENUE, NEW YORK, N.Y. 10019

PUBLIC RELATIONS

barnes associates
TIME-LIFE BLDG.
NEW YORK, N.Y. 10020

AGENCY REPRESENTATION

ICM
INTERNATIONAL CREATIVE MANAGEMENT

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Irv Azoff: Manning the Front Line

By ELIOT SEKULER

■ Irv Azoff began his career as an agent in the midwest some seven years ago. Exactly one year ago Azoff established Front Line Management Company and today, at only 26 years of age, he is president of one of the most successful management companies in America, whose client roster includes such major artists as Joe Walsh, the Eagles, Dan Fogelberg, Minnie Riperton, R.E.O. Speedwagon and producer Bill Szymczyk. In this Dialogue, Azoff talks about his role as a manager and as president of Front Line.



Irv Azoff

Record World: At what stage of an artist's development does your involvement begin?

Irv Azoff: It varies. I was with Dan Fogelberg from the beginning of his career. We first met when he was playing in a bar in Champaign, Illinois. It was a similar situation with R.E.O. Speedwagon, whose first date that I booked was for beer and pizza and \$10 a man. I met Joe Walsh while I was an agent at the Associated Booking Agency which I left to become his manager—this was right after the release of his album "The Smoker You Drink, The Player You Get." I met the Eagles this past December.

RW: What do you look for in signing an act to personal management?

Azoff: At this point, it's strictly a matter of my musical taste and that of my clients. You will never see me working with music that's incompatible with the people with whom I'm already working.

RW: Minnie Riperton was an unusual addition to your roster.

Azoff: The addition was really Jack Kellman, not Minnie Riperton. Kellman was already Minnie's manager when he joined Front Line and I'm just trying to help him take it the rest of the way. Minnie Riperton is quality music and for that very reason is not an unusual addition.

RW: Why is it that your acts, with the exception of Joe Walsh, are concentrated on two labels?

Azoff: It's coincidence. R.E.O. Speedwagon had been at Epic, the Eagles at Asylum and Joe Walsh at ABC, when Minnie Riperton went to Epic through Jack Kellman. Dan Fogelberg was originally on Columbia until about the time Clive Davis left and Columbia lost interest in him. In order to get him off Columbia I got into a legal hassle during the time I was working for Eliot Roberts. The natural thing to do was to take him to Asylum Records but David Geffen and I couldn't make a deal. I arranged for him to go back to Epic Records strictly because of Don Ellis. I knew that Epic Records was really excited about him and there was no way that Dan wouldn't happen on that label. I consider myself very fortunate in my relationship with all three labels.

RW: So the rapport that you build with a label induces you to take other acts there?

Azoff: Yes definitely, but I will never ask any label to sign an act about which they are not genuinely excited. No new act has a chance without total support of his record label.

RW: Could you fill us in on your background?

Azoff: While I was a student at the University of Illinois, friends of mine played in bands and I became involved in booking. I began in teen clubs and ended up doing major concert promotion. Then I started managing R.E.O. Speedwagon but it became hard to do anything in Champaign, Illinois, so I went to work for the Heller Fischel Agency, a little over three years ago. From there, I went to Associated Booking where Joe Walsh asked me to manage him. So I left, re-established management with R.E.O. Speedwagon and Dan Fogelberg and went to work for Eliot Roberts. Then, in March of last year, I started Front Line Management with John Baruck, a six year business associate.

RW: Do you work closely with a particular agency now?

Azoff: Yes, ATI. I like to work with one agent because it gives us more power and facilitates coordination of our bookings.

RW: Do you have the agency package your acts together?

Azoff: I don't always dictate packaging. For example, the guest star for Joe Walsh's tour is Charlie Daniels, who is associated neither with ATI nor with Front Line, but it is a viable package and the promoters were extremely optimistic about its box office potential. On the other hand, the Eagles are booking into bigger halls and need somebody like Dan Fogelberg who is more than just an opening act. Dan Fogelberg will headline his strongest markets with Emmylou Harris as support. Generally, I determine all tour arrangements which includes the promoters in each city and choosing an opening act; ATI routes the tour.

I come from a very strong booking background and the basis of my expertise as a manager is my ability to coordinate roadwork. I know how to break an act on the road, and if you do that you are going to sell records. Coordinating roadwork often means insisting on things that may seem irrational to agents or promoters; it means not having three acts on the bill, or not playing with certain acts that are musically incompatible. It means having your own sound and lights.

Many promoters, agents, record company people, etc. don't understand that the artist on the road is more interested in a level of artistic success than being able to gross more dollars in a bigger hall with two incompatible other acts. All he knows is that he has got to catch the 8 a.m. flight and the sound check was late and because the sound check was late, the mix at the concert wasn't any good. An artist unhappy on the road is not able to maintain his creative flow. What the management's responsibility comes down to is helping the artist achieve a level of artistic control so that the creative processes develop and expand.

RW: What role does the agent assume?

Azoff: I think that the agency business in general exists because there is a lot of incompetent management. One of the most important aspects of management is the coordination of tours, and any manager that lets an agency dictate who will be billed with his act or what promoter he works with is a weak manager. What I have tried to do has been to develop a team of people, not necessarily within my organization, but people with whom we can work closely on certain aspects of our clients' careers. Jeff Franklin at ATI is directly responsible for breaking R.E.O. Speedwagon and they have now broken wide open, especially in the midwest and South. I selected Jeff because he is willing to take the time to listen to what we need to have done.

... the management's responsibility comes down to ... helping the artist achieve a level of artistic control so that the creative processes develop and expand.

RW: You've said that the best way to break an act is on the road.

Azoff: If it happens on the road, the record will happen as well. If you are fortunate enough to have the record happen on its own, then the act will happen twice as fast, but if the record company follows through properly, an act can break just through successful roadwork. A perfect example of that is Joe Walsh, whose first album, "Barnstorm," barely reached top 100 on the charts and sold about 80,000 units. With the release of "The Smoker You Drink, The Player You Get," Joe went out and worked 60 consecutive dates in 12 weeks and in many markets we played, the single would go on the air two weeks later. The airplay and store reports followed him through the country until the album went top 10.

RW: Have your acts been affected by the slump in the concert business?

Azoff: There's definitely a recession in the business. Certain areas

(Continued on page 39)

JOHN PRINE COMMON SENSE



The best of both worlds.

The beauty of John Prine's lyrics is matched by the beauty of his music. Presenting John Prine's new album, "Common Sense." SD 18127

Produced by Steve Cropper, "Common Sense" adds new dimensions to John Prine's already brilliant songs.

"Common Sense." An important new album by John Prine.

ON ATLANTIC RECORDS AND TAPES

JOHN PRINE ITINERARY

APRIL

- 9 Capital Theatre, Madison, Wisconsin
- 10 Performing Arts Center, Milwaukee, Wisconsin
- 12 Symphony Hall, Boston, Massachusetts
- 13 Academy of Music, Philadelphia, Pa.
- 18 Avery Fisher Hall, New York City
- 19 Syria Mosque, Pittsburgh, Pa.
- 20 Freedom Hall, Louisville, Kentucky
- 23 Symphony Hall, Atlanta, Georgia
- 26 Louisiana State University, Lafayette, La.

28 University of Mississippi, Hattiesburg, Miss.

MAY

- 2 Community Center, Berkeley, California
- 4 Civic Center, Santa Monica, California
- 7 Lane County Auditorium Eugene, Ore.
- 9 Paramount Theatre, Portland, Oregon
- 10 Paramount Theatre, Seattle, Washington
- 11 Gardens, Vancouver, B.C.
- 16 Auditorium Theatre, Denver, Colorado



AMERICA—Warner Bros. 8086
SISTER GOLDEN HAIR (prod. by George Martin)
 (WB, ASCAP)

Trio answers their "Lonely People" with the story of a guy who's found love at last but doesn't necessarily want to marry her. Hit bells should ring, though.

STYLISTICS—Avco 4652
THANK YOU BABY (prod. by Hugo & Luigi)
 (Avco Embassy, ASCAP)

Previewing their forthcoming album, Russell Thompkins Jr. and Airrion Love alternate vocal leads on this masterful wall-to-wall ballad. You're most welcome!

KOOL & THE GANG—Delite 1567 (PIP)
SPIRIT OF THE BOOGIE (prod. by R. Bell, Kool & the Gang/K&G Prod.) (Delightful/Gang, BMI)

"The boogie's back again!" is the chart cry as their jazz/rock expertise produces their mightiest outing since "Hollywood Swingin'." Vocals have a Castor touch.

TOMMY ROE—Monument
 ZS8-8644 (Col)
GLITTER AND GLEAM (prod. by Felton Jarvis)
 (Low-Twi, BMI)

Reactivating his "Sheila" beat on the intro, Roe returns with a compelling look at what's left of the good old days. In his book, r&r is the lone survivor.

DON McLEAN—United Artists XW614-X
WONDERFUL BABY (prod. by Joel Dorn/
 Masked Announcer) (Unart/Yaweh, BMI)

Portraying heaven as a place where soaring cherubs count their digits, McLean performs a top 40 lullabye which should fly higher than any since "Vincent."

HENRY GROSS—A&M 1682
ONE MORE TOMORROW (prod. by Terry Cashman & Tommy West: Cashwest/Gross Kupps Prod.)
 (Sweet City Songs, ASCAP)

With his "Plug Me Into Something" lp electrifying The Album Chart, the current required for hot single action flows with rockin' good abandon. Any day hit!

VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
THE HUSTLE (prod. by Hugo & Luigi)
 (Van McCoy/Warner-Tamerlane, BMI)

Acetates have already spread the good word here at the disco level. But this also happens to be the prettiest danceable to wend our way since "Love's Theme."

ETTA JAMES—Chess 2171
LOVIN' ARMS (prod. by Alfred "Pee Wee" Ellis)
 (Almo, ASCAP)

On a soulful production that achieves its power from laying back in progressive country fashion, "Peaches" finds a new style that's creamy, catchy and super!

KELLER/WEBB—Columbia 3-10117
LOVE ENOUGH (prod. by Henry Lewy & Paul Lewinson) (Burlington/Andustin, ASCAP)

One of Tim Moore's subtler gems gets a thoughtful female reading from an act that combines the sensitivity of a Karen Carpenter with a vivacious vibrato.

BLACK OAK ARKANSAS—Atco 7015
TAXMAN (prod. by Richard Podolor)
 (Maclen, BMI)

Former Three Dog Night and current SHF Band mentor meshes BOA with an early George Harrison tale about living in the material world. April 15th is a'comin'!

MURPHY'S LAW—ABC 12080
SOMEBODY TO BELIEVE IN (prod. by Jimmy Ienner)
 (CAM-USA, BMI)

Find these guys guilty of documenting a heap o' hooks in a blues-tinge rocker, exhibit A in their hit case. More than sound circumstantial top 40 evidence!

MIKE CURB CONGREGATION—
 Capitol 4054
YOU WERE ON MY MIND (prod. by Mike Curb & Michael Lloyd) (Warner Bros., ASCAP)

On the tenth anniversary of We Five's top 3 version of the Ian & Sylvia classic, another contemporary knockout reading that should matter a lot in '75!

BRAID—ABC 12082
THE BED BESIDE YOU (prod. by Sandy Yaguda)
 (ABC-Dunhill/Spittunes, BMI)

Folk-rock song features a forceful male lead and a hand-clappin' band of back-up guys. This one tells of romantic fantasy in beautifully basic down-to-earth terms.

SPAGHETTI HEAD—Private Stock 014
BIG NOISE FROM WINNETKA (prod. by Miki Dallon/
 Young Blood-Hertford Prod.)
 (Bregman, Vocco & Conn, ASCAP)

Reaching out to be the biggest drum instrumental of the rock era since Cozy Cole's "Topsy," noodle noggins grab a hold with volume-pleasing prowess!

PRETTY THINGS—Swan Song
 70104 (Atlantic)
JOEY (prod. by Norman Smith)
 (Sole Survivors, ASCAP)

Solid edit from their recently launched "Silk Torpedo" album brings the British band to their widest potential American audience. Sextet has Hoople overtones.

JEREE PALMER—Columbia 3-10123
FLATTERY (prod. by Tony Silvester & Bert DeCoteaux)
 (Steals Brothers, BMI)

Production duo behind the return of Ben E. King should find it just as rewarding to build this gal's career from scratch. Disco dynamite in a Gloria Gaynor groove.

FRANK SINATRA—Reprise 1327 (WB)
ANYTIME (I'LL BE THERE) (prod. by Don Costa)
 (Spanka, BMI)

Paul Anka has penned yet another biggie for Ol' Blue Eyes, this in a lighter vein than "My Way." Bosa nova punctually bound for '75 success, everywhere!

JONES GIRLS—Curton 0102 (WB)
I TURN TO YOU (prod. by Tony Camillo)
 (Etude, BMI)

If the Three Degrees had come out of the Chicago soul scene, they might sound something like this. A big r&b ballad with a superior crossover potential turn.

PERRY COMO—RCA PB-10257
WORLD OF DREAMS (prod. by Chet Atkins)
 (Roncom, ASCAP)

Mr. Composure oozes finesse on his first release of the year. Chet has put together quite a smooth bunch of session men to help his latest "Dream" along.

WILLIE CLAYTON—Pawn 5N-3806
 (London)
TOO MUCH OF NOTHIN' (prod. by Willie Mitchell)
 (Jec, BMI)

Taking all the do-gooders in this world with a grain of salt, Willie seasons a soul sound with a watchful hit eye. There's a whole lot of wailin' goin' on here!

BARRY BLUE—Arista 0118
DANCIN' (ON A SATURDAY NIGHT) (prod. by Barry Blue & Gerry Shury) (ATV, BMI)

British original of this weekend rocker is effectively eclectic, featuring a boogie beat with a bazuki in support. Kind of a top 40 metal "Zorba the Greek."

SHA NA NA—Kama Sutra 602
(JUST LIKE) ROMEO AND JULIET (prod. by Tony Camillo/CAM Prod.)
 (Jobete, ASCAP/Stone Agate, BMI)

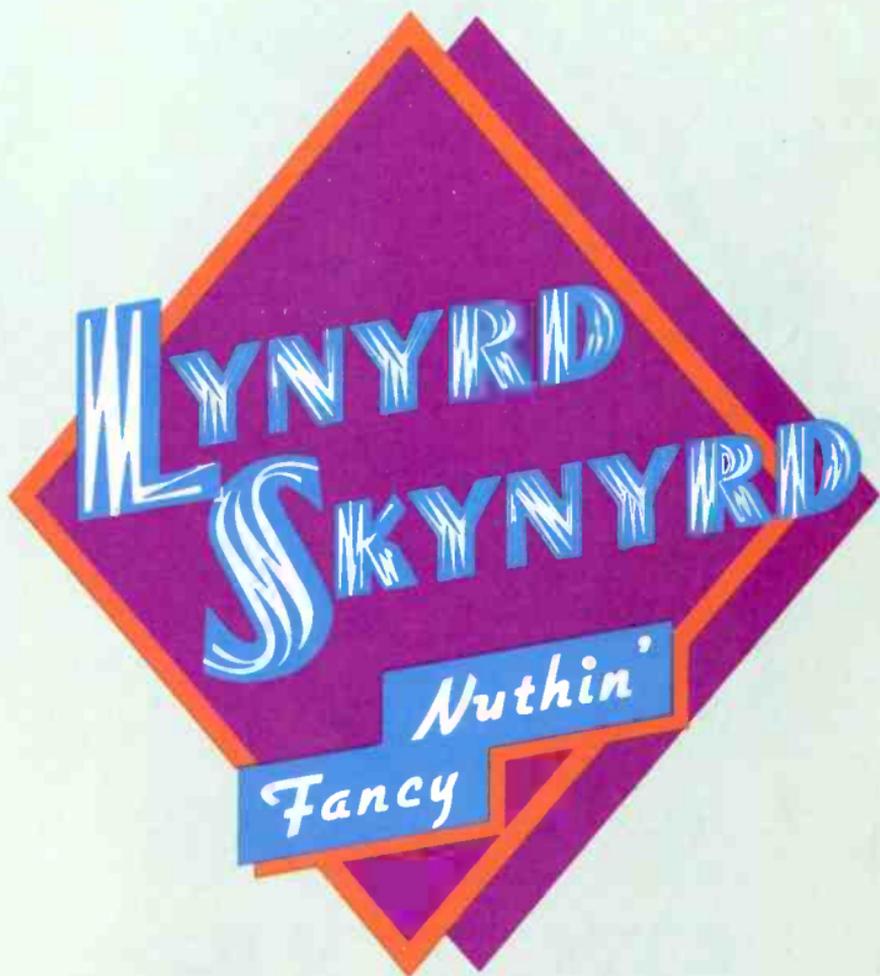
Disco-slanted version of the Reflections oldie could give the original American doo-wop revivalists a long-deserved lease on hit single life. Romance a'rockin'!

BUDDY RICH—Groove Merchant 1031
 (PIP)
THE BULL (prod. by Sonny Lester)
 (Music of the Times, ASCAP)

Current master of the skins pounds out a new image: a safari into Afro-rock turf that could see his return with a disco trophy for his Richly textured efforts.

WINGS LIVINRYTE—RCA PB-10248
FISHIN' FOR EACH OTHER (prod. by David Campbell/
 Attaboy Prod.) (Forest Friends, ASCAP)

Uniquely monickered singer-songwriter comes on like a Music City-based Burton Cummings. Debut disc is all 'bout helping "father + son = friendship."



MCA RECORDS PRESENTS



1975 TOUR

March

- *17—Starkville, Mississippi
- *18—Hattiesburg, Mississippi
- *19—Chattanooga, Tennessee
- *21—Tuscaloosa, Alabama
- *22—Johnson City, Tennessee
- *23—Salem, Virginia
- 26—Miami, Florida
- 27—St. Petersburg, Florida
- 29—Pensacola, Florida
- 30—New Orleans, Louisiana

April

- 1—Lake Charles, Louisiana
- 2—Shreveport, Louisiana
- 3—Dallas, Texas
- 5—Oklahoma City, Oklahoma
- 6—Houston, Texas
- 7—Austin, Texas
- 9—Fayetteville, Arkansas
- 11—Kansas City, Missouri
- 12—Memphis, Tennessee
- 13—Evansville, Indiana
- 15—Wichita, Kansas
- 16—St. Louis, Missouri
- 17—Lincoln, Nebraska
- 21, 22—Santa Monica, California
- 23—Phoenix, Arizona
- 24—San Diego, California
- 26, 27—San Francisco, California
- 28—Sacramento, California
- 30—Spokane, Washington

May

- 2—Portland, Oregon
- 3—Seattle, Washington
- 4—Vancouver, Br. Columbia
- 15—Salt Lake City, Utah
- 16—Denver, Colorado
- 20—Milwaukee, Wisconsin
- 21—St. Paul, Minnesota
- 23—Chicago, Illinois
- 24—Cleveland, Ohio
- 25—Detroit, Michigan
- 27—Pittsburgh, Pennsylvania
- 28, 29—Buffalo, New York
- 31—Utica, New York

June

- 1—Rochester, New York
- 3—Westbury, Long Island
- 4—Hartford, Connecticut
- 6, 7—New York, New York
- 9—Saratoga, New York
- 10—Bangor, Maine
- 11—Lewiston, Maine
- 17—Hershey, Pennsylvania
- 19—Charleston, West Virginia
- 20—Washington, D.C.
- 21—Norfolk, Virginia
- 23—Indianapolis, Indiana
- 24—Louisville, Kentucky

July

- 4—Birmingham, Alabama
- 5—Atlanta, Georgia
- 6—Jacksonville, Florida

Management:
Pete Rudge
Sir Productions
130 W. 57th St.
Suite 5D
New York, N.Y.

*SOLD OUT

Booking:
Paragon Agency
1019 Walnut St.
Macon, Georgia

MCA-2137

LYNYRD SKYNYRD • NUTHIN' FANCY



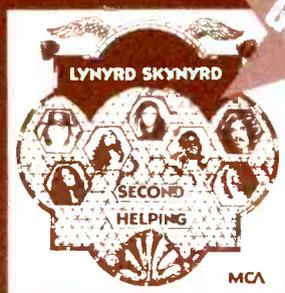
Printed in U.S.A.



LYNYRD SKYNYRD
Nothing
Fancy



MCA-363



MCA-413

MCA RECORDS

DISCO FILE TOP 20

APRIL 5, 1975

1. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
2. **HIJACK**
BARRABAS—Ariola (Import)/Atco (lp cuts)
3. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
4. **HIJACK**
HERBIE MANN—Atlantic
5. **SHAME, SHAME, SHAME**
SHIRLEY (AND COMPANY)—Vibration
6. **ONCE YOU GET STARTED**
RUFUS—ABC
7. **I'LL BE HOLDING ON**
AL DOWNING—Chess
8. **LADY MARMALADE**
LABELLE—Epic
9. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
10. **SAVE ME/SAVE ME AGAIN**
SILVER CONVENTION—Midland Intl.
11. **EASE ON DOWN THE ROAD**
CONSUMER REPORT—Wing And A Prayer
12. **GLASSHOUSE**
TEMPTATIONS—Gordy (lp cut)
13. **REACH OUT, I'LL BE THERE**
GLORIA GAYNOR—MGM (lp cut)
14. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
15. **TAKE IT FROM ME**
DIONNE WARWICKE—Warner Bros.
(lp cut)
16. **I CAN UNDERSTAND IT**
KOKOMO—Columbia (lp cut)
17. **EXPRESS**
B.T. EXPRESS—Sceptor
18. **FIRE**
OHIO PLAYERS—Mercury
19. **CASTLES**
FUTURES—Buddah (lp cut)
20. **CRYSTAL WORLD**
CRYSTAL GRASS—Polydor

WEA Names Helms District Sales Manager

■ BURBANK, CAL. — Bill Biggs, WEA's Atlanta branch manager, has announced that Roger Helms has been appointed the firm's district sales manager for North and South Carolina. Helms has been the resident sales representative for the Warner-Elektra-Atlantic Corp. in Charlotte since the inception of the firm's Atlanta branch in 1971.

Previous to his joining WEA, Helms had been a salesman with F and F Distributing Co., which at the time handled the Warner Bros., Elektra and Atlantic lines.

Helms, who will be headquartered in Charlotte, North Carolina, will report to Biggs.

Atlantic Readies Three

■ NEW YORK — Atlantic/Atco Records has announced the April release of three albums: "Straight Shooter" by Bad Company, "Rubycon" by Tangerine Dream, and the debut album of The Manhattan Transfer. The albums appear on the Swan Song, Virgin and Atlantic labels, respectively.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Most essential new album: **Van McCoy's** stunning "Disco Baby," now available on Avco and containing the two cuts that were pulled for an equally essential single—"The Hustle," tightened down to 3:27 from the 4:05 album cut and backed with a re-vamped instrumental version of "Hey Girl, Come And Get It." "The Hustle" is cute, light-weight but irresistible and already appears on two Top 10 lists this week—reported by Spike at the recently re-opened private club, Buttermilk Bottom in New York, and by Hector Lebron at Limelight, also in New York. But the cuts that knock me out—I think my screams and the ever-increasing volume alarmed the neighbors late last night—are "Turn This Mother Out," as strong as its title, and "Spanish Boogie," *con sabor Latino* and one of the hottest horn lines I know of. Both are Van McCoy compositions, as is "The Hustle," and both far outweigh any of the borrowed material here, though "Pick Up the Pieces," "Shakey Ground," "Hey Girl" and "Fire"—all done Van McCoy-style—are excellent. All together, McCoy's best work so far and the first great album of the Spring.

News & Notes: **Bunny Jones'** Gaiee Records, designed as an outlet for openly gay performers—an idea whose time has certainly come—has been picked up for distribution by Motown. Gaiee already has something of an underground hit on its hands in **Valentino's** "I Was Born This Way," and Motown will begin by working that single further . . . **Consumer Report's** wiz-bang "Ease On Down the Road," which Ronald Coles at Colony Records says is "selling like crazy—50 copies in one night," has moved to Atlantic for distribution. The label, Wing And A Prayer, will remain the same but the group's name will be changed to **Consumer Rapport** . . . My west coast correspondent reports the release of "Hold On (Just A Little Bit Longer)" by **Anthony and the Imperials** (no longer "Little"—on Avco) has prompted some Los Angeles DJs to revive the original **Persuaders** version of that song (on their Atco album, "Best Thing That Ever Happened to Me") and play them back-to-back. Both were produced in Philadelphia by **Phil Hurtt & Tony Bell**, part of the Young Professionals team.

(Continued on page 40)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

BUTTERMILK BOTTOM/ NEW YORK

DJ: Spike (Fernando Oquendo)
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
HELPLESSLY—Moment of Truth—Roulette
HIJACK—Barrabas—Ariola (Import)/Atco (lp cuts)
HIJACK—Herbie Mann—Atlantic
HONEYBEE/NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM (lp cuts)
THE HUSTLE—Van McCoy—Avco
I'LL BE HOLDING ON—Al Downing—Chess
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
TAKE IT FROM ME—Dionne Warwick—Warner Bros. (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

CASABLANCA/NEW YORK

DJ: Tom Savarese
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
GLASSHOUSE—Temptations—Gordy (lp cut)
I CAN UNDERSTAND IT—Kokomo—Columbia (lp cut)
LADY MARMALADE—Labelle—Epic
ONCE YOU GET STARTED—Rufus—ABC
REAL GOOD PEOPLE—Gloria Gaynor—MGM (lp cut)
SUN GODDESS—Ramsey Lewis—Columbia (lp cut)
WALKING IN RHYTHM—Blackbyrds—Fantasy
WHERE IS THE LOVE—Betty Wright—Alston

TIME MACHINE/WESTCHESTER, NEW YORK

DJ: Angel Burgos
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
CASTLES—Futures—Buddah (lp cut)
CRYSTAL WORLD—Crystal Grass—Polydor
FRAME OF MIND—Vernon Burch—UA (lp cut)
GLASSHOUSE—Temptations—Gordy (lp cut)
HIJACK—Herbie Mann/Barrabas—Atco/Ariola (Import) (lp cut)
ONCE YOU GET STARTED—Rufus—ABC
SAVE ME/SAVE ME AGAIN—Silver Convention—Midland Intl.
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

LIMELIGHT/NEW YORK

DJ: Hector Lebron
ARE YOU READY FOR THIS—The Brothers—RCA
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Report—Wing And A Prayer
GLASSHOUSE—Temptations—Gordy (lp cut)
HELPLESSLY—Moment of Truth—Roulette
HIJACK—Barrabas/Herbie Mann—Ariola (Import)/Atco
THE HUSTLER—Van McCoy—Avco
TAKE IT FROM ME—Dionne Warwick—Warner Bros. (lp cut)
THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Rita Jean Bodine—20th Century
WHERE IS THE LOVE—Betty Wright—Alston

Goody Income Up

■ MASPETH, N.Y. — Sam Goody, Inc. announced that net income after taxes for the year ended December 31, 1974 increased approximately 83.8 percent as against the prior period. Net income for 1974 was \$702,479 (\$1.04 per share) as opposed to \$382,209 (\$.56 per share) for 1973. Sales for the 1974 period were \$35,030,518, an increase of 14.6 percent over the previous year.

Sam Goody, president of the corporation, announced that because of increases in the prices of phonograph records and prerecorded tapes during 1974, which caused inventory sold to be replaced at substantially higher prices, the corporation found it appropriate to change its method of accounting for its regular phonograph record and prerecorded tape inventories from first-in first-out (FIFO) to last-in first-out (LIFO). This change resulted in a reduction in net income of approximately \$319,000 or \$.48 per share.

In commenting on the year's activity, Goody stated that the increase in net income was a satisfying result of substantial operating economies and merchandising controls during the year in an effort to off-set the pressures of the economy. He further announced that since January 1, 1974 the corporation had opened new stores in Rego Park, N. Y., and the Ardmore district of Philadelphia.

Sales for the year ended December 31, 1974 were \$35,030,518 as compared with \$30,569,894 for the previous period; income before taxes and extraordinary items \$1,384,179 as compared with \$754,047 for the previous period; income taxes were \$681,700 for the 1974 period as opposed to \$387,238 for 1973; income before extraordinary items was \$702,479 as compared with \$366,809 for the previous period; extraordinary items were nothing this year as opposed to \$15,400 for the previous year; net income was \$702,479 as opposed to \$382,209 for 1973; and the average shares outstanding were 673,533 as compared with 683,000 for the previous period.

FOR RENT

SMALL OFFICES

CBS Theatre Bldg.

1697 BROADWAY

(53 - 54 ST.) NEW YORK CITY

Fr \$125 mo.

APPLY SUPT. ON PREMISES
or call HERB GRAFF
CENTURY OPERATING CORP.
(212) 279-7600

THE ORIGINAL SOUNDTRACK

10cc—Mercury SRM-1-1029 (6.98)

What a terrific group! They've got the uncanny ability to create a masterpiece with each song performed; each one is uniquely its own, yet as an album the feel flows. The suite "Une Nuit A Paris" is brilliant, "Life Is a Minestrone" has a savory flavor and the single, "I'm Not In Love," is a charmer.



COMMON SENSE

JOHN PRINE—Atlantic SD 18127 (6.98)

Cult hero Prine creates an earthy aura that's very appealing in its sincerity. The singer/songwriter, abetted by Steve Cropper production, is surely out with his best set to date, verified by "Middle Man," "My Own Best Friend," "That Close to You" and the title tune. Musical sense that's far from common!



CONEY ISLAND

HERB ALPERT & THE T.J.B.—

A&M SP-4521 (6.98)

Tasty trumpeting from Alpert keeps the grooves lively as he offers a variety of programming possibilities. The title track is a lively pleaser in a honky-tonk genre, "The Crave" is an up-dated Jelly Roll Morton classic, and "I Belong" displays both Alpert's horn agility and vocal charm.



OLD FASHIONED LOVE

JOHN FAHEY & HIS ORCHESTRA—

Takoma C 1043 (6.98)

Fahey's a guitar genius, and if further proof be needed it can be found on this latest set. His talent is of the highest calibre, attested to by a listen to "Keep Your Lamps Trimmed & Burning," "The Assassination of Stephan Grossman" and the album's title tune. Perfect for FM segue possibilities.



KEEP ON RUNNIN'

BLACK HEAT—Atlantic SD 18128 (6.98)

R&B rhythm rousers route onto a disco course by combining chunky basics with churning harmonies and heavy percussion. Retaining sturdy soul roots, embellished now by a rocking aura, the septet is at its best on the Lennon/McCartney goodie "Drive My Car," "Questions and Conclusions" and "Last Dance."



WHEN WILL I SEE YOU AGAIN

JOHNNY MATHIS—Columbia PC 33420 (6.98)

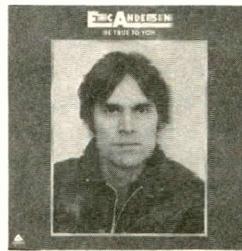
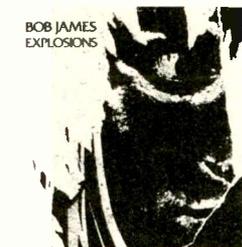
The Mathis magic works again, this time under the production auspices of John Florez. Tackling current classics, vintage chestnuts and lesser known compositions, Mathis mesmerizes on "You're As Right As Rain," "Mandy," "The Way We Were" and the album's title track. Interpretative vocalizing at its finest.



EXPLOSIONS

BOB JAMES—ESP ESP-1009 (5.98)

An avant garde set featuring the keyboard wizardry of the magical Mr. James' sparse but effective musical accompaniment (only bass and percussion embellish piano) allows James' virtuosity the spotlight, as indicated on "Peasant Boy," "Wolfman" and the title track. It's something completely different.



BE TRUE TO YOU

ERIC ANDERSEN—Arista AL 4033 (6.98)

Painting enthralling pictures, Andersen is as captivating as ever on this long-awaited set. The album as a whole is a sensitive work of art, with special favorites being "Liza, Light the Light," "Woman She Was Gentle," "Can't Get You Out of My Life" (an uptempo diversion for Andersen) and the stunning title track.

SOLID

MANDRILL—UA UA-LA408-G (6.98)

Latin/rock septet sets the grooves on fire as they cook with spicy rhythms, flavored fullness and delicious funk. Highlighting this Mandrill outing is the richly textured "Wind on Horseback," the symphonically disco-directed "Silk" and the lovely title track. No monkey business!



DISCOTHEQUE

HERBIE MANN—Atlantic SD 1670 (6.98)

Riding the crest of the current disco rage, flautist Mann has gathered together some of New York's finest studio men (sharing guitar credits are Jerry Friedman, Hugh McCracken and Bob Mann) to play on definite danceables with a jazz flair. Highlighting the set are "Hi-Jack" and the Otis Redding-authored "Can't Turn You Loose."



SURVIVAL OF THE FITTEST

THE HEADHUNTERS—Arista AL-4038 (6.98)

Herbie Hancock-associated quintet now out on their own (with Hancock co-producing) builds a progressive sound on a strong jazz base. Jazz, FM, pop and r&b airplay are in the offing, with the tastiest tidbits being "God Make Me Funny," the classic "Here and Now" and "If You've Got It, You'll Get It." Fit for high chart status!



ONE FOR THE ROAD

GREG PERRY—Casablanca NBLP 7009 (6.98)

With his single "Come on Down (Get Your Head Out of the Clouds)" bulleting up the r&b chart and this disc full of bouncy beauties, this chuggin' release seems destined for success. Pulsating package pleasers include "I'll Be Comin' Back," "Love Is Magic" and the aforementioned single.



ONCE UPON A RHYME

DAVID ALLAN COE—Columbia KC 33085 (5.98)

The author of Tanya Tucker's hit "Would You Lay With Me (In a Field of Stone)" is out with his second set comprised of country-oriented delicacies. His version of the aforementioned Tucker hit is superb, as are "Would You Be My Lady" and "Sweet Vibrations (Some Folks Call It Love)."



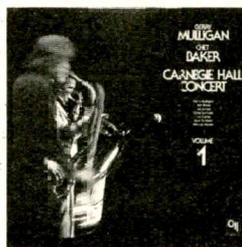
CARNEGIE HALL CONCERT

(Volumes I & II)

GERRY MULLIGAN/CHET BAKER—

CTI 6054 S1 & 6055 S1 (6.98) (Motown)

Reuniting after lo these many years, the horn virtuosos prove that together they provide a jazz sound unparalleled in artistry. Aided by Ron Carter, Bob James and other jazz notables, the duo is especially enticing on "My Funny Valentine," "Song For An Unfinished Woman" and "Bernie's Tune."



**From the band that couldn't buy a thrill
but did count down to ecstasy and later found
all kinds of logic in their pretzels.**



ABCD-846

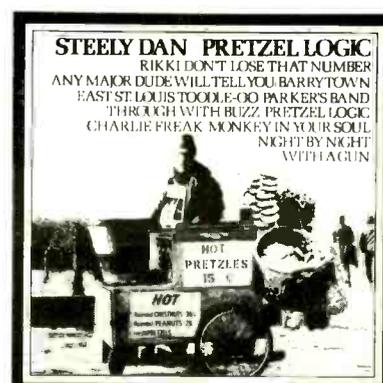
**The complete works of
Steely Dan**



ABCX-758



ABCX-779



ABCD-808

On **abc** Records & **ERT** Music Tapes

Record World Hosts First Trade/Radio Seminar

■ INDEPENDENCE, OHIO—**Record World** held its first trade/radio seminar amidst the year's biggest snowstorm in the Cleveland area on March 15. And although the weather was a hindrance to some, radio people turned out in numbers to attend the seminar and establish it as a success standard to strive for in other markets.

The purpose of the seminars is to promote better relationships and understanding between trade and radio personnel. No trade has ever previously gone out into the field to meet and talk with radio personnel on their own turf to explain procedures of a trade magazine, while at the same time getting a first-hand feel for the activities of key markets.

The seminar began with **Record World** detailing the methodology inherent in the compilation of the national charts, with explanations of exactly how a record debuts on the chart, earns a bullet and moves toward the top. After the chart analysis and chart questioning session concluded, the floor

was opened to general discussion about the Cleveland, Pittsburgh and surrounding area radio market, and the feelings of the radio people in the area toward bettering the information that **Record World** is providing.

John Gorman, the knowledgeable program director of WMMS-FM in Cleveland, brought up the point that progressive FM stations were now moving towards more sophisticated research techniques and were now capable of providing **Record World** with more informative data for the FM Airplay Report. Gorman mentioned that many market stations were still not able to give exact information on their hottest product, but that he would like to see the information from the stations capable of providing it. The point was also raised that both Cleveland and Pittsburgh have a track record for breaking product that spreads nationally.

People noted the close working relationship between the retailers and radio stations to concentrate on new product. Further, there is a close camaraderie between radio station

personnel in these markets that serves to the betterment of the people in the area. Many people noted that there is a new station in the Cleveland area called W3E, programmed by Eric Stevens, who formerly worked as program director at WIXY, that will be an interesting new addition to the market. Also on the subject of breaking records, Bobby Knight, program director of WCUE in Akron, was glad to note that **Record World**

follows his and other secondary stations to establish the hit potential of records before they are receiving major market play. Knight also added that he hoped the trades would give more credit to secondary stations for breaking hit records.

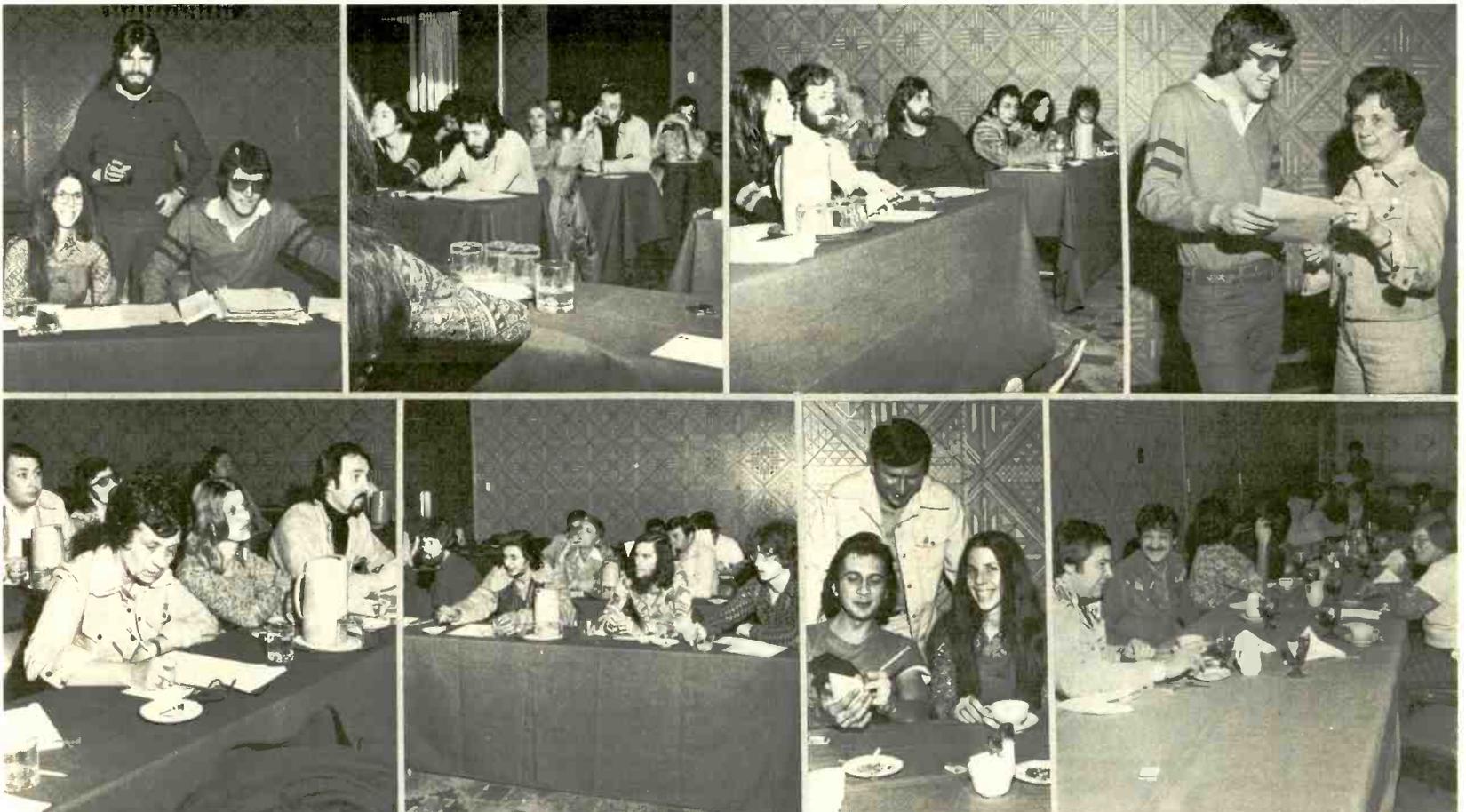
Further, there was discussion between Buzz Brindle and Charley Lake of WPEZ and Joey Reynolds and Gary Wright of KQV, two stations in the Pitts-

(Continued on page 27)

RW Radio Seminar Highlights

■ The following are some of the key points raised at the **Record World** radio seminar held in Independence, Ohio.

1. FM stations are now doing more sophisticated research and want to report on their research and check the research of others.
2. Secondary market stations want and deserve more credit for breaking records.
3. Cleveland and Pittsburgh have established a solid base as national breakout markets.
4. Radio stations must not only win the ratings but achieve a closer working relationship with retailers to stock product and report on its growth.
5. Stations are testing different approaches to attracting ratings in the Pittsburgh and Cleveland areas and the results of the next few ratings periods will be interesting to watch.



March 15 was the occasion for the first **Record World** trade/radio seminar in Cleveland. **RW** director of marketing Lenny Beer and chart editor Toni Profera flew to Cleveland to meet with personnel from radio stations, record companies and consumer press and explain to them the **Record World** chart system and the procedures of a trade magazine. In the photos above (top row, from left) Profera and Beer (seated) are introduced to the delegates by Riverrecords president Tom Cossie, who was instrumental in setting up the seminar; photos two and three show delegates listening to and taking

notes during the chart presentation; Beer and WIXY music director Marge Bush (who was also instrumental in setting up the seminar) discuss the finer points of chart methodology; (bottom row, from left) Ms. Bush and WPEZ's Buzz Brindle (right) listening to the chart presentation; a few of the delegates to the first trade/radio seminar; Kid Leo of WMMS, Charlie Watkins, WGAR program director and **RW**'s Toni Profera during one of the seminar's lighter moments; delegates socializing over lunch.

Jay Cook:

WFIL and the Changing Role of Radio

By HOWARD LEVITT

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



Jay Cook

RW: Obviously your market is strong in black product. How does that affect your programming?

Cook: It affects us to a large degree. And I love it because it gives us a chance to present mass appeal music on the air. There are many great records that start r&b that maybe you wouldn't play if you were in Denver, and I hate to see our audience denied this. I don't feel Philadelphia is as black a market as many people think it is, considering that it has a high black population.

RW: So when you're programming black product you are doing so because of its mass appeal and not because of its appeal towards one specific segment of the population?

Cook: You know there's so much recording being done here, so much involvement in this area in the music business, it's very difficult to make judgements on various records. At any given time there are a number of records that are doing very well r&b, and picking and choosing among them for our audience is sometimes a little hairy, but we do the best we can.

RW: Does 'FIL do much in the way of contests and promotions?

Cook: Yes, I'd say we're among the most promotion-minded radio stations in America; we always have been. Our outside promotion would certainly be the most substantial among stations I'm aware of. We have three double decker English buses that we loan out to charity organizations. We have a couple of mobile bandstands that we use; we promote heavily on the outside in terms of billboards and things like that. We have a prize patrol car; we have a guy called Captain Cash, who's out following people and offering money. So outside, we're much more active than most stations.

RW: What "sound" are you looking for at WFIL, and, at the same time, what is your particular philosophy towards programming, both in your market and in radio in general?

Cook: Well, I think if there's anything that distinguishes 'FIL from most other top 40 stations as I see it is that I want 'FIL to be hip as opposed to square, but not "ultra hip." I think that a lot of top 40 stations, in their incredible desire to be hip, become much more plastic and unreal than those stations that don't make quite that effort and get accused of that. We do try to entertain our audience and we talk at them as well as to them, because I think you have to be a little bigger than life when you're on the air and you're involved with entertainment at home. We try to pick the right guys

(Continued on page 44)

RW Radio Seminar (Continued from page 26)

burgh market which are taking different approaches to capture audience shares from powerhouse 13Q. Brindle and Lake are going after 13Q at the core of their system by running a tight playlist and picking the best hits for the market. They are also very much aware of local interest records which are helping their system and relationships with the people. On the other hand, Reynolds and the people at KQV, who formerly led the market for many years, are using a system of playing many records to draw in people from all demographic segments and let the people pick the hits from a wide selection of titles. Both stations mentioned that 13Q's base of

strength was solid and their goals were not immediate success but a gradual building of ratings.

Record World would like to thank all of those who attended the seminar and passed their thoughts along to the personnel of the magazine. Special thanks goes to WIXY's music director Marge Bush and Riverrecords president Tom Cossie for their valuable help in setting up the seminar and urging others to attend. All of the suggestions and discussions which took place are being evaluated by the **Record World** staff for use in bettering the magazine. The next seminar is already in the planning stage.

AM ACTION

(Compiled by the Record World research department)

■ **Sammy Johns** (GRC). Action now stands across the board on this one. Filling in the remaining holes are WABC, WSAI (29), Y100, KSLQ (19), KLIF (19) and 26-21 WRKO, 19-15 WHBQ, 30-27 CKLW, 3-2 WCOL, 26-21 (13Q), 13-4 KJR, 4-3 KDWB, 22-19 WFIL, 8-6 KILT, 21-19 WNOE and 12-10 WIBG. Sales following through everywhere.

Queen (Elektra). Some excellent jumps on this record, which broke initially out of Boston where it now registers at #4 on WRKO. Among the new additions are: WFIL, Y100 and WNOE. Some great moves include 22-10 WCOL, 29-17 13Q and 17-8 KJR. Also 23-22 KHJ, 28-27 WHBQ and 21-20 WIBG.



Queen

Carpenters (A&M). Biggest breaking record of the week, claiming most of the addition slots on major stations. Going with this winner are WRKO, WHBQ, KFRC, CKLW, WFIL, KILT, KLIF (46), WOKY, WCOL and WQXI. Movement for last week's immediate adds: HB-28, WIBG, extra-27 KJR and HB-32 KIMN.

Barry Manilow (Arista). Another good week on this one with two real biggies going on it; WABC and KHJ lend their support. Some good moves include: 20-11 WHBQ, 12-6 WCOL, 30-26 WRKO, 24-21 WFIL, extra-29 KJR, 27-26 KDWB and 23-19 WIBG.

Earth, Wind & Fire (Columbia). The pop potential of this huge r&b crossover looks stronger and more positive with each week. New pop heavies playing the disc as of this week are: WABC, KFRC, KJR and WNOE.

It goes 7-5 KSLQ, HB-HB WFIL, 28-18 WCOL, 29-22 WQXI and HB-24 WIBG. Don't stop now!

CROSSOVERS

Harold Melvin and the Blue Notes "Bad Luck" (Phila. Intl.). It certainly wasn't bad luck that got this r&b record added to WABC this week; it was huge sales in New York City. Also added at WIBG. Could be the first giant pop record for the group in sometime. Good luck!

Jesse Colter (Capitol). Major pop break-out action out of the South on this bulleting country record. HB on WQXI, #1 on WAKY. Also on KKDJ, WMAK, WKLO, WMPS, WAYS, plus more. Already receiving great pop sales reports out of those areas.

NEW ACTION

Alice Cooper (Atlantic). Great initial reaction on this first single release for Atlantic. Immediate adds on KBWD, KJR, KTLK, WKBW, WYSL and WZUU, plus many more secondaries. Stay close to this one!

Pilot (EMI). Having been a huge record in England, this disc is breaking on the domestic scene out of Boston. Many secondaries having great reaction to it are causing enough stir in the market place for WRKO to go with it this week.

A&E, Tootsie Roll Plan Savalas Push

■ NEW YORK — As part of the campaign to promote the upcoming album entitled "Telly Savalas" by the star of the "Kojak" television series, Audio Fidelity Records has worked out a promotion arrangement with the Tootsie Roll Company of Chicago.

According to Roy Rosenberg,

director of promotion for Audio Fidelity Records, each reviewer and music director will receive a Tootsie Roll lollipop, a Telly Savalas trademark, plus a personal message from Savalas with his or her promotional copy.

"Telly Savalas," now being readied for release, will be in record stores by mid-April.

101 THE SINGLES CHART 150

APRIL 5, 1975

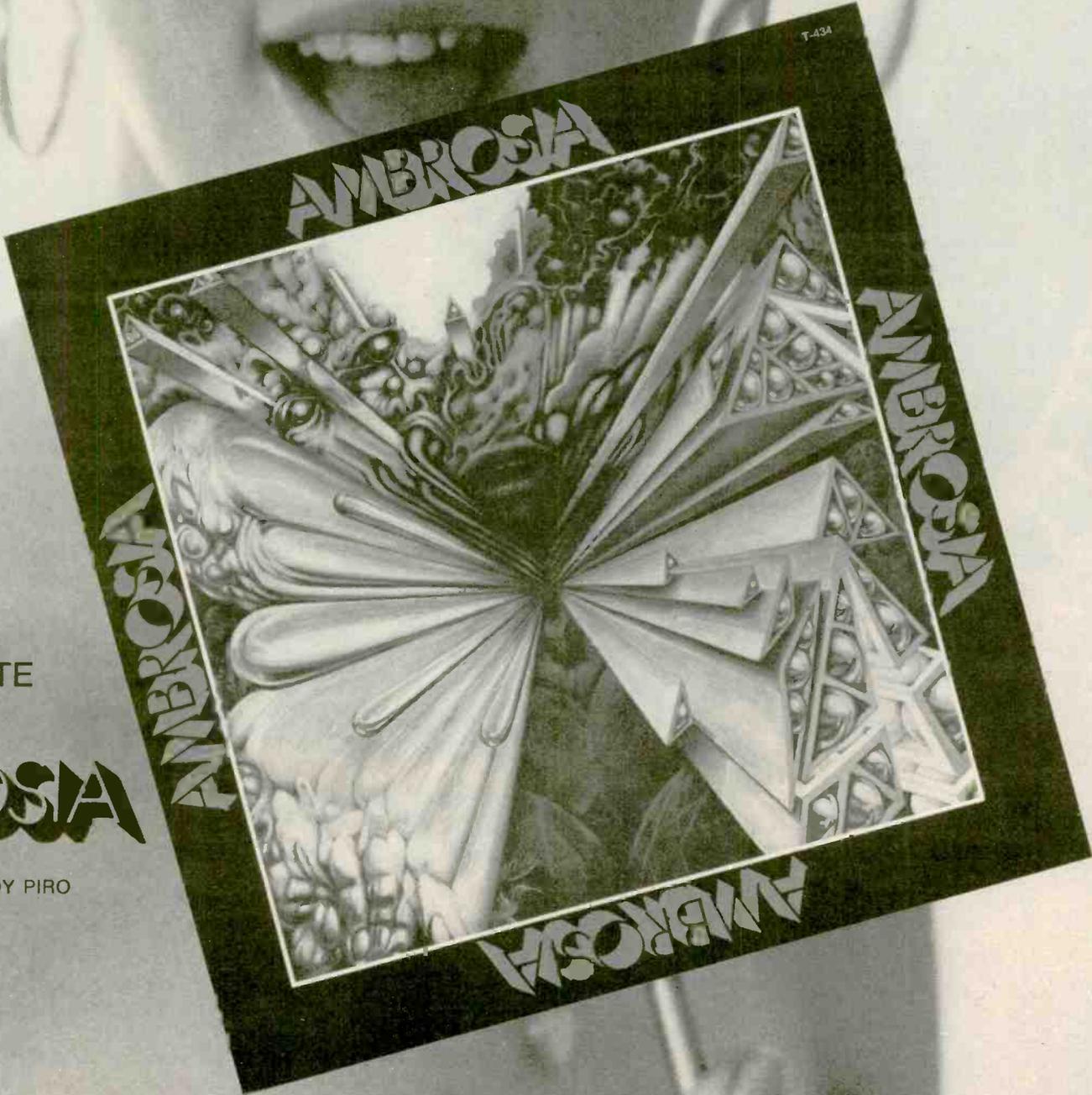
APR. 5	MAR. 29		
101	103	YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS—Haven 7010 (Capitol) (ABC Dunhill/One of A Kind, BMI)	
102	108	YOU MAKE IT SO HARD BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)	
103	110	THE ESSENCE OF JOAN ANDY KIM—Capitol 4032 (Joachim, BMI)	
104	109	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)	
105	112	RAINY DAY PEOPLE GORDON LIGHTFOOT—Reprise 1328 (WB) (Moose, CAPAC)	
106	114	SAVE ME SILVER CONVENTION —Midland Intl. MB 10212 (RCA)	
107	106	LOVES ME LIKE A BROTHER GUESS WHO—RCA PB 10216 (Cumming, Troiano & Assoc./Cirrus/Septima, BMI)	
108	—	ALL RIGHT NOW LEA ROBERTS—United Artists XW 626-X (Irving, BMI)	
109	—	REAL MAN TODD RUNDGREN—Bearsville 0304 (WB) (Earmark, BMI)	
110	136	SAIL ON SAILOR BEACH BOYS —Brother Reprise 1325 (WB) (Brother, BMI)	
111	—	(JUST LIKE) ROMEO AND JULIET SHA NA NA—Kama Sutra 602 (Jobete, ASCAP/Stone Agate, BMI)	
112	116	I'LL PLAY FOR YOU SEALS & CROFTS—Warner Bros. 8075 (Dawnbreaker, BMI)	
113	—	MAKE HER MY BABY PAUL DAVIS—Bang 717 (Web IV, BMI)	
114	111	CAN YOU GIVE IT ALL TO ME MYLES & LENNY—Columbia 3-10099 (Blackwood of Canada/Marimick, BMI)	
115	—	RESCUE ME CHER—MCA 40375 (Chevis, BMI)	
116	121	MY FIRST DAY WITHOUT HER DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)	
117	117	RUNAWAY RHODES KIDS —GRC 2053 (Vicki, BMI)	
118	118	STEP BY STEP KIKI DEE BAND—Rocket 40355 (MCA) (Yellow Dog, ASCAP)	
119	125	TAKE YOUR MAMA FOR A RIDE LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)	
120	133	2 + 2 JAGGERZ—Wooden Nickel WB 10194 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)	
121	122	ALL BECAUSE OF YOU LEROY HUTSON—Curtom CMS 0100 (WB) (Silent Giant/Aopa, ASCAP)	
122	—	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666 (Tonob, BMI)	
123	124	S.O.S. AEROSMITH —Columbia 3-10105 (Daksel/Frank Connelly, BMI)	
124	131	SORRY DOESN'T ALWAYS MAKE IT RIGHT DIANA ROSS—Motown M1335F (Jobete, ASCAP; Stone Diamond, BMI)	
125	128	HE DON'T WANT YOUR MONEY (DOCTOR ABREACTION) AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)	
126	134	SANDY HOLLIES —Epic 8-50086 (Laurel Canyon, ASCAP)	
127	—	JUST LIKE ROMEO AND JULIET FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)	
128	130	THE HOUSE ON TELEGRAPH HILL BO DONALSON & THE HEYWOODS—ABC 12072 (ABC Dunhill/One Of A Kind, BMI)	
129	132	LAYLA (PART 1) RONNIE CHARLES WITH LSO—20th Century TC 2161 (Casserole, BMI)	
130	—	YOUR MAMA WON'T LIKE ME SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)	
131	120	A LOVE LIKE YOURS NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)	
132	135	THE BOOGIEST BAND IN TOWN SLIK—Polydor 15096 (Martin Coulter/Famous, ASCAP)	
133	119	SKATING AWAY ON THE THIN ICE OF A NEW DAY JETHRO TULL—Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)	
134	—	MIDNIGHT BLUE MELISSA MANCHESTER—Arista 0116 (N.Y. Times/Roumanian Pickleworks, BMI)	
135	137	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)	
136	126	SUPER DUPER LOVE, PT. 1 SUGAR BLLL—Fast Track 2501 (Mainstream) (Fratelli, BMI)	
137	139	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 2010 (ABC Dunhill, BMI)	
138	127	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple) (Storyworld, ASCAP; Belleville, BMI)	
139	129	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)	
140	147	99 MILES FROM L.A. ALBERT HAMMOND—Mums ZS8 6037 (Landers-Roberts/April/Casa David, ASCAP)	
141	138	GOING AWAY SECOND SOCIETY—Casablanca 819 (One And Only/Music of the Times, ASCAP)	
142	—	SPEED TRAP HOYT AXTON—A&M 1657 (Lady Jane, BMI)	
143	140	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815 (Fox Fanfare/Very Own, BMI)	
144	141	SMOKEY FACTORY BLUES STEPPENWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)	
145	107	DANCIN' (ON A SATURDAY NIGHT) BOND—Columbia 3-10100 (ATV, BMI)	
146	143	STORMBRINGER DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)	
147	144	I COULD FEEL THE MORNING CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)	
148	—	THE BOTTLE BATAAN—Epic 8-50089 (Brouhaha, ASCAP)	
149	123	POWERFUL PEOPLE GINO VANNELLI—A&M 1652 (Almo/Gemo, ASCAP)	
150	142	NO LOVE IN THE ROOM FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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



T-434



LISTEN
TO THE TASTE
OF

AMBROSIA

T-434

PRODUCED BY FREDDY PIRO



A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE THEIR FRIENDS ARE!

Photo: Eddie Douglas

Europe's hot new export



"Save Me" / The Silver Convention

MB-10212



Manufactured and Distributed by RCA Records

MIDLAND
INTERNATIONAL



THE SINGLES CHART

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

APR. 5	MAR. 29			WKS. ON CHART
1	2	LOVIN' YOU	MINNIE RIPERTON Epic 8-50057	10
2	1	LADY MARMALADE	LABELLE/Epic 8-50048	12
3	4	NO NO SONG	RINGO STARR/Apple 1880	9
4	7	PHILADELPHIA FREEDOM	ELTON JOHN BAND/MCA 40364	5
5	6	POETRY MAN	PHOEBE SNOW/Shelter 40353 (MCA)	11
6	3	MY EYES ADORED YOU	FRANKIE VALLI/Private Stock 003	21
7	5	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/ MCA 40349	11
8	10	SUPERNATURAL THING PT. 1	BEN E. KING/Atlantic 3241	10
9	11	EMMA HOT CHOCOLATE	Big Tree 16031 (Atlantic)	11
10	12	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	B.J. THOMAS/ABC ABP 12054	9
11	8	EXPRESS	B.T. EXPRESS/Roadshow 7001 (Scepter)	11
12	15	CHEVY VAN	SAMMY JOHNS/GRC 2046	10
13	14	ONCE YOU GET STARTED	RUFUS Featuring CHAKA KAHN/ ABC 12066	9
14	9	YOU ARE SO BEAUTIFUL	JOE COCKER/A&M 1641	15
15	18	LONG TALL GLASSES (I CAN DANCE)	LEO SAYER/ Warner Bros. 8043	7
16	13	DON'T CALL US, WE'LL CALL YOU	SUGARLOAF/ JERRY CORBETTA/Claridge 402	16
17	16	BLACK WATER	DOOBIE BROTHERS/Warner Bros. 8062	16
18	24	HE DON'T LOVE YOU (LIKE I LOVE YOU)	TONY ORLANDO & DAWN/Elektra 45240	5
19	19	SHAME, SHAME, SHAME	SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	12
20	32	SHINING STAR	EARTH, WIND & FIRE/Columbia 3-10090	6
21	30	WHAT AM I GONNA DO WITH YOU	BARRY WHITE/ 20th Century 2177	5
22	28	L-O-V-E (LOVE)	AL GREEN/Hi 5N 2282 (London)	7
23	34	WALKING IN RHYTHM	BLACKBYRDS/Fantasy 736	7
24	37	IT'S A MIRACLE	BARRY MANILOW/Arista 0108	6
25	29	THE BERTHA BUTT BOOGIE	JIMMY CASTOR BUNCH/ Atlantic 3232	8
26	31	JACKIE BLUE	OZARK MOUNTAIN DAREDEVILS/A&M 1654	8
27	23	SAD SWEET DREAMER	SWEET SENSATION/Pye 71002 (ATV)	10
28	36	KILLER QUEEN	QUEEN/Elektra 45226	8
29	39	HOW LONG	ACE/Anchor ANC 2100 (ABC)	6
30	38	I DON'T LIKE TO SLEEP ALONE	PAUL ANKA/ United Artists XW 615-X	4
31	17	LADY STYX	Wooden Nickel WB 10102 (RCA)	18
32	33	BUTTER BOY	FANNY/Casablanca 814	11
33	26	SATIN SOUL	LOVE UNLIMITED ORCHESTRA/20th Century 2162	8
34	20	HARRY TRUMAN	CHICAGO/Columbia 3-10092	8
35	44	STAND BY ME	JOHN LENNON/Apple 1881	4
36	53	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/ ABC Dot DOA 17540	8
37	21	I AM LOVE	JACKSON FIVE/Motown M1310F	12
38	54	AUTOBAHN	KRAFTWERK/Vertigo VE 203 (Phonogram)	3
39	27	MY BOY	ELVIS PRESLEY/RCA PB 10191	10
40	22	BEST OF MY LOVE	EAGLES/Asylum 45218	19
41	25	PICK UP THE PIECES	AVERAGE WHITE BAND/Atlantic 3229	19
42	72	ONLY YESTERDAY	CARPENTERS/A&M 1677	2
43	40	CAN'T GET IT OUT OF MY HEAD	ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	17
44	58	THANK GOD I'M A COUNTRY BOY	JOHN DENVER/ RCA PB 10239	3
45	51	WHO'S SORRY NOW	MARIE OSMOND/MGM 14786	4
46	43	DON'T LET GO	COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	7
47	35	THE SOUTH'S GONNA DO IT	CHARLIE DANIELS BAND/ Kama Sutra 598	19
48	41	FIRE	OHIO PLAYERS/Mercury 73643	17



49	52	SHOESHINE BOY	EDDIE KENDRICKS/Tamla T54257F	7
50	50	WE'RE ALMOST THERE	MICHAEL JACKSON/Motown M1341F	7
51	60	AMIE	PURE PRAIRIE LEAGUE/RCA PB 10181	5
52	47	UP IN A PUFF OF SMOKE	POLLY BROWN/GTO 1002 (ABC)	13
53	48	YOU'RE NO GOOD	LINDA RONSTADT/Capitol 3990	19
54	49	LONELY PEOPLE	AMERICA/Warner Bros. 8048	15
55	64	SHAVING CREAM	BENNY BELL/Vanguard 35183	5
56	46	EMOTION	HELEN REDDY/Capitol 4021	9
57	42	PART OF THE PLAN	DAN FOGELBERG/Epic 8-50055	12
58	55	LOVE CORPORATION	HUES CORPORATION/RCA PB 10200	8
59	45	I WANNA LEARN A LOVE SONG	HARRY CHAPIN/ Elektra 45236	8
60	56	MANDY BARRY	MANILOW/Bell 45-613 (Arista)	20
61	62	SHOWDOWN	ODIA COATES/United Artists XW 601-X	5
62	63	TANGLED UP IN BLUE	BOB DYLAN/Columbia 3-10106	5
63	57	TO THE DOOR OF THE SUN	AL MARTINO/Capitol 3987	11
64	59	SOME KIND OF WONDERFUL	GRAND FUNK/Capitol 4002	17
65	74	RUNAWAY	CHARLIE KULIS/Playboy 6023	6
66	65	MOVIN' ON	BAD COMPANY/Swan Song 70101 (Atlantic)	11
67	77	YOUNG AMERICANS	DAVID BOWIE/RCA PB 10152	3
68	69	SWING YOUR DADDY	JIM GILSTRAP/Roxbury 2006 (Chelsea)	6
69	86	LOVE WON'T LET ME WAIT	MAJOR HARRIS/Atlantic 3248	3
70	73	ONE BEAUTIFUL DAY	ECSTASY, PASSION & PAIN/ Roulette 7163	3
71	80	GROWIN'	LOGGINS & MESSINA/Columbia 3-10118	2
72	75	THE PILL	LORETTA LYNN/MCA 40358	5
73	82	BEER BARREL POLKA	BOBBY VINTON/ABC 12056	4
74	84	HIJACK	HERBIE MANN/Atlantic 3246	2
75	76	I'M HER FOOL	BILLY SWAN/Monument ZS8-8641 (Col)	4
76	85	SHAKEY GROUND	TEMPTATIONS/Gordy G7142F (Motown)	2
77	61	ROLL ON DOWN THE HIGHWAY	BACHMAN-TURNER OVERDRIVE/Mercury 73656	11
78	78	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE)	TAMIKO JONES/Arista 0110	5

CHARTMAKER OF THE WEEK

79	—	I'M NOT LISA	JESSI COLTER Capitol 4009	1
----	---	--------------	------------------------------	---



80	89	DON'T TELL ME GOODNIGHT	LOBO/Big Tree 16033 (Atlantic)	2
81	70	LEONA WET	WILLIE/Capricorn CPS 0224 (WB)	7
82	83	TOBY CHI-LITES	Brunswick 5515	3
83	—	BAD LUCK (PT. 1)	HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	1
84	—	THE IMMIGRANT	NEIL SEDAKA/Rocket/MCA 40370	1
85	—	LIVING A LITTLE, LAUGHING A LITTLE	SPINNERS/ Atlantic 3252	1
86	88	WILDFIRE	MICHAEL MURPHEY/Epic 8-50054	3
87	—	BAD TIME	GRAND FUNK/Capitol 4046	1
88	—	ONLY WOMEN	ALICE COOPER/Atlantic 3254	1
89	—	MAGIC PILOT	EMI 3992 (Capitol)	1
90	—	MISTY RAY	STEVENS/Barnaby B 614 (Chess/Janus)	1
91	93	GET DOWN, GET DOWN (GET ON THE FLOOR)	JOE SIMON/ Spring 156 (Polydor)	2
92	97	HANG ON SLOOPY	RICK DERRINGER/Blue Sky ZS8-2775 (Col)	2
93	95	ONLY ONE WOMAN	NIGEL OLSSON/Rocket 40337 (MCA)	3
94	98	SUN GODDESS	RAMSEY LEWIS and EARTH, WIND & FIRE/ Columbia 3-10103	2
95	79	MY LITTLE LADY	BLOODSTONE/London 5N 1061	7
96	—	BLOODY WELL RIGHT	SUPERTRAMP/A&M 1660	1
97	—	PINBALL	BRIAN PROTHEROE/Chrysalis 2104 (WB)	1
98	—	BLACK SUPERMAN/MUHAMMAD ALI	JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	1
99	100	REACH OUT, I'LL BE THERE	GLORIA GAYNOR/MGM 14790	2
100	—	THE LAST FAREWELL	ROGER WHITTAKER/RCA PB 50030	1

FLASHMAKER OF THE WEEK



KATY LIED
STEELY DAN
ABC

TOP NEW FM AIRPLAY THIS WEEK

KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
CHICAGO VIII—Col
JUDITH—Judy Collins—Elektra
I'LL PLAY FOR YOU—Seals & Crofts—WB

WNEW-FM/NEW YORK

CHICAGO VIII—Col
CHILLIWACK—Sire
GREAT FATSBY—Leslie West—Phantom
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
JUDITH—Judy Collins—Elektra
OMEGA—Passport
ON THE LEVEL—Status Quo—Capitol
THE ORIGINAL SOUNDTRACK—10cc—Mercury
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WBCN-FM/BOSTON

BE TRUE TO YOU—Eric Andersen—Arista
CAUGHT IN THE ACT—Commodores—Motown
FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
KATY LIED—Steely Dan—ABC
RESTFUL MIND—Larry Coryell—Vanguard
SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
SOUTHERN NIGHTS—Allan Toussaint—WB
SUICIDE SAL—Maggie Bell—Swan Song
THE ORIGINAL SOUNDTRACK—10cc—Mercury
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WMMR-FM/PHILADELPHIA

BEAUTIFUL LOSER—Bob Seger—Capitol
DUIT ON MON DEI—Nilsson—RCA
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
NATTY DREAD—Bob Marley & the Wailers—Island
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THE ORIGINAL SOUNDTRACK—10cc—Mercury
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WLIR-FM/LONG ISLAND

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
DUIT ON MON DEI—Nilsson—RCA
HOKEY POKEY—Richard & Linda Thompson—Island
JOURNEY—Col
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SWITCH—Golden Earring—Track
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WPLR-FM/NEW HAVEN

BE TRUE TO YOU—Eric Andersen—Arista
BEAUTIFUL LOSER—Bob Seger—Capitol
BLOW BY BLOW—Jeff Beck—Epic
DICTATORS GO GIRL CRAZY—Col
GREAT FATSBY—Leslie West—Phantom
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
SONG FOR AMERICA—Kansas—Kirshner

WBLM-FM/LEWISTON- PORTLAND, MAINE

CARNIVAL—Randy Weston—Arista
CAUGHT IN THE ACT—Commodores—Motown
COMMONER'S CROWN—Steeleye Span—Chrysalis (Import)
LOU REED LIVE—RCA
RESTFUL MIND—Larry Coryell—Vanguard
SUICIDE SAL—Maggie Bell—Swan Song
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOMMY—Polydor (Soundtrack)
WENDY WALDMAN—WB
YOUNG AMERICANS—David Bowie—RCA

WPDQ-FM/JACKSONVILLE

DUIT ON MON DEI—Nilsson—ABC
EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THE ORIGINAL SOUNDTRACK—10cc—Mercury
WENDY WALDMAN—WB

WABX-FM/DETROIT

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
GREAT FATSBY—Leslie West—Phantom
HOKEY POKEY—Richard & Linda Thompson—Island
I'LL PLAY FOR YOU—Seals & Crofts—WB
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
ON THE LEVEL—Status Quo—Capitol
THAT'S THE SONG—J. Jocko—Kama Sutra
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WXRT-FM/CHICAGO

CRIME OF THE CENTURY—Supertramp—A&M
HOKEY POKEY—Richard & Linda Thompson—Island

JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
LOU REED LIVE—RCA
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
RESTFUL MIND—Larry Coryell—Vanguard
RIGHT MOVE—Chambers Bros.—Avco
SOUTHBOUND—Hoyt Axton—A&M
THE ORIGINAL SOUNDTRACK—10cc—Mercury

WZMF-FM/MILWAUKEE

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
HEARTS—America—WB
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
LOU REED LIVE—RCA
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

KSHE-FM/ST. LOUIS

CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
GREAT FATSBY—Leslie West—Phantom
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
KATY LIED—Steely Dan—ABC
MELISSA—Melissa Manchester—Arista
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

KBPI-FM/DENVER

BEAUTIFUL LOSER—Bob Seger—Capitol
CHICAGO VIII—Col
DUIT ON MON DEI—Nilsson—ABC
FAR BEYOND THESE CASTLE WALLS—Chris DeBurgh—A&M
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
KATY LIED—Steely Dan—ABC
LET THERE BE MUSIC—Orleans—Asylum
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SUICIDE SAL—Maggie Bell—Swan Song

FM SLEEPER OF THE WEEK



BLOW BY BLOW
JEFF BECK
Epic

KDKB-FM/PHOENIX

BEAUTIFUL LOSER—Bob Seger—Capitol
CHICAGO VIII—Col
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
JUDITH—Judy Collins—Elektra

KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SURVIVAL OF THE FITTEST—Headhunters—Arista
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOMMY—Polydor (Soundtrack)

KMET-FM/LOS ANGELES

BE TRUE TO YOU—Eric Andersen—Arista
FRAMPTON—Peter Frampton—A&M
I'LL PLAY FOR YOU—Seals & Crofts—WB
ON THE LEVEL—Status Quo—Capitol
SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
SOUTHERN NIGHTS—Allan Toussaint—WB
SWITCH—Golden Earring—Track
THE ORIGINAL SOUNDTRACK—10cc—Mercury
WENDY WALDMAN—WB
YOUR MAN WON'T LIKE ME—Suzy Quatro—Arista

KOME-FM/SAN JOSE

AMBROSIA—20th Century
CHICAGO VIII—Col
DRUICK & LORANGE—E.A.R.
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
THE ORIGINAL SOUNDTRACK—10cc—Mercury

KSAN-FM/SAN FRANCISCO

BLOW BY BLOW—Jeff Beck—Epic
FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
KATY LIED—Steely Dan—ABC
LADY—Jane—Brain (Import)
NUTHIN' FANCY—Lynyrd Skynyrd—MCA

KZEL-FM/EUGENE, ORE.

BLOW BY BLOW—Jeff Beck—Epic
BONAROO—WB
CHICAGO VIII—Col
DON'T CALL US WE'LL CALL YOU—Sugarloaf—Claridge
JUDITH—Judy Collins—Elektra
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SWITCH—Golden Earring—Track
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

CHUM-FM/TORONTO

BETWEEN THE LINES—Janis Ian—Col
DUIT ON MON DEI—Nilsson—ABC
I'LL PLAY FOR YOU—Seals & Crofts—WB
KATY LIED—Steely Dan—ABC
LOU REED LIVE—RCA
SO LONG HARRY TRUMAN—Danny O'Keefe—Atlantic
SUICIDE SAL—Maggie Bell—Swan Song
SWITCH—Golden Earring—MCA
TOM CAT—Tom Scott & the L.A. Express—Ode
TWO SIDES OF THE MOON—Keith Moon—Track

SALESMAKER OF THE WEEK



YOUNG AMERICANS
DAVID BOWIE
RCA

TOP RETAIL SALES THIS WEEK

- YOUNG AMERICANS**—David Bowie—RCA
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)

CAMELOT/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SONGBIRD**—Jesse Colin Young—WB
- SWITCH**—Golden Earring—Track
- TOMMY**—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

KORVETTES/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- DRESSED TO KILL**—Kiss—Casablanca
- FUNNY LADY**—Arista (Soundtrack)
- LET THERE BE MUSIC**—Orleans—Asylum
- NIGHTBIRDS**—Labelle—Epic
- NO MYSTERY**—Return to Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SILK TORPEDO**—Pretty Things—Swan Song
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- TOMMY**—Various Artists—Polydor (Soundtrack)

MUSICLAND/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- GREATEST HITS**—Al Green—Hi
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- WOLF CREEK PASS**—C.W. McCall—MGM
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

RECORD BAR/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold

- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- BUSTIN' OUT**—Pure Prairie League—RCA
- DUIT ON MON DEI**—Nilsson—RCA
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JOURNEY**—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- YOUNG AMERICANS**—David Bowie—RCA

SAM GOODY/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- FLYING START**—Blackbyrds—Fantasy
- LET THERE BE MUSIC**—Orleans—Asylum
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

TWO GUYS/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- STYX II**—Wooden Nickel
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

ALEXANDER'S/N.Y.-N.J.-CONN.

- AN EVENING WITH JOHN DENVER**—RCA
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- FLYING START**—Blackbyrds—Fantasy
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEARTS**—America—WB
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- YOUNG AMERICANS**—David Bowie—RCA

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- AUTOBAHN**—Kraftwerk—Vertigo
- BE TRUE TO YOU**—Eric Andersen—Arista
- FIVE-A-SIDE**—Ace—Anchor
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- LET THERE BE MUSIC**—Orleans—Asylum
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- YOUNG AMERICANS**—David Bowie—RCA

KING KAROL/NEW YORK

- AN EVENING WITH JOHN DENVER**—RCA
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)
- GREATEST HITS**—Al Green—Hi
- ROCK 'N' ROLL**—John Lennon—Apple
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

GARY'S/RICHMOND

- AN EVENING WITH JOHN DENVER**—RCA
- CRASH LANDING**—Jimi Hendrix—Reprise
- FRAMPTON**—Peter Frampton—A&M
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PUT IT WHERE YOU WANT IT**—Average White Band—MCA
- ROCK 'N' ROLL**—John Lennon—Apple
- SONGBIRD**—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- YOUNG AMERICANS**—David Bowie—RCA

FOR THE RECORD/BALTIMORE

- CAUGHT IN THE ACT**—Commodores—Motown
- CRASH LANDING**—Jimi Hendrix—Reprise
- DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- LOU REED LIVE**—RCA
- NO MYSTERY**—Return To Forever featuring Chick Corea—Polydor
- PUT IT WHERE YOU WANT IT**—Average White Band—MCA
- ROCK 'N' ROLL**—John Lennon—Apple
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- YOUNG AMERICANS**—David Bowie—RCA

WAXIE MAXIE/WASH., D.C.

- CRASH LANDING**—Jimi Hendrix—Reprise
- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FIVE-A-SIDE**—Ace—Anchor
- I NEED SOME MONEY**—Eddie Harris—Atlantic
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- PHOEBE SNOW**—Shelter
- ROCK 'N' ROLL**—John Lennon—Apple
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- YOUNG AMERICANS**—David Bowie—RCA

POPLAR TUNES/MEMPHIS

- BETWEEN THE LINES**—Janis Ian—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FUNNY LADY**—Arista (Soundtrack)
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- MODERN TIMES**—Al Stewart—Janus
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TOMMY**—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS**—David Bowie—RCA

NATL. RECORD MART/MIDWEST

- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- FUNNY LADY**—Arista (Soundtrack)
- HOLIDAY**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THE GREAT FATSBY**—Leslie West—Phantom
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

RECORD REVOLUTION/CLEVELAND

- BEST YEARS OF OUR LIVES**—Cockney Rebel—EMI (Import)
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold

- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FRAMPTON**—Peter Frampton—A&M
- JOURNEY**—Col
- LOU REED LIVE**—RCA
- SONGBIRD**—Jesse Colin Young—WB
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- SWITCH**—Golden Earring—MCA
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury

ONE OCTAVE HIGHER/CHICAGO

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- KATY LIED**—Steely Dan—ABC
- LOU REED LIVE**—RCA
- NIGHTBIRDS**—Labelle—Epic
- PERFECT ANGEL**—Minnie Riperton—Epic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

CIRCLES/ARIZONA

- BETWEEN THE LINES**—Janis Ian—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- HARDER THEY COME**—Various Artists—Island
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SONGBIRD**—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- YOUNG AMERICANS**—David Bowie—RCA

WHEREHOUSE/CALIFORNIA

- AMBROSIA**—20th Century
- FIVE-A-SIDE**—Ace—Anchor
- HEARTS**—America—WB
- JUST ANOTHER WAY TO SAY I LOVE YOU**—Barry White—20th Century
- LOU REED LIVE**—RCA
- NILS LOFGREN**—A&M
- TWO**—Bob James—CTI
- WOLF CREEK PASS**—C.W. McCall—MGM
- YESTERDAYS**—Yes—Atlantic

LICORICE PIZZA/LOS ANGELES

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEARTS**—America—WB
- KATY LIED**—Steely Dan—ABC
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- TOMMY**—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS**—David Bowie—RCA

TOWER/LOS ANGELES

- DUIT ON MON DEI**—Nilsson—RCA
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- I NEED SOME MONEY**—Eddie Harris—Atlantic
- JOURNEY**—Col
- KATY LIED**—Steely Dan—ABC
- SUICIDE SAL**—Maggie Bell—Swan Song
- TOMMY**—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic



THE ALBUM CHART

PRICE CODE

E — 5.98 F — 6.98
 G — 7.98 H — 9.98
 I — 11.98 J — 12.98

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 5	MAR. 29				WKS. ON CHART	
1	1	PHYSICAL GRAFFITI	LED ZEPPELIN	Swan Song SS 2200 (Atlantic)	4	I
2	3	AN EVENING WITH JOHN DENVER	JOHN DENVER/RCA CPL2-0764		5	J
3	2	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/MCA 2133		7	F
4	8	ROCK 'N' ROLL	JOHN LENNON/Apple SK 3419		6	E
5	4	BLOOD ON THE TRACKS	BOB DYLAN/Columbia PC 33235		9	F
6	9	FOR EARTH BELOW	ROBIN TROWER/Chrysalis 1073 (WB)		6	F
7	49	YOUNG AMERICANS	DAVID BOWIE/RCA APL1-0998		3	F
8	5	AVERAGE WHITE BAND	/Atlantic SD 7308		23	F
9	6	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros. W 2750		47	F
10	13	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561		27	E
11	7	GREATEST HITS	ELTON JOHN/MCA 2128		20	F
12	12	A SONG FOR YOU	TEMPTATIONS/Gordy G6-969S1 (Motown)		9	F
13	10	NIGHTBIRDS	LABELLE/Epic KE 33075		13	E
14	23	THAT'S THE WAY OF THE WORLD	EARTH, WIND & FIRE/Columbia PC 33280		4	F
15	15	COLD ON THE SHOULDER	GORDON LIGHTFOOT/Reprise MS 2206 (WB)		6	F
16	20	AUTOBAHN	KRAFTWERK/Vertigo VEL 2003 (Phonogram)		7	F
17	11	PHOEBE SNOW	/Shelter 2109 (MCA)		23	F
18	16	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368		18	F
19	14	FIRE OHIO PLAYERS	/Mercury SRM-1-1013		19	F
20	21	SUN GODDESS	RAMSEY LEWIS/Columbia KC 33194		11	E
21	17	EMPTY SKY	ELTON JOHN/MCA 2130		10	F
22	44	CRASH LANDING	JIMI HENDRIX/Reprise MS 2004 (WB)		3	F
23	19	STYX II	/Wooden Nickel WNS-1012 (RCA)		11	F
24	18	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004		32	F
25	25	ELDORADO	ELECTRIC LIGHT ORCHESTRA/UA LA399-G		25	F
26	22	ON THE BORDER	EAGLES/Asylum 7E-1004		43	F
27	24	RUFUSIZED	RUFUS Featuring CHAKA KHAN/ABC ABCD 837		14	F
28	29	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/MCA 411		42	F
29	26	BARRY MANILOW II	/Bell 1314 (Arista)		18	F
30	27	ALL THE LOVE IN THE WORLD	MAC DAVIS/Columbia PC 32927		9	F
31	31	JOHN DENVER'S GREATEST HITS	/RCA CPL1-0374		69	F
32	30	DO IT 'TIL YOU'RE SATISFIED	B.T. EXPRESS/Scepter 5117		17	F
33	32	FLYING START	BLACKBYRDS/Fantasy F 9481		14	F
34	69	BLUEJAYS	JUSTIN HAYWOOD & JOHN LODGE/Threshold THS 14 (London)		2	F
35	57	WELCOME TO MY NIGHTMARE	ALICE COOPER/Atlantic SD 18130		3	F
36	42	REALLY ROSIE TV SOUNDTRACK	Featuring CAROLE KING/Ode 77027 (A&M)		5	F
37	33	URBAN RENEWAL	TOWER OF POWER/Warner Bros. BS 2834		11	F
38	34	NEVER CAN SAY GOODBYE	GLORIA GAYNOR/MGM M3G 4982		14	F
39	41	FIRST MINUTE OF A NEW DAY	GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030		9	F
40	40	PROPAGANDA	SPARKS/Island ILPS 9312		8	F
41	86	FEEL LIKE MAKIN' LOVE	ROBERTA FLACK/Atlantic SD 18131		2	F
42	87	FUNNY LADY SOUNDTRACK	/Arista AL 9004		2	G
43	45	HOLIDAY	AMERICA/Warner Brothers W 2808		39	F
44	46	BAD CO.	BAD COMPANY/Swan Song SS 8410 (Atlantic)		32	F
45	47	SHEER HEART ATTACK	QUEEN/Elektra 7E-1026		12	F
46	55	GHOSTS	STRAWBS/A&M SP 4506		5	F
47	28	WAR CHILD	JETHRO TULL/Chrysalis CMR 1067 (WB)		23	F
48	59	GREATEST HITS	AL GREEN/Hi SHL 32089 (London)		3	F
49	85	TOMMY SOUNDTRACK	/Polydor PD 9502		2	H
50	52	PLUG ME INTO SOMETHING	HENRY GROSS/A&M SP 4502		6	F
51	51	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548		40	F
52	67	YESTERDAYS	YES/Atlantic SD 18103		3	F



53	62	ON YOUR FEET OR ON YOUR KNEES	BLUE OYSTER CULT/Columbia PC 33371		4	G
54	64	NO MYSTERY RETURN TO FOREVER	Featuring CHICK COREA/Polydor PD 6512		3	F
55	37	FULLFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)		35	F
56	66	I CAN STAND A LITTLE RAIN	JOE COCKER/A&M SP 3633		4	F
57	38	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M SP 3654		13	F
58	39	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/Kama Sutra KSBS 2603		12	F
59	41	SO WHAT	JOE WALSH/ABC Dunhill DSD 50171		13	F
60	61	SILK TORPEDO	PRETTY THINGS/Swan Song SS 8411 (Atlantic)		6	F
61	43	PRONOUNCED LEH-NERD SKIN-NERD	LYNYRD SKYNYRD/MCA Sounds of the South 363		38	F
62	72	TO BE TRUE	HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		4	E
63	68	BELLE OF THE BALL	RICHARD TORRANCE AND EUREKA/Shelter SP 2134 (MCA)		5	F
64	48	SOUVENIRS	DAN FOGELBERG/Epic KE 33137		18	E
65	65	THE BEST OF THE STYLISTICS	/Avco AV-69005		5	F
66	76	MISTER MAGIC	GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)		3	F
67	70	PIECES OF THE SKY	EMMYLOU HARRIS/Reprise MS 2213 (WB)		4	F
68	36	PHOTOGRAPHS AND MEMORIES	JIM CROCE/ABC ABCD 835		27	F
69	71	MELISSA	MELISSA MANCHESTER/Arista 4031		5	F
70	58	WHITE GOLD LOVE UNLIMITED	ORCHESTRA/20th Century T-459		19	F

CHARTMAKER OF THE WEEK

71	—	HEARTS	AMERICA	Warner Bros. BS 2852	1	F
----	---	---------------	---------	----------------------	---	---



72	80	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/Epic KE 33290		3	F
73	50	PROMISED LAND	ELVIS PRESLEY/RCA APL1-0606		8	F
74	101	FIVE-A-SIDE	ACE/Anchor ANCL-2001 (ABC)		1	F
75	89	SONGBIRD	JESSE COLIN YOUNG/Warner Bros. BS 2845		2	F
76	53	NEW AND IMPROVED	SPINNERS/Atlantic SD 18118		16	F
77	79	COMMANDER CODY & HIS LOST PLANET ARMENIANS	Warner Bros. BS 2847		4	F
78	82	DOWN TO EARTH	NEKTAR/Passport PPSD 98005 (ABC)		4	F
79	81	JUST A BOY	LEO SAYER/Warner Bros. BS 2836		4	F
80	88	MODERN TIMES	AL STEWART/Janus JXS 7112		3	F
81	90	VISIONS OF THE EMERALD BEYOND	MAHAVISHNU ORCHESTRA/Columbia PC 33411		2	F
82	84	THE SILVER FOX	CHARLIE RICH/Epic PE 33250		16	F
83	96	CLOSEUP	FRANKIE VALLI/Private Stock PS 2000		2	F
84	63	GOODNIGHT VIENNA	RINGO STARR/Apple SW 3417		19	F
85	92	GREATEST HITS	KOOL & THE GANG/Deluxe DEP 2015 (PIP)		2	F
86	—	I'LL PLAY FOR YOU	SEALS & CROFTS/Warner Bros. 2848		1	F
87	60	SERENADE	NEIL DIAMOND/Columbia PC 32919		23	F
88	—	LED ZEPPELIN IV	/Atlantic 7208		1	F
89	93	LINDA ON MY MIND	CONWAY TWITTY/MCA 469		3	F
90	54	COUNTRY LIFE	ROXY MUSIC/Atco SD 36-106		12	F
91	—	THE CAPTAIN & ME	DOOBIE BROTHERS/WB 2694		9	F
92	98	BUSTIN' OUT	PURE PRAIRIE LEAGUE/RCA LSP-4769		2	F
93	—	KATY LIED	STEELY DAN/ABC ABCD 846		1	F
94	73	MILES OF AISLES	JONI MITCHELL/Asylum AB 202		17	I
95	103	THE DRAMATIC JACKPOT	RON BANKS & THE DRAMATICS/ABC ABCD 867		1	F
96	104	CAUGHT IN THE ACT	COMMODORES/Motown M6-82051		1	F
97	100	BUTT OF COURSE	JIMMY CASTOR BUNCH/Atlantic SD 18174		2	F
98	56	THE PROPHET	RICHARD HARRIS/Atlantic SD 18120		13	F
99	78	ALL THE GIRLS IN THE WORLD—BEWARE!!!	GRAND FUNK/Capitol SO 11356		15	F
100	91	BEHIND CLOSED DOORS	CHARLIE RICH/Epic KE 32247		73	F

Mandrill Goes Ape!



MANDRILL/SOLID
UA-LA408-G

After five great albums and five riotous years of concert dates, **MANDRILL** goes ape with a wild new album. And it's "**SOLID!**" Mandrill's at large with seven new songs! All solid. All Mandrill. Allright!

Their first album on United Artists  Records & Tapes is loose! Watch out.

101 THE ALBUM CHART 150

APRIL 5, 1975

APR. 5	MAR. 29	
101	95	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)
102	118	LET THERE BE MUSIC ORLEANS/Asylum 7E-1029
103	111	CICERO PARK HOT CHOCOLATE/Big Tree BT 89503 (Atlantic)
104	77	DARK HORSE GEORGE HARRISON/Apple SMAS 3218
105	117	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
106	121	FRAMPTON PETER FRAMPTON/A&M SP 4512
107	109	SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500
108	107	A1A JIMMY BUFFETT/ABC Dunhill DSD 50183
109	83	FLAVOURS GUESS WHO/RCA CPL1-0636
110	74	SATIN DOLL BOBBI HUMPHREY/Blue Note LA 334G (UA)
111	119	BACK IN THE COUNTRY LORETTA LYNN/MCA 471
112	75	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003
113	113	BABE RUTH/Harvest ST 11367 (Capitol)
114	97	RELAYER YES/Atlantic SD 18122
115	—	LOU REED LIVE LOU REED/RCA APL 1-0959
116	145	STEPPING INTO TOMORROW DONALD BYRD/ Blue Note BN-LA 368G (UA)
117	120	AQUALUNG JETHRO TULL/Chrysalis CH-1044 (WB)
118	99	JOY TO THE WORLD—THEIR GREATEST HITS THREE DOG NIGHT/ABC Dunhill DSD 50178
119	122	OLD & IN THE WAY/Round RX 103
120	124	DIXIE ROCK WET WILLIE/Capricorn CPS 149 (WB)
121	106	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415
122	132	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77029 (A&M)
123	94	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012
124	—	JOURNEY/Columbia PC 33388
125	110	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017
126	—	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255
127	105	STANLEY CLARKE/Nemperor NE 431 (Atlantic)
128	—	LED ZEPPELIN/Atlantic SD 8216
129	102	TOLEDO WINDOW BOX GEORGE CARLIN/Little David 3003 (WB)
130	—	LED ZEPPELIN II/Atlantic SD 8236
131	137	THE HARDER THEY COME SOUNDTRACK/Island MLPS-9202
132	134	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141
133	114	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/ MGM M36-4968
134	—	TOMMY THE WHO/MCA 2-1005
135	112	STOP AND SMELL THE ROSES MAC DAVIS/Columbia PC 32582
136	108	THIS IS THE MOODY BLUES/Threshold 2THS 12/13 (London)
137	116	CARIBOU ELTON JOHN/MCA 2116
138	142	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
139	139	LIGHT OF WORLDS KOOL & THE GANG/Delite DEP 2014 (PIP)
140	—	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
141	141	THE CAROL DOUGLAS ALBUM/Midland International BKLI-0931 (RCA)
142	147	TANYA TUCKER'S GREATEST HITS/Columbia KC 33355
143	143	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
144	—	SWITCH GOLDEN EARRING/Track/MCA 3139
145	148	FLY BY NIGHT RUSH/Mercury SRM1-1023
146	166	NILS LOFGREN/A&M SP 4509
147	115	WAITRESS IN A DONUT SHOP MARIA MULDAUR/ Reprise MS 2194
148	150	A PAIR OF 5'S ROY CLARK & BUCK TRENT/ABC/DoT DOSD-2015
149	128	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601
150	138	CROSS COLLATERAL PASSPORT/Atco SD 36-107

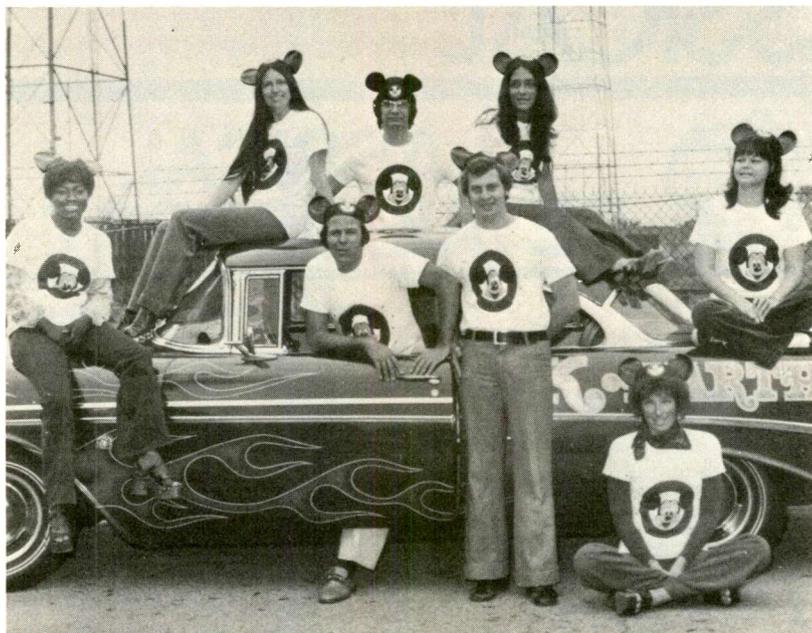
151-200 ALBUM CHART

151	WHO'S SORRY NOW MARIE OSMOND/MGM M3G-4947
152	ANOTHER NIGHT HOLLIES/Epic PE 33387
153	HUNKY DORY DAVID BOWIE/RCA LSP 4623
154	STARDUST ORIGINAL SOUNDTRACK Starring DAVID ESSEX/Arista AL 5000
155	NIGHTLIFE THIN LIZZY/Vertigo VEL 2002 (Phonogram)
156	SCORCHING BEAUTY IRON BUTTERFLY/MCA 465
157	OHIO PLAYERS' GREATEST HITS WESTBOUND/WB 1005 (Chess)
158	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)
159	SERGIO MENDES/Elektra 7E 1027
160	RAGS TO RUFUS RUFUS/ABC ABCX 809
161	BAD BENSON GEORGE BENSON/CTI 6045 (Motown)
162	ZULEMA/RCA APL1-0819
163	FEEL GEORGE DUKE/BASF 25355
164	NEW YEAR, NEW BAND, NEW COMPANY JOHN MAYALL/ABC Blue Thumb BTD-6019
165	LED ZEPPELIN III/Atlantic SD 8236
166	DUIT ON MON DEI NILSSON/RCA APL1-10817
167	MICKEY MOUSE/Disneyland 1362
168	THE DYNAMIC SUPERIORS/Motown M6-322S1
169	I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669
170	I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA342-G
171	BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378
172	BRAVE BELT BACHMAN-TURNER/BACHMAN/Reprise MS 2210 (WB)
173	TO THE DOOR OF THE SUN AL MARTINO/Capitol ST 11366
174	RIDDLE OF THE SPHINX BLOODSTONE/ London PS 654
175	BREAKIN' BREAD FRED WESLEY & THE NEW JB'S/People PE 6604
176	MAD DOG JOHN ENTWHISTLE'S OX/Track MCA 2129
177	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BDL1-0934 (RCA)
178	TRIBAL BUMPIN' TRIBE/ABC ABCD 859
179	WOLF CREEK PASS C. W. McCALL/MGM M3G 4989
180	KOKOMO/Columbia PC 33442
181	SUICIDE SAL MAGGIE BELL/Swan Song SS 8412 (Atlantic)
182	SINNER AND SAINT RORY GALLAGHER/Polydor PD 65010
183	THE ORCHESTRAL TUBULAR BELLS MIKE OLDFIELD & DAVID BEDFORD/Virgin VR 13-115
184	RORY BLOK/RCA APL1-0733
185	TOMMY/Ode 99001 (A&M)
186	THE GREAT FATSBY LESLIE WEST/Phantom BPL1-0954 (RCA)
187	DUTCH MASTERS FOCUS/Sire SASD 7505 (ABC)
188	WALTZ TIME MAGIC ORGAN/Ranwood 8137
189	LOVERS MICKEY NEWBURY/Elektra 7E 1030
190	ROCK & ROLL SURVIVORS FANNY/Casablanca 7007
191	DON'T CRY NOW LINDA RONSTADT/Asylum TE 5064
192	MY WAY MAJOR HARRIS/Atlantic SD 18119
193	TWO SIDES OF THE MOON KEITH MOON/MCA 2136
194	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM-1-1029
195	SO LONG HARRY TRUMAN DANNY O'KEEFE/Atlantic SD 18125/Mercury SRM-1-1029
196	TWO BOB JAMES/CTI 6057S1 (Motown)
197	BE TRUE TO YOU ERIC ANDERSON/Arista AL 4033
198	SAMMY JOHNS/GRC 5003
199	VINTAGE YEARS FLEETWOOD MAC/Sire SASH 3706-2 (ABC)
200	SOON OVER BABALUMA CAN/United Artists UA-LA343-G

ALBUM CROSS REFERENCE

ACE	74	NILS LOFGREN	146
AMERICA	43, 71	LOVE UNLIMITED ORCHESTRA	70
AVERAGE WHITE BAND	8	LORETTA LYNN	111
BABE RUTH	113	LYNYRD SKYNYRD	61
BACHMAN-TURNER OVERDRIVE	24	MAHAVISHNU ORCHESTRA	81
BAD COMPANY	44	BOB MARLEY & THE WAILERS	138
RON BANKS & THE DRAMATICS	95	MELISSA MANCHESTER	69
BLACKBYRDS	33	BARRY MANILOW	29
BLUE OYSTER CULT	53	PAUL McCARTNEY & WINGS	121
DAVID BOWIE	7	HAROLD MELVIN & THE BLUENOTES	62
JACKSON BROWNE	125	JONI MITCHELL	94
B. T. EXPRESS	32	MOODY BLUES	136
JIMMY BUFFET	108	MARIA MULDAUR	147
DONALD BYRD	116	MICHAEL MURPHEY	72
GEORGE CARLIN	129	NEKTAR	78
CARPENTERS	149	OLIVIA NEWTON-JOHN	3, 28
JIMMY CASTOR BUNCH	97	OHIO PLAYERS	19
HARRY CHAPIN	123	OLD & IN THE WAY	119
ROY CLARK AND BUCK TRENT	148	ORLEANS	102
STANLEY CLARKE	127	DONNIE & MARIE OSMOND	133
JOE COCKER	56	OZARK MOUNTAIN DAREDEVILS	57
COMMANDER CODY & HIS LOST PLANET AIRMEN	77	PASSPORT	150
COMMODORES	96	ELVIS PRESLEY	73
ALICE COOPER	35	PRETTY THINGS	60
JIM CROCE	68	PURE PRAIRIE LEAGUE	92
CHARLIE DANIELS BAND	58	QUEEN	45
MAC DAVIS	30, 135	LOU REED	115
JOHN DENVER	2, 31, 51	RETURN TO FOREVER	54
NEIL DIAMOND	87	CHARLIE RICH	52, 100
DOOBIE BROTHERS	9, 91	MINNIE RIPERTON	10
CAROL DOUGLAS	141	LINDA RONSTADT	18
BOB DYLAN	5	ROXY MUSIC	90
EAGLES	26	RUFUS	27
EARTH, WIND & FIRE	14	RUSH	145
ELECTRIC LIGHT ORCHESTRA	25	LEO SAYER	79
ROBERTA FLACK	41	SCOTT-HERON & JACKSON	39
DAN FOGELBERG	64	TOM SCOTT AND THE L.A. EXPRESS	122
PETER FRAMPTON	106	SEALS & CROFTS	86
GLORIA GAYNOR	38	PHOEBE SNOW	17
GOLDEN EARRING	144	SOUNDTRACKS:	
GRAND FUNK	99	FUNNY LADY	42
AL GREEN	48, 101	THE HARDER THEY COME	131
HENRY GROSS	50	REALLY ROSIE	36
GUESS WHO	109	TOMMY	49
TOM T. HALL	107	SPARKS	40
EMMYLOU HARRIS	67	SPINNERS	76
RICHARD HARRIS	98	RINGO STARR	84
GEORGE HARRISON	104	STEELY DAN	93
JUSTIN HAYWOOD AND JOHN LODGE	34	AL STEWART	80
JIMI HENDRIX	22	STRAWBS	46
HOT CHOCOLATE	103	STYLISTICS	65
BOBBI HUMPHREY	110	SUPERTRAMP	106
JANIS IAN	140	TEMPTATIONS	12
JETHRO TULL	117	THREE DOG NIGHT	118
ELTON JOHN	11, 21, 112, 137	RICHARD TORRANCE	63
JOURNEY	124	TOWER OF POWER	37
CAROLE KING	36, 143	ROBIN TROWER	6
GLADYS KNIGHT & THE PIPS	132	TANYA TUCKER	142
KOOL & THE GANG	85, 139	CONWAY TWITTY	89
KRAFTWERK	16	FRANKIE VALLI	83
LABELLE	13	JOE WALSH	59
LED ZEPPELIN	1, 88, 126, 128, 130	GROVER WASHINGTON JR.	66
JOHN LENNON	4	WHO	134
RAMSEY LEWIS	20	WET WILLIE	120
GORDON LIGHTFOOT	15	STEVIE WONDER	55
		YES	52, 114
		JESSE COLIN YOUNG	75

Brought Their Chevy to the Levee



KRTH nostalgia radio, Los Angeles, took a moment from a month-long promotion with Disneyland/Vista Records to pose with their mobile mascot, a '56 Chevy. The Disneyland "Mickey Mouse Club" album, subject of the promotion, was in the studio and on the turntable—ready to rock 'n roll, so to speak.

ASCAP Names Goldberg Distribution Manager

■ NEW YORK — Lawrence B. Goldberg has been appointed distribution manager for the American Society of Composers, Authors and Publishers, announced ASCAP president Stanley Adams.

Goldberg is a 31 year old attorney who joined ASCAP's legal staff last year. He was an attorney with the Federal Trade Commission doing extensive consumer protection work from 1966-1969, and served with the New York City Department of Investigation during 1970 and early 1971. He spent the next three years as Law Secretary to the Honorable Samuel J. Silverman, Justice of the New York State Supreme Court.

Goldberg takes over the distribution responsibilities from ASCAP attorney Gloria Messinger, with whom he's been working closely during the past five months. She assumed the post on a temporary basis in May, and now returns to legal duties as planned.

Phase 4 Campaign Set by London

■ NEW YORK — Herb Goldfarb, vice president of sales and marketing, London Records, has announced a two month promotion campaign for the company's Phase 4 catalogue.

The Phase 4 label includes 161 pop and 102 classical albums. As part of the push, London will continue heavy advertising in print and radio media. Order pads and promotional materials are also available.

BOOK REVIEW

Shaw's '50s Account Is Food for Thought

■ NEW YORK — "The Rockin' '50s," Arnold Shaw's recent and thorough treatment of the music business' pivotal decade, might well be viewed as an important correlary and companion to Stan Cornyn's NARM address, "The Day Radio Died." While most histories tend to concentrate solely on the Elvis, Berry and Holly aspects of the period, Shaw sticks rigidly to the chronology and comes up with a stupendous account as well of the middle of the road era which preceded it.

'Inevitable'

Although himself an important publishing figure at the time, Shaw gives the layman as much to think about as the industry vet. His observations depict rock 'n roll as an inevitable event, given the lackluster musical climate of '50-'55. If the industry must now,

as Cornyn suggests, bring back the kind of consumer we lost in the transitional phase, this book offers a necessary history lesson that is still very much current events."

There is little lackluster about his mode of operations. Occasionally it is marred by a lack of proper follow-through on early rock stars who, like Conway Twitty, are today's successful purveyors of country sounds; but the Shaw survey never ignores anything of importance going on in the specific time period he is directly addressing. Personal anecdotes and interviews enliven an already rich cloth of public musical experiences; the finished product is a totally fascinating wrap-around that fits today's sensibilities with yesterday's story of sound and furor.

"The Rockin' '50s" (Hawthorn) should not be allowed to roll past anyone who claims an already complete or working knowledge of the days when music did an important about face. It is must reading for anyone seeking to perform plastic surgery on the current wrinkles in our business.

Robert Adels

new york central

By IRA MAYER

■ TURN UP THE BASS: Philharmonic Hall at Lincoln Center has gone through more than a name change in its decade-plus history. Currently known as Avery Fisher Hall, the real changes over the years have been a variety of attempts to overhaul the auditorium's acoustics. It was interesting to watch the change in the hall's acceptance of rock as more and more classical orchestras and individual performers returned to Carnegie Hall (which was in grave danger of being torn down after Philharmonic opened). But rock concerts sounded even more muddled than classical, and although the Great Performers Series (mostly solo singer/songwriters) thrived, for most people it was a last resort.

Last week the New Avery Fisher Hall was announced—with a planned closing following the Winter 1976 Philharmonic subscription season for a complete gutting and reconstruction of the hall's inside. The changes will be financed out of Avery Fisher's 1973 gift to Lincoln Center, originally scheduled to be completed in 1979. Acoustical consultant for the new hall will be Dr. Cyril M. Harris, and the architectural firm handling the renovations will be Johnson/Burgee.

KEEPING THE CARPENTERS AND ELECTRICIANS BUSY DEPT.: Ashley Pandel hopes to open a new restaurant/cabaret on Fifth Avenue and 13th Street shortly, with a grand opening once the bugs get worked out. To be called Ashley's, plans are for a downstairs gourmet restaurant and an upstairs room with a progressive FM-style disc jockey programming the music and with late-night attention to a disco-dance sound not necessarily exclusively r&b—"a sophisticated Max's," is the way Pandel describes it. "Rock Dreams" man Guy Peellaert and his American representative Dominic Sicilia have donated paintings for the upstairs bar, he adds, saying that there will be occasional live talent. There'll be a loose membership policy—complimentary to get things started, though the place will be open to the public—and Pandel's goal is to become basically an industry hangout. . . . Further word is that the Little Hippodrome, a beautifully set up and decorated room on East 56th Street, which has been searching for a workable music and/or cabaret policy, will try several shows in what is being called an "entertainment circus" policy by owner-producer Dick Scanga (who is working with Rick Lazes). The first show features Isis, Lance Loud & Mumps, Wayne County and Billy & Tiffany; a second includes the Good Rats and the Scance Brothers; and a third will feature Les Variations. . . . Sylvia Sims will inaugurate Rick's Cafe American, located in the Casablanca club, on April 6th. . . . Finally in the hammers, nails and changes department, Mad Monk's down the street from where Max's held court, is also readying to embark on a live entertainment policy.

(Continued on page 45)

Raintree Label

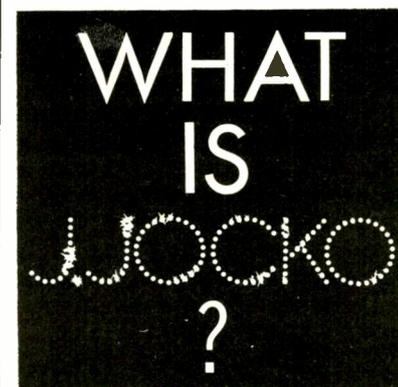
(Continued from page 3)

Jackson Five, the Temptations and the Supremes.

When asked whether Raintree would sign artists or purchase masters Jones replied, "Raintree will do everything possible to provide the public with hit music, no matter what the source. We will announce the signing of a very important talent in the next few weeks. We will also be looking for hit product from a number of independent producers who have expressed a strong interest in Raintree."

Jones stated further that Raintree would be distributed through independent distribution channels.

Raintree Records and Phil Jones can be reached at 7033 Sunset Boulevard, Suite 220, Los Angeles, Cal. 90028; phone: (213) 469-2213.



Circles of Phoenix

By SPEIGHT JENKINS

■ PHOENIX—On the fringe of downtown in this burgeoning city stands Circles, the major classical record outlet in the Valley of the Sun. A two-story, squat building made of sandstone, Circles has no corners: curves abound, emphasized by the characteristic decoration—a pink, purple and light pink strip tracing around the building. And in the front stand two large palm trees.

Inside, a new store manager, Michael McKay, is preparing to improve further the busy outlet. The slim, 30-year-old Californian has been with Associated Distributors, the wholesale record and tape organization that manages Circles, for five years, and the advertising manager for the last year. In his upstairs, spartan office McKay described an interesting problem in Phoenix. "This city is a national tryout center," he said, and many products—Coca Cola, General Motors, what-have you, like to see if their new items can find a market here before they are sold elsewhere. The increased

advertising has allowed five rock stations, for instance, to thrive in a population area that should have only two.

"The only problem is where you choose to advertise records. We only work with co-op ads, and it is sometimes hard to choose the right station. In classical it's easier as there is only one station KHEP, and we put all our classical radio ads—about 1000 per year—there." KHEP, it turns out, is not totally serious music. Next year they promise a complete classical format, but at the moment a basketball team is broadcast as are two-hours per day of religious music; for the moment, however, it is the best available.

McKay does a lot of classical advertising in local newspapers, including the tabloid New Times, a new paper for the growing numbers of young people who have come to live in Phoenix. McKay wants to expand the advertising, to explore new outlets and

(Continued on page 51)

CLASSICAL RETAIL REPORT

APRIL 5, 1975

CLASSIC OF THE WEEK



ROSSINI
SIEGE OF CORINTH
SILLS, VERRETT, SCHIPPERS
Angel

BEST SELLERS OF THE WEEK

ROSSINI: SIEGE OR CORINTH—Sills, Verrett, Schippers—Angel
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia

KORVETTES/NATIONAL

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI IN CONCERT—London
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
PUCCINI: MANON LESCAUT—Caballe, Domingo, Bartoletti—Angel
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHOENBERG: PELLEAS UND MELISANDE—Karajan—DG
STRAVINSKY: RITE OF SPRING—Solti—London
TCHAIKOVSKY: SYMPHONIE NO. 6—Ozawa—DG

KING KAROL/N.Y.

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
HANDEL: ARIAS—Baker—Philips
BERNARD HERMANN PLAYS MUSIC FROM SHAKESPEARIAN FILMS—London
MAHLER: SYMPHONY NO. 1—Levine—RCA
MAHLER: SYMPHONY NO. 4—Blegen, Levine—RCA
NILSSON: COMPLETE SYMPHONIES—Schmidt—Unicorn (Import)
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI IN CONCERT—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Heitink—Philips

FRANKLIN MUSIC/ATLANTA

BACH: BRANDEBURG CONCERTOS—Marriner—Philips

BARTOK: DIVERTIMENTO FOR STRINGS—

Ormandy—Columbia
JUDITH BLEGEN, FREDERICA VON STADE WITH CHAMBER MUSIC SOCIETY—Columbia
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
PROKOFIEV: PIANO CONCERTOS NOS. 3, 5—Beroff Masur—Angel
PUCCINI: LA BOHEME—De Los Angeles, Bjoerling, Beecham—Seraphim
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHUBERT: TRIOS—Rubenstein, Szeryng, Fournier—RCA
STRAUSS: WINE WOMEN AND SONG—Boskovsky—Angel

ROSE DISCOUNT/CHICAGO

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
CHOPIN: PIANO MUSIC—Horowitz—Columbia
HUMPERDINCK: HANSEL UND GRETEL—Moffo, Donath, Ludwig, Eichhorn—RCA
JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
PROKOFIEV: STONE FLOWER—Rozhdestvensky—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA

TOWER RECORDS/SAN DIEGO

BACH: BRANDEBURG CONCERTOS—Paillard—RCA
BARTOK: DIVERTIMENTO FOR STRING ORCHESTRA—Ormandy—Columbia
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
AARON COPLAND CONDUCTS EL SALON MEXICO—Columbia
DEBUSSY: COMPLETE ORCHESTRAL WORKS, VOL. III—Martinon—Angel
HOLST: THE PLANETS—Mehta—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
PRAETORIUS: TERPSICHORE—Munrow—Angel
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
SCHUBERT: TRIOS—Rubenstein, Szeryng, Fournier—RCA

DISCOUNT RECORDS/SAN FRANCISCO

BARBER: ADAGIO FOR STRINGS—Schippers—Odyssey
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
HAYDN, MOZART: CANTATAS, ARIAS—Baker, Leppard—Philips
JOPLIN: THE EASY WINNERS—Pearlman, Previn—Angel
MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OR CORINTH—Sills, Verrett, Schippers—Angel
ROSZA: SPELLBOUND—Gerhardt—RCA
TCHAIKOVSKY: SYMPHONY NO. 6—Ozawa—DG
A TRUMPET FESTIVAL—Schwartz—Nonesuch

MASTERWORKS TWX... FROM COLUMBIA

PIERRE BOULEZ, MASTER OF 20TH CENTURY MUSIC LEADS A PERFORMANCE OF SHOENBERG'S MASSIVE GURRE-LIEDER OF INCREDIBLE BEAUTY AND SONIC IMPACT... PRODUCTION VALUES, BOTH STEREO, CREATE AN EXPERIENCE FOR THE HOME LISTENER RARELY ACHIEVED ON DISC... MASSIVE ORCHESTRAL AND CHORAL CLIMAXES ARE AWESOMELY REPRODUCED... GURRE-LIEDER... BOULEZ... AUGMENTED BBC SYMPHONY ORCHESTRA... SIX SOLOISTS... THREE CHORUSES... COLUMBIA MASTERWORKS RECORDED MAGIC... LISTEN FOR ATTENTION GRABBING EXCERPT ON OUR SAMPLER NO. 4.



M2 3303



BS&T Return Triumphant

■ NEW YORK—Blood, Sweat and Tears (Columbia), with David Clayton-Thomas again in the fold, came back. After floundering for the last few years with constantly shifting personnel (with the exception of drummer Bobby Colomby) and minus the vocal prowess of Clayton-Thomas, the group staged a homecoming at the plushiest joint of them all, the Metropolitan Opera House (23).

Al Kooper and Steve Katz formed the group in 1967 and Kooper left following BS&T's first album. It was then that Clayton-Thomas joined the group and their phenomenal success ensued.

Powered by Clayton-Thomas' raspy, driving, strong baritone, BS&T chalked up hit after hit—"Spinning Wheel," "You've Made Me So Very Happy," "Lucretia McEvil," etc.—and found themselves in the forefront of the jazz-rock fusion which produced so many BS&T imitators. Then dissonance set in and band members came and went until Clayton-Thomas returned last year to give the group new life.

So be it. The current version of BS&T is given to long instrumental excursions and in general they handled their chores very well. Perhaps it was due to the grandeur of the Met or to the thunderous reception greeting them, but

some of the band members appeared a trifle shy and unsure of themselves at times. However, when Clayton-Thomas was in charge everything went smoothly and the audience of avid BS&T fans reveled in it all.

The revived BS&T dipped freely into genres and came up with, in addition to the warmly-received and fondly remembered hits, items such as Janis Ian's "Applause, Applause," souped up to where it could pass for a Broadway show tune; Chick Corea's lovely instrumental "Spain," which featured the multi-talented Texas Billy Tillman on flute (he contributed a fine sax solo on "Applause, Applause"); a topical and moving song entitled "Witness to a War," with Clayton-Thomas rendering the lyrics perfectly, reminding us again (on the day Peter Davis' wrenching film "Hearts and Minds" opened in New York) of a war that won't go away; and the old Blues Image hit, "Ride, Captain Ride."

BS&T fans had to love it. The group was tight, spirited, energetic and thoroughly professional. In Clayton-Thomas the group has its natural star, who, in essence, takes the heat off the other members. They'll loosen up in no time; then it'll be "Spinning Wheel" all over again.

David McGee



Columbia recording group Blood, Sweat & Tears made an historic visit to the Metropolitan Opera House last week where they played before an enthusiastic sold-out crowd. The nine-man rock/jazz group, which features the lead vocals of David Clayton-Thomas, is currently completing work on their ninth Columbia album, due for imminent release. Shown above at the gala reception held at the Met following the concert are (from left): Ms. Terry Musyna (soon to become Mrs. David Clayton-Thomas); Bruce Lundvall, vice president and general manager, Columbia Records; Sunny Schnier, an associate of Fred Heller, Blood, Sweat & Tears' manager, and producer of the Met concert; Jack Craig, vice president, marketing, CBS Records; and Bobby Colomby, Blood, Sweat & Tears' drummer.

ABC Releases Eight New Albums

■ LOS ANGELES — Jerold H. Rubinstein, chairman of ABC Records, has announced the release of eight new albums on the ABC, ABC/Dot and Anchor labels. "Blue Goose" and "Cole Younger," the two albums on Anchor, are both by acts new to the label. The release also features two debut lps on ABC, "Woman of the World," by r&b singer Sylvia Smith, and "I Fell in Love with God," by gospel singer Nat Townsley, Jr.

The remaining four albums in the release are all from ABC's Nashville operation. ABC/Dot is represented by fiddler Shoji Tabuchi's "Country Music My Way" and Don Williams' "You're My Best Friend," titled after his current single, while ABC's own Nashville office is represented by "The Classic Style of Lefty Frizzell" and Billy "Crash" Craddock's "Still Thinkin' 'Bout You," which is also the title of his current single.

Dialogue (Continued from page 18)

of the country have not been affected at all but in other areas business is far off. The problem is not only the result of the general economic recession, but also a result of the increasing number of groups on the road. All the acts that happened three or four years ago are still touring in addition to the 50 acts that have broken since then.

So what used to be 20 or 25 groups on the road, grew to 50 and then 100 and so on. If one promoter passed on an act there were others who were willing to buy a date. The market gradually became flooded as a result of the booking agents looking for gross dollars and commissions, the increasing number of acts, and the increasing number of promoters in each city. I don't believe in dealing with a large number of promoters. The best way to insure the artist's technical requirements on the road is to limit the dates played to only those promoters who you know can produce a show, as well as sell tickets.

In my opinion, the following promoters belong to a select club who are directly responsible for helping break my acts: Terry Bassett and Tom Hulett, Sepp Donahower and Gary Perkins, Larry Magid, Bob Bageris, Don Law, Tony Ruffino and Larry Vaughn, Jack Boyle, Cecil Corbett, Sidney Drashin, Howard Stein, Bill Graham, Steve Wolf and Jim Rissmiller, Alex Cooley, Joe Sullivan, Frank Fried, Randy McElreth, Bruce Kapp, Barry Fey, Ron Powell, Irv Zuckerman and David Forest.

I don't mean to play down the importance of the agent. An agent has the best chance to get a proper perspective of the business, as he, during his day's work, speaks to other agents, promoters, managers and record companies. An agent's importance is best appreciated with a new act and with his role in packaging established acts. It's the booking part of an agent's job to which I object—that which is gross dollars booked and commissions collected. There is a great difference between being an agent and being a booker. I think that all great managers were at one time great agents.

RW: What precautions do you take to avoid over-exposing your artists?

Azoff: We look at each market as if it were a separate country. I think that you can play New York, for instance, every seven to nine months; a market like Knoxville, Tennessee shouldn't be played more than once every 15 months. We check airplay, maintain charts based on sales figures that we obtain from the record companies indicating which markets are our strongest areas, etc. I could tell you, for example, how many copies "Desperado" sold in each city, when the sales started happening and whether the single got airplay on a given station. It is also a matter of how well the act did when they last played a city.

RW: How important is a hit single to an act that has broken on the road?

Azoff: It becomes more and more important to have your singles played, but I also think that it is getting easier to get them on the radio. I think that AM radio is becoming aware of an artist's stature as opposed to just what is on the disc. A record by the Eagles may get played while the same record by a new artist wouldn't happen.

RW: That's an odd statement considering that you have broken new acts this year on AM radio.

Azoff: The AM play did not come easily, but it came. The new Joe Walsh single, for example, will be much easier to get played than "Rocky Mountain Way," because Joe has gained in stature through the success of his last albums and his live appearances. The AM radio people are realizing that when an act sells out a hall in their town, the kids want to hear that music on the radio. Radio is becoming more aware of the act and its music as opposed to just the music. Many of today's AM program directors were once FM directors and brought their taste for quality music to AM radio.

RW: At what point do you encourage your acts to make television appearances?

Azoff: Television has been very useful in the past, although I think that in its present context its usefulness has been almost completely served by this time. Rock television is becoming less and less important because their packaging has become diluted. The important acts aren't doing TV anymore and there are just too many shows. I'm very protective as a manager and we can't live with the loss of control in the selection of acts, the quality of sound and in the post-production process. Rock television became what making records was in 1964. You cannot expect an artist who spends eight weeks recording his album to spend 45 minutes making his television appearance. What artist who cares can compromise his performance to the extent that the producers of rock and roll TV demand?

RW: How does your office divide the responsibilities to your various artists?

(Continued on page 54)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Thank You Baby" — Stylistics (Avco). Keeping up with their smooth melodic pace, this group again makes an attempt to relay the lyric message of affection on wax. The Stylistics once again feature Russell Thompkins and Airrion Love.

DEDE'S DITTIES TO WATCH: "A Hurricane Is Coming Tonite" — Carol Douglas (Midland International-UPT); "Keep The Home Fire Burnin' " — Latimore (Glades-MUPT); "Hold On (Just A Little Bit Longer)" — Anthony and the Imperials (Avco-UPT).

DISCO POTENTIALS: "I Wanna Dance Wit 'Choo (Doo Dat Dance)" — Disco Tex & the Sex-O-Lettes featuring Sir Monti Rock III (Chelsea); "Are You Ready For This" — The Brothers (RCA).

There have been many questions with reference to whether or not there will be a NATRA convention this year. It has occurred to this editor that if there were to be one, everyone would have known long before this time; however, we never seem to know. No communication has been attempted on the part of the board of directors or the membership of this organization. Perhaps they are just taking time to get it together. Let's hope that we will hear something in the near future.

PROFILE



Meet Rowena! Her name is Rowena Harris, her game is promotion, her title is vice president in charge of promotion and the company is All-Platinum Records. Rowena started in the recording industry as a stock clerk for Platinum and worked her way upward learning merchandising, publishing, managing, bookkeeping and contracts. From

there Joe Robinson, president, put her on the road to promote their product. She did such a great, fantastic job he instantly made her a VP. Ro, the name her friends call her by, states that "when E. Rodney Jones tells me that I am impossible — I love it."

Ms. Harris also holds a college degree from Tuskegee Institute in social science and pre-law. Her know-how is to be commended, for she is another woman who has made it easier for the newcomers in this world of music.

Many album extractions have been made simply for the sake of proving to not only the public, but to

the recording companies that producers are entering the studio to produce an album filled with single material. One such lp which we have found to be loaded with single material is the Johnny Bristol lp, "Feeling The Magic." We received this lp last week but forgot to mention as a suggestion that Bristol's next single, even though it is not uptempo, should be "Go On And Dream."

Those "Age of Aquarius" folks, the 5th Dimension, are reported to have signed with ABC Records. It looks as though this group will have more hit product knocking at your doors.

Juan Tigre has left WEAS-AM&FM (Savannah) to take a post at WPDQ-AM (Jacksonville). Replacing him in his time slot is Charles Hamilton who will work the 3-8 p.m. slot. 'EAS is now simulcasting with 150,000 watts.

WNJR-AM (Newark) has a new line-up and record librarian. Jeff Dixon, 6-10 a.m. (program director); 10-3 Steel Colony (asst. PD); 3-7, Jake Jordan; 7-12, John Frazier; 12-6 a.m., Herman Amis. Weekends feature the new librarian, Jerry Love.

Disco File (Continued from page 23)

DJ Tom Savarese, who played at Fire Island's Ice Palace all last Summer, is reporting from a new club, Casablanca, which has opened an ambitious disco/bar/restaurant in the former Nepenthe II in New York. Also playing at Casablanca: former Nepenthe DJ Bob Gordon . . . Angel Burgos at Time Machine in Westchester and his friend Spike from Buttermilk Bottom both mentioned getting strong response to a dub of an unreleased single by J.J. Jackson (remember "But It's Alright?") called "Let Me Try Again." Written and produced by Bobby Flax and Lanny Lambert, who are represented by a song on both the Carol Douglas and Gloria Gaynor albums, the song has some nice, gritty Jimmy Ruffin overtones and runs to 4:48 in its long version. Flax and Lambert had a number of dubs made and distributed to key clubs in New York for reaction; they are still shopping for a label deal.

Worth a Try: "Stoned Out of My Mind" and "Got to Get Your Own," instrumentals from the album "Got to Get Your Own" by Reuben Wilson and the Cost of Living (Cadet); "Moe, Let's Have a Party," "Chi-Town Theme" and "All Your Love, All Day, All Night" (which is 9:27) from Cleveland Eaton's mostly instrumental album "Plenty Good Eaton" (Black Jazz/Ovation); "Feeling the Magic" from the new Johnny Bristol album of the same name (MGM); "Love Do Me Right," which reminds me of Babe Ruth, on the "Rockin' Horse" album (RCA).

Recommended 45s: "We're Not Getting Any Younger" a Baker-Harris-Young production for Kaleidoscope and the best new single this week (TSOP); American Gypsy's great "Angel Eyes," now out as a 45 (Chess); "Cut the Cake" and "Person to Person" back-to-back AWB (Atlantic); a driving, two-part "Peace and Love" by Ron Butler and the Ramblers (Playboy); Jeree Palmer's "Flattery," produced by Tony Silvester and Bert DeCoteaux and sounding like a winning combination of Gloria Gaynor and Sister Sledge (Columbia); and "Oh Baby," the up B side of the Ebony Rhythm Funk Campaign record whose A side, "How's Your Wife (And My Child)," is my favorite real-life soap opera song this month (Innovation II). "I Wanna Dance Wit' Choo (Doo Dat Dance)" is the new Disco Tex & the Sex-O-Lettes single and more of the same (Chelsea).

R&B PICKS OF THE WEEK

SINGLE

LAMONT DOZIER, "ALL CRIED OUT" (Dozier, BMI). As extracted from his "Black Bach" album, once again a memorable melody line will place him on top. Orchestrations by McKinley Jackson, Gene Page and Paul Riser really catch the compelling rhythm. It's the diversification of "Cried Out" that should satisfy the soul . . . and the pop! ABC 12076.



SLEEPER

MOMENTS, "LOOK AT ME, I'M IN LOVE" (Gambi, BMI). A potential million seller for sure as perfect lyrics are laced with harps and strings. Co-writer Harry Ray first sang this one at his own wedding, and now he's co-produced it with Al Goodman. A few seconds and you'll be in love with what the group is saying! Stang 5060 (All Platinum).



ALBUM

BARRY WHITE, "JUST ANOTHER WAY TO SAY I LOVE YOU." Each and every time this self-made man goes back into the studio, he comes out with a package that surpasses his last. The Maestro's true to form here as his lyrics and finesse are more expressive of love than ever. Chiefly uptempo highlights include "Love Serenade" and "Let Me Live . . ." 20th Century T-466.



BRUNSWICK & DAKAR

**Proudly Present
Three Hit Records**

**TYRONE DAVIS
“Home Wreckers”**

DK 4541

**EQUATIONS
“One, Two, Three
Hamilton Street”**

DK 4542

**CHI-LITES
“Toby”**

BR 55515

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

RECORD WORLD THE R&B SINGLES CHART

APRIL 5, 1975

APR. 5	MAR. 29	
1	2	LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
2	3	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
3	5	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
4	1	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
5	10	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
6	10	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
7	12	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN—ABC 12066
8	8	SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
9	11	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
10	4	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum)

11	21	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177
12	13	MY LITTLE LADY BLOODSTONE—London 5N-1061
13	17	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
14	7	I AM LOVE JACKSON FIVE—Motown M1310F
15	9	SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
16	24	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
17	6	SUPERNATURAL THING, PT. 1 BEN E. KING—Atlantic 3241
18	15	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
19	25	SHAKY GROUND TEMPTATIONS—Gordy G7142F (Motown)
20	16	CRY TO ME LOLEATTA HOLLOWAY—GRC 047
21	23	REALITY JAMES BROWN—Polydor 14268
22	29	SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
23	30	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
24	22	BUMP ME BABY, PT. 1 DOOLEY SIVERSPOON—Cotton 636 (Arista)
25	35	BAD LUCK (PART 1) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z58 3562 (Col)
26	31	SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
27	33	ALL BECAUSE OF YOU LEROY HUTSON—Curton 0100 (WB)
28	38	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668
29	18	LADY MARMALADE LABELLE—Epic 8-5004B
30	34	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
31	27	I GET LIFTED GEORGE McCRAE—TK 1007
32	39	COME ON DOWN (GET YOUR HEAD OUT OF THE CLOUDS) GREG PERRY—Casablanca 817
33	40	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F
34	36	WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
35	28	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
36	37	DEEPER AND DEEPER BOBBY WILSON—Buddah 449
37	32	CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA, XW 587X
38	44	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
39	46	TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067
40	19	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
41	26	HAPPY PEOPLE TEMPTATIONS—Gordy G7138F (Motown)

42	49	LOVE HAS FOUND ITS WAY TO ME BLUE MAGIC—Atco 7014
43	20	LOVE CORPORATION HUES CORP.—RCA PB 10200
44	51	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
45	53	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
46	41	STAR ON A TV SHOW/HEY GIRL STYLISTICS—Avco 4649
47	54	ROLLING DOWN A MOUNTAIN INSIDE MAIN INGREDIENT—RCA PB 10024
48	42	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249
49	55	DYNOMITE TONY CAMILLO'S BAZUKA—A&M 1666
50	59	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 324B
51	62	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
52	60	IT ONLY HURTS A LITTLE WHILE NOTATIONS—Gemigo 103
53	61	DON'T LOSE YOUR COOL L.T.D.—A&M 1665
54	57	I DIDN'T KNOW THREE DEGREES—Phila. Intl. Z58-3561 (Col)
55	43	I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
56	67	I'VE ALWAYS HAD YOU BENNY TROY—Delite 1566 (PIP)
57	64	WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)
58	45	RHYME TYME PEOPLE KOOL & THE GANG—Delite 1563 (PIP)
59	68	LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cat 1995 (TK)
60	69	CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X
61	48	TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
62	—	SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite 1567 (PIP)
63	50	GIVE ME YOUR BEST SHOT BABY (PART 1) EBB TIDE—Sound Gems 100
64	—	GRANDDADDY NEW BIRTH—Buddah 464
65	73	SHACKIN' UP BARBARA MASON—Buddah 459
66	—	THANK YOU BABY STYLISTICS—Avco 4652
67	52	DON'T CHA LOVE IT MIRACLES—Tamla T4256F (Motown)
68	—	FRIENDS B.B. KING—ABC 12053
69	—	LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F
70	75	DO THE DOUBLE BUMP RUFUS THOMAS—Stax STN 0236
71	71	THERE'S ANOTHER IN MY LIFE PHILIP MITCHELL—Event 223 (Polydor)
72	47	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
73	—	HONEY BABY (BE MINE) INNERVISION—Private Stock 015
74	—	LOVE FREEZE FIRST CHOICE—Philly Groove 204 (Arista)
75	65	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple)

The Dramatics' Hustle Keeps Hits Happening

LOS ANGELES—The year has thus far been an eventful one for Ron Banks and the Dramatics. Their new label affiliation with ABC Records has resulted in the recently released lp, "Jackpot," an album that figures to be among the biggest in their 11 year career. And the clubs and concert halls along the path of their current tour have been consistently packed to capacity, adding further to the Dramatics' reputation as one of the top r&b performing acts.

Detroit Roots

Like many of the more successful r&b groups, the Dramatics began their careers in Detroit, where they still reside. "In Detroit you gotta keep hustling," Ron Banks told RW in a recent interview preceding the group's performance at L.A.'s Total Experience. He attributes a large measure of the Dramatics' continuing success to the musical climate of that city. "Musicians move out to the coast and pretty soon they get lazy. But in Detroit you have to stay on top of things; people there are more aware of what's going on."

Name Change

According to the group's members, they were forced to change their name from simply the Dramatics to Ron Banks and the Dramatics as a result of another band using their trademark. The bogus Dramatics toured briefly, but long enough to create a bit of confusion and in some instances, to evoke violent reactions from misled, disappointed audiences. "The name-change wasn't an ego thing," said group member L.J. Reynolds. "We weren't trying to put Ron on a pedestal. We just wanted to make the public aware that we're the authentic group, and that helped us to establish the identification."

Members

In addition to Banks and Reynolds, the Dramatics consist of Larry Demps, Lenny Mays and Willie Ford.

Eliot Sekuler



Shown visiting RW's offices recently are Ron Banks and the Dramatics. Pictured from left are Willy Ford, Lenny Mays, RW's Eliot Sekuler, Ron Banks, and (seated) Larry Demps and L. J. Reynolds.

RECORD WORLD THE R&B LP CHART

APRIL 5, 1975

- NIGHTBIRDS LABELLE—Epic KE 33075
- SUN GODDESS RAMSEY LEWIS—Columbia KC 33194
- PERFECT ANGEL MINNIE RIPERTON—Epic KE 32561
- DO IT 'TIL YOU'RE SATISFIED B.T. EXPRESS—Scepter SPS 5117
- AVERAGE WHITE BAND Atlantic SD 7308
- THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia PC 33280
- FIRE OHIO PLAYERS—Mercury SRM-1-1013
- A SONG FOR YOU TEMPTATIONS—Gordy G6-96951 (Motown)
- FLYING START BLACKBYRDS—Fantasy F 9472
- THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS—ABC ABCD 867
- MISTER MAGIC GROVER WASHINGTON JR.—Kudu KU-2051 (Motown)
- GREATEST HITS KOOL & THE GANG—Delite DEP 2015 (PIP)
- TO BE TRUE HAROLD MELVIN AND THE BLUE NOTES Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
- FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic SD 18131
- BUTT OF COURSE JIMMY CASTOR BUNCH—Atlantic SD 18124
- CAUGHT IN THE ACT COMMODORES—Motown M6-82051
- NEVER CAN SAY GOODBYE GLORIA GAYNOR—MGM 4982
- FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
- GREATEST HITS AL GREEN—Hi SHL 32089 (London)
- CRASH LANDING JIM HENDRIX—Reprise MS 2004 (WB)
- RIDDLE OF THE SPHINX BLOODSTONE—London PS 654
- THE BEST OF THE STYLISTICS Avco AV 69005
- ZULEMA RCA APL1-0819
- URBAN RENEWAL TOWER OF POWER—Warner Bros. BS 2834
- FULFILLINGNESS' FIRST FINALE STEVIE WONDER—Tamla T6-33251 (Motown)
- NO MYSTERY RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
- THE DYNAMIC SUPERIORS Motown M6-82251
- JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE—20th Century T-466
- HOT CITY GENE PAGE—Atlantic SD 18111
- MY WAY MAJOR HARRIS—Atlantic SD 18119
- RUFUSIZED RUFUS Featuring CHAKA KHAN—ABC ABCD 837
- NEW AND IMPROVED SPINNERS—Atlantic SD 18118
- STANLEY CLARKE Nemperor NE 431 (Atlantic)
- EXPLORES YOUR MIND AL GREEN—Hi SHL 32047 (London)
- PEACH MELBA MELBA MOORE—Buddah BDS-5629
- STEPPING INTO TOMORROW DONALD BYRD—Blue Note BN-LA 368 G (UA)
- CASTLES IN THE SKY FUTURES—Buddah BDS-5630
- CICERO PARK HOT CHOCOLATE—Big Tree BT 89503 (Atlantic)
- THEN CAME YOU DIONNE WARWICKE—Warner Bros. BS 2846
- CAN'T GET ENOUGH BARRY WHITE—20th Century T-444

RECORD WORLD **THE JAZZ LP CHART**

APRIL 5, 1975

1. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
2. **FLYING START**
BLACKBYRDS—Fantasy F 9472
3. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 2051 (Motown)
4. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
5. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
6. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
7. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note (UA) BN-LA 368G
8. **FEEL**
GEORGE DUKE—BASF MC 25355
9. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHNU ORCHESTRA—Columbia PC 33411
10. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
11. **HOT CITY**
GENE PAGE—Atlantic SD 18111
12. **BODY HEAT**
QUINCY JONES—A&M SP 3617
13. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
14. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344-G (UA)
15. **IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049 (Motown)
16. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059 (Fantasy)
17. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052 (Motown)
18. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
19. **THE RESTFUL MIND**
LARRY CORYELL—Vanguard VSD 79352
20. **ASTRAL SIGN**
GENE HARRIS—Blue Note BN-LA 313-G (UA)
21. **DEATH AND THE FLOWER**
KEITH JARRETT—Impulse ASD 9301 (ABC)
22. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
23. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
24. **SPANISH BLUE**
RON CARTER—CTI 6051 (Motown)
25. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—Ode SP 77029 (A&M)
26. **JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
27. **SPECIAL EDITION**
PAUL HORN—Island ISLD 6
28. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
29. **TIM WEISBERG 4**
A&M SP 3658
30. **CAPTAIN MARVEL**
STAN GETZ—Columbia KC 32706
31. **SYMBIOSIS**
BILL EVANS—BASF MC 22094
32. **CROSS COLLATERAL**
PASSPORT—Atco 36-107
33. **SINGARELLA**
GARY BARTZ—Prestige P 10083
34. **EXPANSIONS**
LONNIE LISTON SMITH—Flying Dutchman BDLI-0934 (RCA)
35. **ONE**
BOB JAMES—CTI 6043 (Motown)
36. **FACING YOU**
KEITH JARRETT—ECM 1017 (Polydor)
37. **TWO**
BOB JAMES—CTI 6057 (Motown)
38. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
39. **MIND TRANSPLANT**
ALPHONSE MOUZON—Blue Note BN LA 3986 (UA)
40. **GAMBLERS LIFE**
JOHNNY HAMMOND—Salvation SAL 702 (Motown)

RECORD WORLD APRIL 5, 1975

RECORD WORLD **JAZZ**

By MICHAEL CUSCUNA



■ Despite rumors to the contrary, Cecil Taylor's solo album "Indent," on his own Unit Core Records, is still readily available, as is his second release, "Spring of Two Blue J's," which features him solo and with his quartet live at Town Hall. Both albums are excellent representations of this genius. Unit Core Records can now be reached at 15 Columbus Circle, Suite 1600, New York, N. Y. 10023.

Blue Note has been in a flurry of activity. Horace Silver and Bobby Hutcherson have re-signed long term contracts. Hutcherson's new album features him playing solely marimba. Silver's new effort finds the pianist with bassist Ron Carter, drummer Al Foster and an impressive horn line-up, writing and playing in his classic tasteful, funky style. It promises to be a rebirth for this artist . . . Lou Donaldson has just completed two more albums for the label, and Marlena Shaw's latest has just been released.

Among the new artists signed to Blue Note is tenor saxophonist Ronnie Laws, brother of Hubert . . . Blue Note will also continue re-packages and special projects. George Butler has instituted a program with some artists in various cities where they will give a one hour concert, followed by an open question and answer session. The concerts are to be kept small to insure efficiency. The first event with Bobby Hutcherson in Los Angeles met with great response.

One of the most overlooked albums in the very hectic year of 1974 was Barry Miles and Silverlight on London Records. After an album for Poppy and two for Mainstream, the pianist-composer-sometimes vocalist has come up with a very strong sound, both artistically and commercially. The group has been doing a few concerts, and the record did get some airplay, but not what it deserved. Check this one out again.

Guitarist Ralph Towner seems to have been passed over too. One problem is that none of the recordings in the United States that include him really do this artist justice. But he has two excellent, properly recorded albums on ECM that are something special. Unfortunately, legalities do not allow their release in the States. But they are being imported by JEM Records, 3001 Hadley Road, South Plainfield, New Jersey.

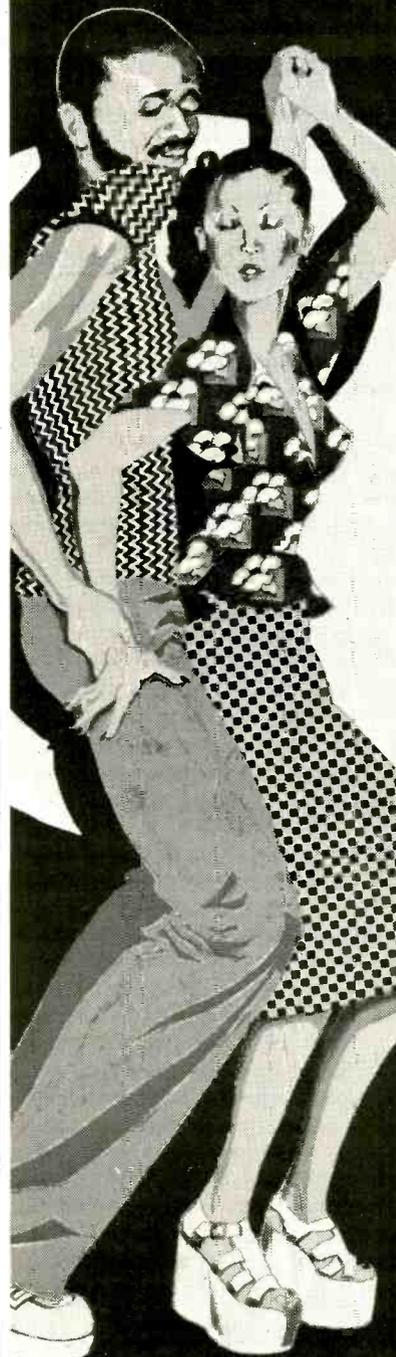
Arhoolie Records started the new year with a new Charlie Musselwhite, a set of Creole music, "Boisec," and reissues from Sonny Boy Williamson and Dick Oxtet's Golden Age Jazz Band.

T.U.M.E. Feted By MGM



MGM recently hosted a party at Art Laboe's Club in Hollywood to showcase their new group T.U.M.E. The group's set featured selections from their debut album "T.U.M.E.—The Ultimate Musical Experience," including their just-released single, "Love Shortage." Shown in the photo above are (front row, from left): T.U.M.E.'s saxophonist James Mims; Dennis Ganin, vice president, promotion, for Polydor Inc.; Jimmy Brown, vice president of a&r, Polydor Inc.; T.U.M.E.'s lead guitarist Chuck Bynum; Bill Farr, president, Polydor Inc.; T.U.M.E.'s trumpet player Richard Jackson; (back row, from left) Ron Kersey of MFSB, who played keyboard with the group as a special guest star; T.U.M.E.'s bass guitarist Michael Thomas; producer/writer/arranger Bobby Eli; T.U.M.E. vocalist Lois Brown; Steve Bernstein, co-principal of WMOT Productions; T.U.M.E. vocalist Susan Grindell; Alan Rubens, co-principal of WMOT Productions and T.U.M.E.'s drummer and vocalist, Howard Huntsberry.

Herbie Mann has a new album. Guess what people are doing with it.



Maybe the title will give you a clue. It's called "Discotheque." And it's alive with the kind of music that has everyone dancing. Like Herbie's versions of "Lady Marmalade," "Pick Up The Pieces," and his own hit single, "Hijack."

"Discotheque." The Mann's moving. And he's taking everyone with him.

"Discotheque" Including the hit single "Hijack."

HERBIE MANN DISCOTHEQUE



PRODUCED BY HERBIE MANN
On Atlantic Records & Tapes



\$5.98 Albums *(Continued from page 3)*

Like Heilicher, Charlie Shaw, manager of Tower Records in Los Angeles feels the \$5.98 album is a good idea. "It's a good price because it gives the consumer a chance to think about the record," said Shaw. "We're selling the Lennon at \$2.99 and we're selling the heck out of it. A \$5.98 tag gives us a chance to do something with an album. It certainly has an effect on the consumer and in that way it also helps break new acts."

Shaw touched on the reasoning behind the effectiveness of the lower-priced albums: Retailers are able to "do something" with these albums and make them more attractive to the consumer who is willing to take a chance on new products.

"In our main store," said Marty Gary of Gary's/Richmond, "there hasn't been much of an effect because that store is in a more affluent part of town. But our other stores are in blue collar areas and the \$5.98 price has definitely had an effect on sales. The lower price helped the Fogelberg album take off and there's no question it helped the new Lennon."

Among the retailers who found the lower price ineffective in breaking new acts, the common reason was that consumers simply don't notice an album that is only a dollar less than others.

"Riperton and Labelle would have sold just as well at \$6.98," said Bill Blankenship, buyer for For The Record stores in Baltimore. "As for the lower price helping to break albums by new artists, I think the single still

Gentry Single Coming

■ Bobbie Gentry's song "Another Place — Another Time," featured in the film "Macon County Line," will be released as a single on Brunswick Records.

Angels on the Rise



Stopping by at the Record World offices recently were Arista recording artists Fallen Angels. The group's first single, a version of "Just Like Romeo and Juliet" (produced in Toronto by Jack Richardson), has just been released. Shown here are (from left) David Spiwack, Arista's manager of press & information; Pieter Sveval; Brenden Harkin; Dave Carrico, vice president, promotion for Arista; RW's Roberta Skopp; Michael Lee Smith; Larry Gonsky; and Joe Dube.

breaks the album, not the price."

Kenny Dobin, record and tape buyer for Waxie Maxie in Washington, D.C., services a clientele similar to Blankenship's and agrees with the Baltimore buyer: "Riperton, Labelle and Fogelberg would do just as well at \$6.98; price isn't a factor there. The \$5.98 price has not helped in a great way because those products aren't super-hot here."

While the retailers may have been in disagreement about the lower-priced album's effectiveness in breaking new acts, the quotes indicate that they are in agreement about its effectiveness in boosting sales on the new Lennon album.

"The price has been a definite help in selling that album," said John Guarnieri, head buyer for Mushroom stores in New Orleans. "I don't think the consumer would have paid \$6.98 for an album of oldies."

"It's been good for sales all around," added Jimmy Dee, senior buyer for Two Guys' 54 East Coast stores, "but especially so on the Lennon. The customers are getting a big name at a lower price and they respond to that."

Atlantic Hot *(Continued from page 3)*

Record World this week: Danny O'Keefe's "So Long Harry Truman" at 195, the first album by Major Harris, "My Way" at 192, and the brand new "I Need Some Money" by Eddie Harris, at 169.

"Yesterdays," the new album from Yes, is at number 52, its third week on the chart, with its third bullet. And "Relayer," the previous album from Yes, is still on the charts after 15 weeks. Also, after three weeks on the chart with three consecutive bullets, is Alice Cooper's "Welcome To My Nightmare." And in its 12th week

Jay Cook *(Continued from page 27)*

for the right shows and we give them a little more freedom than would be the norm in top 40 radio; and the responsibility they have to accept or cope with or move on somewhere else, because it's not as easy to work here as it is somewhere where they have a limited input operation.

RW: How do you go about finding on the air talent to fit into the mold that you're looking for?

Cook: We're always looking. We're always getting tapes and I get around as much as I can and talk to a lot of people around the country. Generally, I've already got in mind a couple of guys for each of the shifts on the air so that if anybody does leave or we part company for whatever reason, I usually have a couple of people waiting. I also seek as many tapes as I can to see if there's somebody else I haven't heard from out there. But usually there are a couple of people that I consider desirable for any shift on the station.

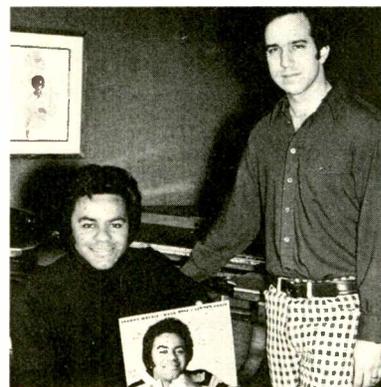
RW: How do you go about doing your music research?

Cook: We've always done a lot of call-out researching, even before it got fashionable, and we still do quite a bit of it. Our research on retail sales is not all that I would like it to be. That's because we don't have the funds to do it. We really have to depend on the regular store reports and a few key people that we think we can get reliable information from. We do some on-the-street research and of course on our incoming phone calls we question people as to what they like, what they watch on television, etc. But any massive, scientific research we really are not into. We just don't have the people.

RW: What about the future of top 40 radio?

Cook: I think the top 40 station of today should be—and has the opportunity and has the edge on anybody else—the dominant music station in its market. You don't see that happening in many markets and in all fairness, even here, WIP still has the edge on us demographically. We had a story, but of course I want to see us number one in the book, not just 18-49 or 18-34. And I think as time goes by and the people who grew up in rock—if you want to call it that—become a little bit older, become the dominant buying influence in the country, I think a well programmed and a logically maturing top 40 station should be the dominant music station in the market.

Mathis Magic



John Florez (right), producer of the new Johnny Mathis album for Columbia Records, entitled "When Will I See You Again," is shown with Mathis at his offices in Hollywood, Rojan Productions, discussing this week's national release of the album. During the past year, Florez produced "Rock The Boat" for the Hues Corporation and Carl Graves' "Baby Hang Up The Phone."

European Tour Set by Sinatra

■ NEW YORK — Frank Sinatra is planning his first concert tour of Europe in over a decade to follow his spring tour of the United States and Canada.

The European tour, now in its final stages of negotiations, is expected to begin in mid-May and to include appearances in France, Germany, Austria, Belgium, Switzerland and Holland, in addition to two concerts in London. Full details of the tour will be announced in the near future.

on the chart, Roxy Music's latest lp, "Country Life." Kahlil Gibran's "The Prophet," narrated by Richard Harris, remains on the chart after 13 weeks; and Mike Oldfield's "Orchestral Tubular Bells," after five weeks, is at number 183.

Atlantic's best-selling r&b album is "Average White Band" at number 8, after 23 weeks on the Record World chart. The Spinners' "New & Improved" remains on the chart after 16 weeks, and after seven weeks on the chart, "Butt Of Course . . ." by the Jimmy Castor Bunch moves up to number 97. And for the fourth week in a row, "Cicero Park" by Hot Chocolate on Big Tree Records (distributed by Atlantic/Atco) retains its bullet, moving to 103.

A pair of new, progressive jazz albums are also featured: Passport's "Cross-Collateral" (featuring Klaus Doldinger) moves to number 150 after seven weeks on the chart. On Nemperor Records (distributed by Atlantic/Atco), Stanley Clarke's self-titled album remains charted after 15 weeks.

Finally, the most promising new release is Roberta Flack's long-awaited "Feel Like Makin' Love," bulleted last week as it entered the chart at number 86. This week the album jumps forty-five notches to a bulleted number 41, making a total of 25 albums by 19 Atlantic/Atco recording artists on the Record World Top 200 lp Chart.

Queen Reigns with Royal Sounds

■ NEW YORK—Elektra hard rockers Queen first formed in 1971. Over the years that they have been assembled we've had the pleasure of three albums, "Queen," "Queen II" and their current chart climber "Sheer Heart Attack." **Record World** recently spoke with drummer Roger Meddows Taylor while the foursome were in the midst of a two and a half month American tour (the first that they're headlining) regarding the remarkable progress made over these several years.

At the time of formation, vocalist Freddie Mercury and guitarist Brian May emerged as the band's main songwriters. At this point in their collective career, the writing is basically shared by all, according to Taylor. He explained, "What generally happens is that we all write individually and then get together to arrange the piece." The proof of growth is in the music. One listen to "Sheer Heart Attack" and the single culled from the set, "Killer Queen," and one is assured of the fact that Queen has indeed expanded its musical horizons; added dimensions have accrued more fans aiding the single and album in moving upward on their respective charts.

Their first American tour commenced with rock and roll hitting the Great White Way on a bill that coupled the British music makers with another English eno-

tourage, Mott the Hoople. Unfortunately, the tour was brought to a sudden halt with Brian May's contraction of hepatitis. Taylor has his doubts about Broadway providing a suitable ambience for rock & roll concerts, however: "The theater was wrong for the music . . . It was too small and too clinical, and it was very hard to get the right atmosphere going." But right now they're about two thirds of the way through a national tour that encompasses some 60 odd dates, garnering steadfast fans all the way. Taylor believes that tour results become concrete after the tour has finished. "We're first feeling the results of our European tour of some 20 cities that took place after Christmas. We're starting to see results in Holland, Sweden, Germany and France," Taylor explained.

Their "Sheer Heart Attack" set has received strong critical acclaim reflected in sales as well as chart numbers. It's more cohesive and innovative than their previous releases, something Taylor attributes to the shared experiences of the band. "We made a conscious effort to keep things short and to the point," he said. "We worked out of five different studios and were able to get closer, on this album, to the things that we wanted to do."

Roberta Skopp

Dudley Rides High



Shown whooping it up after United Artists country artist Dave Dudley's opening at Los Angeles' Palomino are (from left): Van Barker of Los Angeles' Tex Williams Record Store; Dudley; Al Teller, president, United Artists Records; and Michael Cole, star of TV's "Mod Squad." Dudley is currently on the country charts with his first UA single, "How Come It Took So Long," culled from his new album, "Special Delivery."

Elliot Lurie Signs With Thruppence Ltd.

■ NEW YORK — Elliot Lurie, former lead singer of Looking Glass, has signed a long-term personal management contract with Bob Schwaid of Thruppence Ltd.

Lurie's new Epic album, entitled "Elliot Lurie," has just been released. From the album, a single—"Disco (Where You Gonna Go)"—has also been released. A coast-to-coast personal appearance and TV tour is now being readied.

Thoroughbred Moves

■ LOS ANGELES — John Gunnell, president of Thoroughbred, Inc., announced that the company has moved to new offices. The offices, which manage John Mayall as well as administering Mayall's Hibiscus Production Company, and handles the American activities of Dog Soldier, is located at 9229 Sunset, Suite 719, Los Angeles 90069.

Gunnell and vice president Eddie Chorán can be reached at (213) 550-1010.

The Coast (Continued from page 8)

cut, by the way, is a version of **Marvin Gaye's** "How Sweet It Is.") . . . The guitarist in the **Billy Preston-Willy Weeks-Buddy Miles** band is **Shuggie Otis**, **Jeff Beck** having apparently failed to work out . . . And **Wayne Perkins**, according to this week's information, is out of a job. Which means that the **Rolling Stones** are going to have to make up their minds about somebody fast. We'll still offer **Nils Lofgren** as one of the few positive choices.

ELTON'S ESCAPADES: During his whirlwind visit to LA, **Elton John** took up a long-standing offer to appear on "Soul Train." Banging away on a plexiglass piano, he delighted **Don Cornelius** and the studio audience with performances of "Bennie & the Jets" and "Philadelphia Freedom," both of which scored on the r&b charts. So don't be at all surprised if an Apollo Theatre date creeps into EJ's next tour itinerary . . . The evening before, **Elton** showed up to introduce **Labelle** (whom he once backed up in the days when he was only Reg Dwight) to a sold-out Santa Monica Civic house and even jumped in with some background singing during the encore. He was also at the post-show party at the Miramar Hotel, along with **Dusty Springfield**, **John Reid**, the **Blue Oyster Cult**, **David Janssen**, **Michael Sarrazin**, **Lorna Luft**, **Martha Reeves**, **Mark Vollman**, **Mickey Dolenz**, **Ryan & Tatum**, and **Bob Crewe**. (Wartoke's **Marv Greifinger** was mistaken for **Dustin Hoffman**, but that doesn't count.) At the party, **Ryan O'Neal** presented **Nona Hendryx** of **Labelle** with his very own baseball jacket (the one that says "Ryan" in large letters across the back), but please don't ask us why . . . As it stands now, look for **Tom Dowd** to produce the next **Rod Stewart** solo album . . . **Tim Bogert**, one of the original principals in the **Vanilla Fudge**, denies that the band is imminently reforming, and advises anyone who's encountered the rumor to treat it accordingly . . . While on the **Roxy Music** tour, **Bryan Ferry** was keeping a very watchful eye on American studios and producers for his next solo project, and might be back soon for more of the same . . . Is **Tracy Nelson** on her way to MCA country? . . . Doesn't **Jay Lasker** have something he wants to tell us? . . . **Sly Stone** was a no-show at the **Kokomo-Bill House** Troubadour opening because—get this—he had "nothing to wear" for the occasion. Luckily, his father hit town the next day with a care package and Sly kept his appointment as a second-nighter.

ROLL OVER MICK JAGGER, AND TELL DAVID ESSEX THE NEWS: Man of many talents **Barry White** will soon have the opportunity to flail the masses with an entirely different medium; he's been inked to play the lead role in "The **Fats Waller** Story." The film, which begins shooting in April, is reported to be a veery high-budget project . . . The b-side of John Mayall's new single is "Al **Goldstein Blues**," a tribute to the famed New York porn publisher. Seems the two have certain "mutual interests" . . . The forthcoming **Eagles** album, described by **Glenn Frey** as "the Eagles meet **Al Green**," is in search of a title. Among those rejected: "Black In The Saddle" . . . **Frank Zappa**, however, has settled on one for his album due next month: "One Size Fits All" . . . Local rock & roll semi-legend **Michael Fennelly** reportedly close to a deal with Mercury . . . Congrats to **David O'Connell**, who moves from a Phonogram VP to a Phonodisc P . . . Even with the McCartney party for competition, **Suzi Quatro's** sensational opening night at the Roxy managed to attract a healthy number of notables. Among them were **Jimmy Page**, **Robert Plant**, **Sonny Bono**, **Joe Cocker**, **John Bonham**, **John Paul Jones**, **Lynn Carey**, **Kim Fowley**, **Rodney Bingenheimer**, **Peter Grant**, the **Blue Oyster Cult**, **Sandy Pearlman**, **Barry Kramer**, **Al Coury** and **Iggy Pop** (not to mention **Queen's** road crew). Accounts of the Hollywood party deluge continue next week.

N. Y. Central (Continued from page 37)

CONTINENTAL QUICKIES: "A Frenchman In New York" is the title offered by the Maison Francaise of Columbia University, sponsors of a concert featuring **Errol Parker and His Contemporary Jazz Quintet** and an intermission-time wine tasting . . . And from across the Channel and across the sea, the Tournament of Knights, an "authentic medieval pageantry recreated to tour the United States," comes to Madison Square Garden in the Spring of 1976. Plenty of time to shine your armour, folks . . . Or (though this is a Stateside item) to catch the **Valiant Brothers**, world heavyweight tag-team wrestlers, on radio spots for the **Dictators'** album. Producers **Murray Krugman** and **Sandy Pearlman** thought the spots worked so well they're now trying some singles with the strongmen. If things work out, you might call it a simple twist of fate. You might not.

NOTED: A pre-concert Times story on **Bill Graham's** west coast benefit show . . . **Melanie** and **Peter Schekeryk** are the parents of a second child, **Jeordie**, born March 27th in Neptune, N.J. . . . **Ronnie Foster** in the studio putting down an instrumental version of **Stevie Wonder's** "Tuesday Heartbreak" with **George Benson** producing.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Cuando una compañía surge y se consolida a base de valeroso esfuerzo, agobiantes presiones de acreedores a amargos desengaños de supuestas promesas amigas; es digna de admiración y elogio. Me refiero a Discos Melody ó DCM (Discos y Cartuchos de México).

La trayectoria de esta grabadora con capital enteramente mexicano, que dirige con el cariño más increíble **Ignacio Morales**, es realmente durísima. Su nacimiento y crecimiento han sido heroicos. Pero los años difíciles, que se vistieron a pesar de las desesperadas situaciones, con dignidad, han sido superados. El elenco se ha multiplicado, y los hits aparecen paulatinamente. Su estrella del momento es **Rigo Tovar y su grupo Costa Azul**, quien se dió a conocer con el violento hitazo "Lamento de Amor," repitiendo su éxito con otro hit "Cuando tu Cariño"; **Rosalba** que se constituye en una revelación con el tema "No Conozco al mundo sin tu Amor" y **Raúl Vale**, que pone de moda el viejísimo número "Volver." Por lo que me anticipo a vislumbrar, que México tiene en Melody, otra compañía que representará en futuro dignamente la producción nacional.

Una vez mas, **Roberto Carlos** hizo su debut en forma sensacional. Y, paralelamente a su temporada de actuaciones, sus grandes éxitos de siempre volvieron al primer plano de poularidad, como "Amada, Amante," "Detalles," "La Montaña," "El Día que me Quieras" y agregados a estos, su reciente producción que ingresa con inusitada fuerza "Yo Quiero

Amigos" . . . Continúa arrollando **King Clave** con "Los Hombres no deben Llorar." Aparte que su visita a estado rodeada de triunfo tras triunfo, el intérprete argentino se deja escuchar con otro número que se vislumbra como futuro hit, "Usted me dejó Llorando." Y a propósito de **King Clave**, en concurrida reunión, le fué entregado un Disco de Oro por haber superado las 300 mil copias vendidas. Estuvieron presentes, **Rogelio Azcárraga y José Angel Rota**, máximos ejecutivos de Discos Orfeón.

Nuevo elepé de **Pina Nevarez**, que viene identificado con un número del recordado **José Alfredo Jimenez** titulado "Que Ya te Vas." Completan esta nueva producción de la baladista Peerless "Donde Estarás," "Amor Verdadero," "Me Viy muy Lejos" y "Necios" . . . Se anuncia la llegada de **Camilo Sesto**. Según su manager **Manuel Sanchez**, desde España hace saber que el triunfador de ¿Quieres ser mi Amante? realizará una temporada en México . . . ¡Muy buena la producción de **Sonia López!** La chamaca de Oro, retorna por la senda de los éxitos con "Hoy Quisiera," balada chicana que ingresa con muchas posibilidades.

Cisne RAFF acaba de lanzar un sencillo de **Estrellita** con un tema que tiene todo para colocarse rápidamente como gran favorito. Se trata de "Con la Pasión más Grande," en el cual **Estrellita** luce mucho mejor en su forma de interpretar, y viene acompañado de "No Me Ignore Mas" . . . Altamente positiva la visita de **Karina**. Dejó agradable imagen y dos éxitos nacionales "Oh Carol" y "Luna Blanca" . . . ¡Y hasta la proxima!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Es indiscutible que de todas las grabaciones e intérpretes "salsoulers" en Estados Unidos, ha sido **Willie Colon** el que ha roto records de ventas en sus grabaciones, en las cuales fungía como vocalista **Hector Lavoe**. Ahora, **Willie Colón**, a más de componer, arreglar y producir su propio material, se lanzará como solista en su nueva grabación. Un sencillo conteniendo "Toma" será lanzado al mercado proxicamente, en la cual el talentoso músico del trombón lucirá sus dotes

como cantante. Fania se encuentra preparando una gran campaña ante tal hecho . . . Actuará **Camilo Sesto** en el Felt Forum del Madison Square Garden de Nueva York el proximo 6 de Abril. De ahí para un Concierto en el Miami Beach Auditorium al día siguiente, organizado por la WQBA Radio de Miami . . . Lanzó Capitol en México una grabación de **Alberto Angel** "El Cuervo" con una portada que se las trae. Entre los temas resaltan "Los Versos del Milongo," "Carta a Don Emiliano" y "Mi Mujer" . . . Lanzó Miami Records "Mientras Pasa el Tiempo" un nuevo long playing de **Elio Roca** y "Tengo Ganas de Llorar" de **Los Silver** . . . El compositor argentino **Leonardo Schultz** deberá pagar \$8000.00 de indemnización a su colega y cantante brasileño **Nelson Ned** por haberle plagiado la obra "Todo Pasará,"

según veredicto dictado por un tribunal de Apelaciones en Buenos Aires. Según el fallo, Schultz invitó a Ned a presentar en el Festival de Buenos Aires en el 1968 su obra "Todo Pasará" en versión original en portugués. Al mismo tiempo el compositor local inscribió como propia en el Registro Nacional de la Propiedad Intelectual una versión en Español de la Canción. Ned demandó a Schultz y a la empresa Odeon por daños y perjuicios y la justicia argentina sometió ambas canciones al Tribunal de Idoneos que preside el Rector del Conservatorio Nacional, el que determinó que sin duda alguna la versión en Español titulada "Todo Pasará" era copia del original portugués. Desde hace más de 4 años los derechos de autor de esta obra se encuentran retenidos y se supone que existen más de 200,00 mil dólares depositados que pasarán adicionalmente a poder de Ned y la editora musical que tiene el control de la obra. El tema ha sido grabado entre otros por **Mantovani, Nicola de Bari, Franck Pourcell, Matt Monró** y el propio **Nelson**.



Alberto Angel

El 23 de Marzo aparecerá en el Kezar Stadium de San Francisco el popular músico **Eddie Palmieri** en ocasión de un Concierto Beneficio en el cual actuará conjuntamente con **Neil Young, Jerry Garcia, Joan Baez, Santana y Los Miracles**. Este concierto será radiado por Radio K-101 AM/FM y por KQED-TV en color. De regreso, Eddie actuará en el Avery Fisher Hall en Lincoln Center, Nueva York en espectáculo ofrecido por **Don Friedman** y la WRVR en Abril 13. Inmediatamente después, Eddie presentará su Concierto como solista en el Town Hall de Nueva York en Mayo 16. ¡Felicidades por tan exitoso itinerario! . . . Quizás el más popular intérprete de Brasil, **Moacir Franco**, acaba de terminar su primera grabación en Español para el sello Continental, que apresta su lanzamiento en México, Estados Unidos, Venezuela, Colombia, Argentina y España al unisono. La labor promocional está llevada de la mano por **Genival Di Melo** y se espera que la grabación de Moacir en Español, por tan largo tiempo esperada, se convierta en un éxito inmediato. El mercado internacional en Español se abre de par en par a este gran talento brasileño, ante una grabación



Eddie Palmieri

al unisono. La labor promocional está llevada de la mano por **Genival Di Melo** y se espera que la grabación de Moacir en Español, por tan largo tiempo esperada, se convierta en un éxito inmediato. El mercado internacional en Español se abre de par en par a este gran talento brasileño, ante una grabación



Moacir Franco

(Continued on page 47)



COTIQUE
THE
LeBRON BROTHERS
WITH THE HIT 45
"EXPERIENCIA TE HABLA"

4♩ + 1♩ =
The LeBRon Brothers



Compatible Stereo XCS-1078

(R&J Exclusive Distributors for Fania Records in New York)
R&J: 108 Sherman Avenue, New York, N. Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra #610, Santurce, P. R. 00927 (809) 725-9255

LATIN AMERICAN HIT PARADE

Singles

Colombia

By RADIO TEQUENDAMA

1. **DIME (FEELINGS)**
MORRIS ALBERT
2. **POR FAVOR SENOR CARTERO**
LOS CARPENTERS
3. **PIEL**
SERGIO Y ESTIBALIZ
4. **EXPRESS**
B. T. EXPRESS
5. **AMOR MIO**
RAPHAEL
6. **CANCIONES DE MI TIERRA**
JUAN BAU
7. **BIMBO**
PAUL MAURIAT
8. **ALGO TIENES QUE ME GUSTA**
TOM JONES
9. **AMADO MIO**
CLAUDIA DE COLOMBIA
10. **YO TE RECUERDO**
ROBERTO CARLOS

Tampa

By WSOL

1. **MOTIVOS**
FERNANDO ALBUERNE
2. **A FLOR DE PIEL**
JULIO IGLESIAS
3. **VOLVERAS**
ELY FORCADA
4. **MORTIFICA**
SOBRINOS DEL JUEZ
5. **AMOR MIO**
RAPHAEL
6. **AGUA PRIMERA DE MAYO**
CHEO FELICIANO
7. **MI SANGRE LATINA**
NELSON NED
8. **DIME (FEELINGS)**
MORRIS ALBERT
9. **SOY LO PROHIBIDO**
SOPHY
10. **LAS SECRETARIAS**
LOS SATELITES

Oxnard, Cal.

By KOXR

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **MUNDO DE JUGUETE**
LUPITA D'ALESSIO—Orfeon
3. **CHIQUILINA**
LOS DINNERS—Caytronics
4. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
5. **DE PASADA**
LA CHATA GARZA—Gas
6. **FLOR MORENA**
LOS FELINOS—Musart
7. **PLENA ESPANOLA**
LOS WAWANCO—Latin Int.
8. **OTRA VEZ VUELVO CONTIGO**
ANGELICA MARIA—Sonido Int.
9. **PORQUE NO FUI TU AMIGO**
LOS ASTROS—Caytronics
10. **TE ESPERARE**
ESTELA NUNEZ—Arcano

New York (Salsoul)

By EMILIO GARCIA

1. **EL TODO PODEROSO**
HECTOR LAVOE—Fania
2. **MAYARI**
ORQUESTA HARLOW—Fania
3. **TORO MATA**
CELIA CRUZ & JOHNNY PACHECO—
Vaya
4. **TRACION**
ROBERTO ROENA—Fania
5. **ELLOS SE JUNTAN**
RAFAEL CORTIJO & ISMAEL RIVERA—
Coco
6. **VAGABUNDO**
LA CORPORACION LATINA—MG
7. **UN DIA BONITO**
EDDIE PALMIERI—Coco
8. **MI MAYORAL**
RICARDO RAY & BOBBY CRUZ—Vaya
9. **CARBONERO**
JOHNNY VENTURA—Mate
10. **SALE EL SOL**
ISMAEL RIVERA—Tico

Puerto Rico

By WAEL

1. **CAMILO SESTO**
CAMILO SESTO
2. **LA VOZ**
HECTOR LAVOE
3. **VOL. 1 Y 2**
FANIA ALL STARS
4. **CON SABOR A PUEBLO**
JOSE MIGUEL CLASS
5. **THE SUN OF LATIN MUSIC**
EDDIE PALMIERI
6. **ALEGRE ALL STARS**
TICO-ALEGRE
7. **ORQUESTA HARLOW**
ORQ. HARLOW
8. **ROBERTO ROENA Y SU**
APOLLO SOUND
ROBERTO ROENA
9. **A GUIRO PELAO**
HERMANOS LOPEZ
10. **EL ANGEL NEGRO**
GERMAIN

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
3. **CUANDO TU CARINO**
RIGO TOVAR—Melody
4. **QUE ESPERABAS**
JUANELLO—CBS
5. **QUIERES SER MI AMANTE**
CAMILO SESTO—Musart
6. **TE NECESITO TANTO AMOR**
ELIO ROCA—Polydor
7. **AQUEL AMOR**
LOS FREDDY'S—Peerless
8. **SOLEADO**
MARWANN—Capitol
9. **NO ME TRATES MAL**
ESTELA NUNEZ—RCA
10. **LOS GRANDES AÑOS DEL ROCK**
AND ROLL
ENRIQUE GUZMAN—Cisne Raff

Record World en Brasil

By OLAVO A. BIANCO

■ Todavía sin confirmacion, se dice que para los primeros dias de Abril, llegara al Brasil, el gran cantante frances **Charles Anzavours**, para quince dias de presentaciones.

Big Boy, (Radio Mundial—Rio De Janeiro), uno de los mas importantes disc-jockeys del pais, informa que Abril será la fecha para una visita muy importante: **Eric Clapton**—que viene a hacer la grabacion de un disco con músicos brasileños.

Y hablando de visitas, es posible que Abril vea la llegada de la cantante italiana **Ornella Vanoni** para algunas actuaciones, al mismo tiempo que otra gran cantante italiana estara por acá: **Mina**, para la grabacion de un disco, producido por **Bardotti**, el gran artista de Italia, con muchas canciones de **Chico Buarque**. Eso sería hecho en todo por la Phonogram brasilena.

Lo que pasó de verdad con nuestro amigo Pino, el numero uno de la RCA brasilena y de la argentina, fué que se rompió uno de los pies mientras practicaba el foot-ball. Pero ya está en perfectas

condiciones, y pensando en otros partidos de foot-ball.

Manolo Camero, el director general de Tapeocar, está muy feliz con el suceso de **Betty Carvalho**, "1800 Colinas" single del album de la hermosa cantante, que también estuvo en el MIDEM, en la "Noche Brasileira Del Samba."

Sergio Mendes y Brasil 77 están en Rio de Janeiro, para una serie de presentaciones, de Marzo 5 al 16. Se presentará en el Teatro Bloch, uno de los mas modernos del país. Después, hará dos presentaciones en São Paulo, Marzo 18 y 19. Hacía seis años que el público brasileno no lo apreciaba en vivo—y esta vez el ha traído su equipo de sonido y de iluminacion y ocho ingenieros para manejarlo.

Confirmado: el artista que sucede a **Lucho Gatica** en "A Porta Do Carmo" será **Carlos Ramirez**, al 15 de Marzo.

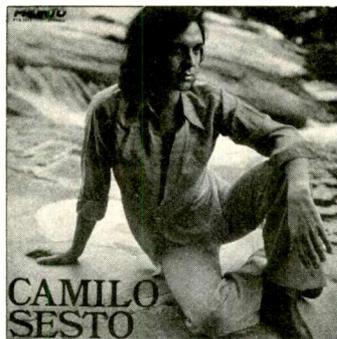
Como siempre, la Top Tape preparó con mucho cariño, el album con las musicas originales (Sambas Enredo) de las Escuelas de Samba del Carnaval 1975, un
(Continued on page 48)

Nuestro Rincon (Continued from page 46)

lograda con un exquisito español y a la altura de su talento e imagen . . . Entre las grandes producciones que comienzan a recibir gran impacto internacional figura la de **Juan Camacho** en CBS con los temas "Llámame" (Juan Pardo) y "Mía" (J. Pardo-J. Camacho). Se espera que prontamente comience este nuevo talento español a figurar en las tablas de éxitos internacionales . . . **Morris Albert** se encuentra indiscutiblemente barriendo internacionalmente con "Dime" (Feelings) . . . "Toda la Vida Amándote," un long playing por **Norma Gloria** lanzado por RCA en Argentina tiene grandes posibilidades . . . Muy bueno el "Así soy Yo" (Guerrero) que CBS lanzó en Colombia en interpretación de **Marielena** y en ritmo de cumbia. Al dorso figura "Tierra Mía" (Miguel Fernando) . . . Y ahora . . . ¡Hasta la próxima!

Fania Records announced last week that they will shortly release a new single by the well known band leader, trombone player, writer, arranger and producer, **Willie Colon**. For the first time ever, in addition to writing, arranging and producing his own material, Willie will song lead voice on this new record. "Toma" will be the theme . . . **Eddie Palmieri** appeared on Sunday, March 23 at the Kezar Stadium in San Francisco, for a benefit concert together with **Neil Young**, **Jerry Garcia**, **Joan Baez**, **Santana** and the **Miracles**. This concert was covered "live" on Radio K-101 and also by KQED-TV in color. Then, back in New York, Eddie will perform on April 13 in a show presented by **Don Friedman** and WRVR titled "Music from the Third World, Chapter One" at Avery Fisher Hall, Lincoln Center. Tickets are also going fast for Eddie's solo concert at Town Hall on May 16. Congratulations Eddie! . . . **Camilo Sesto** will perform on April 6 at Felt Forum in Madison Square Garden in New York. He is also expected for performances at the Miami Beach Auditorium the following day in a concert sponsored by WQBA Radio.

Miami Records released "Mientras Pasa el Tiempo," a new album by **Elio Roca**, and "Tenga Ganas de Llorar" by **Los Silver** . . . Com-
(Continued on page 48)



PTS-1011

PRONIO

Welcomes to New York and Miami
Its Exclusive Artist

CAMILO SESTO

CAYTRONICS

"The Latin Music Company"

New York (212) 541-4090	Florida (305) 822-6967
California (213) 737-0197	Chicago (312) 521-1800
Texas (512) 222-0106	Puerto Rico (809) 725-9561

MCA Re-Signs El Chicano



El Chicano, the originators of "the Brown Sound," have re-signed with MCA after five years recording on the label. Pictured at the signing (from left) are Mickey Lespron (lead guitarist), Bobby Espinosa (keyboards), Andre Baeze (conga drums) and MCA president J. K. Maitland. Mickey, Bobby and Andre from the nucleus of the seven-man group with Jerry Salas (guitar, lead vocals), Rudy Regalado (timbales), Joe Ferrera (bass) and John DeLuna (drums) completing the group.

Nuestro Rincon (Continued from page 47)

poser **Leonardo Schultz** had been ordered to pay over \$8,000 to his colleague **Nelson Ned** for plagiarism of his theme "Todo Pasará," recorded by dozens of top rated artists, including **Nicola di Bari**, **Mantovani**, **Franck Porcell**, **Matt Monro** and others. Now that the Argentinean Court cleared the whole situation, royalties amounting over \$200 thousand will go to Ned after years of legal problems.

Top rated Brazilian performer **Moacir Franco** has recorded in Spanish and his label, Continental, is ready to start a promotional campaign in order to back the release of this recording, which will be simultaneously released in Mexico, Venezuela, Colombia, the States and Spain. Moacir offers a superb pronunciation of Spanish and very commercial material that should make it big everywhere. His recording in Spanish has been anxiously awaited in all markets . . . Another great production has already been released by CBS in Spain and is expected to climb the charts everywhere. It is the album by **Juan Camacho** containing "Mia," "Golondrina" and "Llamame" . . . **Morris Albert** is making it big in every market with his "Feelings," titled in Spanish "Dime" . . . CBS released in Colombia "Así so Yo" b/w "Tierra Mia" by **Marielena** . . . And that's it for the time being!

En Brasil (Continued from page 47)

longo que sigue vendiendo aun después del Carnaval.

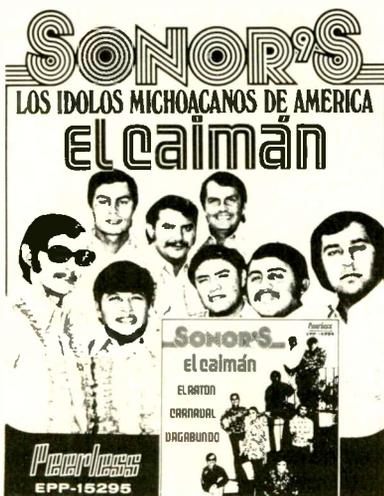
Morris Albert (Charger) ya siguió para la ciudad de Mexico, para una serie de presentaciones al vivo y en la TV de Mexico. La grabacion del tema "Dime" (Feelings) con version castellano de **Tomas Fundora** es una de los mayores éxitos no solamente en Mexico, pero en Venezuela, y en Chile. Dentro de poco, saldrá en España, donde se espera un hit muy grande.

"Canta, Canta Minha Gente" (Canta, canta mi pueblo) es el longo de **Martinho Da Vila** (RCA) que sigue vendiendo, a los miles. Disco hecho con mucho apuro técnico, y con magnificas musicas del popular cantante, al lado de "Conto Oe Areia," con la magnifica **Clara Nunes** (EMI), y "Benito De Paula Al Vivo" (Copacabana) son los discos LPs nacionales de mas grande fuerza en el mercado.

Circularon informaciones durante al viaje que **Roberto Carlos** (CBS) hace por la America del Sur, que el dejaria la CBS, donde surgio e hizo todos sus grandes hechos, y firmaria con una gran compania norte-americana, cuya distribucion en Brasil es hecha por la Phonogram. Será? Nosotros, no cremos.

Nelson Ned (Copacabana) cuya grabación "Meu Ciume" (en catellano, "Mi Sangre Latina") siguiendo para Miami, donde debuta en el Centro Espanhol, en el comienzo de otra temporada internacional. A su lado, el incansable **Genival Melio**, su manager exclusivo, y el maestro **Osny Cassab**.

Y nosotros nos quedamos por acá, con el "Hasta la próxima."



LATIN AMERICAN ALBUM PICKS



OSCURIDAD

JUNIOR—Arcano DK11 3287.

Producido por Napier-Bell y Junior y grabado en CTS, Londres, este album es una gran obra de arte. Exquisitos arreglos respaldan a Junior en "Oscuridad" (Morales-Napier-Bell), "Perdoname" (Morales-Napier-Bell), "En Algún Lugar" (Morales-Napier-Bell) y "El Amor es Amor" (Morales-Napier-Bell). Interpretado en Inglés y Español.

Produced and recorded by Napier-Bell and Junior in London, this album is a masterpiece. Great arrangements and renditions of "Black November Day" (Morales-Napier-Bell), "Here's That Rainy Day" (Van Hehsen-Burke), "See What You Can Do" (Morales-Napier-Bell) and "Killer By a Kiss" (Napier-Morales-Bell). Package is in English and Spanish.

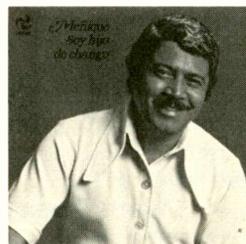


JUAN CAMACHO

CBS S 80000

Producido por Juan Pardo y grabado en Londres para Piraña Musical, Juan Camacho es indudablemente una de las mejores voces del momento. Espectaculares arreglos! "Mía" (Camacho-Pardo), "Golondrina" (J. Pardo), "Mi Soledad" (Egaña), "Un Año Más" (J. Pardo) y "No Puedo Más" (L. Nodar-J. Pardo). Lanzado en España.

Produced and recorded in London by Juan Pardo for Piraña Musical, Spain, Juan Camacho is one of the top performers of the moment. Marvelous arrangements! "Un Año Más" (J. Pardo), "Mi Soledad" (Egaña), "Construir" (McManus), "Tú" (Manolo Galvan-Juan Pardo) and "Cerca de Tí" (Pardo-Camacho).



SOY HIJO DE CHANGO

MENIQUE—Cotique XCS 1077

Meñique es sabor y ritmo. Aquí lo demuestra en esta producción salsoul con arreglos de Louie Ramirez, Louie Cruz Eddie Martínez. Producida por Larry Harlow. "Campesino" (Meñique), "Te Vas de Mi Lado" (Meñique), "Santa Barbara" (Meñique), "Tu Partida" (Meñique) y "La Habana Vieja" (Meñique).

Larry Harlow, with arrangements by Louie Ramirez, Louie Cruz and Eddie Martinez. "Guanica y Yauco" (Meñique), "Tu Partida" (Meñique) and "Santa Barbara" (Meñique).



JUNTOS EN CHICAGO

ROGELIO GUTIERREZ Y PONCHO LOPEZ—Pan Americana PALP 630

Musica chicano ranchera que aplica a las masas mexico-chicanas. "Tú Pagarás" (Gutierrez), "La Mancornadora" (Valdes Leal) y "El Quelite" (Esparza Oteo).

Chicano-ranchera music at its best. Great sales power in the West. "Arriba Chicago" (Gutiérrez), "Simon Blanco" (Villegas), "La Chancla" (Esperon) and "Ciudad Victoria" (Chon Sanchez).

Mogull Debuts Guatemalan Operation

Ivan Mogull has announced that the Ivan Mogull Music Corporation has set up an operation in Guatemala and has now acquired the catalogues of Bourne Music, Avco Publishing Companies, Chrysalis Music and various other companies for representa-

tion.

Mogull is currently in Puerto Rico visiting record affiliates Alhambra Records and Caytronics-Pronto, companies which release, respectively, the Discos Columbia of Spain line and the Ariola of Spain line.

Janis Ian's Star Shines Anew

■ NEW YORK—There is little that need be asked of Janis Ian's music. Her lyrics are straightforward—beautiful precisely because of their simplicity, simple only in the universality of the pain of maturing. Suggest to Janis Ian that her autobiographies in microcosm are equally applicable to men and women and her response is that, yes, her younger brother had told her that, too. Tell her that there is a Jacques Brel-like quality to both her melodies and her lyrics and there is a little surprise (though the comparison is fairly frequently made) for, she says, she has listened to relatively little of Brel's work.

With the release of her "come-back" Columbia album almost a year ago, "Stars," there was much excitement, much critical praise and much time spent on

UA Names Wilder To Regional Sales

■ LOS ANGELES — Sal Licata, vice president, sales, United Artists Records, has announced the appointment of Bob Wilder to the post of UA southeast regional sales manager.

Wilder was most recently manager of Disco-O-Tape, a Hartford, Connecticut retail outlet. He had previously been branch manager for UDC (now Phonodisc) in Atlanta and Hartford and a salesman for WEA.

Wilder, a Hartford native, will be headquartered in Atlanta, and report directly to Licata.

Supertramp Sets Tour

■ LOS ANGELES — A&M Records recording group Supertramp embarks on its first concert tour of the United States April 4 in Milwaukee. The group's latest album, "Crime of the Century," is bulleted this week at 105 on the **RW** 101-150 Album Chart. Supertramp's current single, "Bloody Well Right," drawn from that album, holds the 96 spot on this week's Singles Chart.

The tour will be supported by an advertising and merchandising campaign in conjunction with the local promoters in each market. Posters, buttons, trade and consumer ads, handbills, radio spots, etc., have all been specially designed for the tour.

Opening for Supertramp will be English singer/songwriter Chris de Burgh, whose first A&M album, "Far Beyond These Castle Walls," was recently released.

Riperton Goes Gold

■ NEW YORK — Epic recording artist Minnie Riperton's debut solo album, entitled "Perfect Angel," has been certified gold by the RIAA.

the road. Now comes "Between the Lines," another album built on the "Stars" foundation, an unusually sensitive collection of songs about growing to an understanding of oneself and, hopefully, of those around her (you). There is "Seventeen," of telephone fantasies and high school beauty queens; there are "Watercolors" and "Lover's Lullaby"—contrasts in love/hate (and love/love) relationships; there is "Bright Lights & Promises," a sequel to "Stars" (the song).

On-Stage Confidence

On stage at the Bottom Line (18) Janis Ian was a strikingly confident lady — there was a bit of natural nervousness and, one thought, something of a role playing game in an effort to be the person of her songs. Yet with guitar in hand, or at the piano, dressed in a white man-tailored suit with a green blouse, there was no denying her professionalism or her ability to command absolute attention. And the pacing of her set, her sense of humor (she does write and sing some light-hearted tunes) and the dynamics of the arrangements (especially as regards the harmony vocals of Clare Bey) balance the "sad-eyed lady" and the New York City street realist; the tough-edged "artiste" and the little girl.

Style

Janis Ian sat in the **Record World** offices one morning, offering to change a typewriter ribbon ("You can start the article by saying what a variety of talents . . ." or words to that effect) and discussing the difficulty of finding suitable bass players ("You could do the whole article on Richard Davis; I wouldn't mind that"). It was a casual conversation without being flippant, and that style was what came across on stage a few nights later. Janis Ian is a star, as anyone willing to listen will easily discover.

Ira Mayer

CONCERT REVIEW

Browne, Snow & Capitol Win Encores

■ PASSAIC, N.J.— One of the unique aspects of a visit to John Scher's Capitol Theater here, for those of us accustomed to the usual New York City venues, is a chance to see certain performers before an audience which is probably closer to the one they meet around the country than the those who show up at Carnegie Hall, the Felt Forum or Howard Stein's Academy of Music. It is not a matter of a more or less sophisticated crowd, but rather that New York audiences are so saturated with concert offerings that responses are sometimes a little too automatic — the lighted matches and calls for encores are no longer signs of appreciation. New York audiences know that the encore is ready and a part of the show—and often seem to feel that it is owed them. Passaic is just a 20 minute car ride from Manhattan, but the differences in audience response is marked.

Visiting the Capitol recently (22) for a show featuring Jackson Browne and Phoebe Snow, and in February to hear Billy Joel and Melissa Manchester, there was, on both occasions, a measure of understanding between those who run the theater and those who support it by attending the shows. While people were checked for bottles and ushers tried to keep people from smoking at their seats, there was no real manhandling of patrons. There was a good-natured rapport which extended from ticket-takers to ushers to stage crew — and at both shows the performers appeared that much more comfortable because of it, on stage and off.

Browne spent more than two hours on stage, no longer the solo artist with a back-up band. With David Lindley still the core of Browne's support, much of the program was given over to brief jams highlighting Browne's guitar and piano interplaying with

Lindley's guitars, fiddle and lap steel guitar and with Jay Cook's piano. The songs were familiar, whether from Browne's three Asylum albums or from cover versions such as those popularized by the Eagles, Gregg Allman and, early in his songwriting career, Tom Rush. And while the structure, feel, theme and texture of Jackson Browne's songs are similar, they have an inner strength that allows them to stand on their own while at the same time binding them in a set more than equal to its parts.

It was close to 4 a.m. when Browne ended the two-show evening, a broad smile on his face and thank yous many times repeated. A few scattered matches were lit around the hall, but no one really expected anything beyond the offered, two song encore.

Phoebe Snow, who opened with essentially the same set she had performed at the Bottom Line recently (reviewed in **RW** 3/29) was extremely well received and she, too, truly earned the encore she received.

Ira Mayer

Elliott Murphy LP Released by RCA

■ NEW YORK — RCA Records has announced the release of "Lost Generation," the new album by Elliott Murphy. It is Murphy's first album for RCA, and his first album in over a year and a half.

Recorded in Los Angeles, "Lost Generation" was produced by Paul Rothchild and features, along with Murphy (who plays guitar, harmonica and piano), Ned Doheny on guitar, Richard Tee on keyboards, Gordon Edwards on bass, Jim Gordon on drums and percussion and John Smith on sax. All songs on the album were written by Murphy.

GRC Plans Campaign For Mike Green LP

■ ATLANTA — Michael Thevis, president, General Recording Corporation, has announced the release of Mike Green's album, "Pale, Pale Moon."

According to Oscar Fields, vice president, marketing, GRC has planned an extensive marketing and artist development plan designed to reach the largest possible audience. The support campaign will include in-store displays, mobiles, posters and T shirts. In addition, print ads in the trades and consumer publications along with national radio time buys are planned.

At Clarke Luncheon



Pictured after a luncheon for Nemperor recording artist Stanley Clarke are (from left) Earl McGrath, Atlantic director of publicity and artist development; Record World's Mitchell Kanner; Stanley Clarke; Dede Dabney of Record World; Nat Weiss, head of Nemperor Records and Stanley Clarke's manager.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ CBS/Sony Records began to release **Clive Davis'** Arista Records here on March 21. The first releases are **Barry Manilow's** "Mandy" and "Barry Manilow II," and **Tony Orlando & Dawn's** album, "Prime Time."

Nippon Columbia Records recently signed with General Recording Corp. (GRC) for the release of its products in Japan. The initial release from Nippon Columbia is "**Sammy Johns.**"

Warner-Pioneer Records released **Otis Redding's** 1968 album, "In Person At The Whisky-A-Go-Go," on March 25. The album contains "I Can't Turn You Loose," "Pain In My Heart," "Just One More Day," "Mr. Pitiful," "These Arms of Mine," "I'm Depending On You," "Any Ole Way," "Satisfaction," "Poppa's Got A Brand New Bag" and "Respect."

Iron Butterfly will make their "re-debut" here through Victor Musical Industries on April 5.

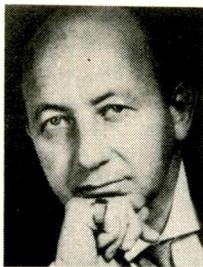
Carpenter's new album "Live In Japan," released here on March 6 by King Records, jumped into the number 10 spot this week. The double album set was recorded live last year at the Osaka Festival Hall . . . **Isao Tomita's** new album, "Pictures At An Exhibition," was bulleted at number 73 on the Confidence Top LP Chart . . . **Three Degree's** new album, "International," was ranked at number 3, while their single was at 17 on the Singles Chart.

Canadian singer **Anne Andersen** is coming to Japan to record next album and to promote her album "Emmanuelle" . . . **Quincy Jones'** Japanese concert tour will be kicked off on April 8 . . . In the middle of April, British rock group **Queen** will make their debut visit to Japan to play gigs in major cities.

Victor Musical Industries and CBS/Sony are competing at making a hit with their original soundtrack single of "Godfather Part II" and **Andy Williams'** vocal version, respectively.

GERMANY

By **PAUL SIEGEL**



■ **BERLIN**—**Dr. Ladislaus (Laci) Veder**, one of the great international music businessmen, is being toasted on his 65th birthday for the many hit years he's had with EMI-Electrola by **Wilfried Jung** and **Len G. Wood**. He started with EMI-Electrola in 1953 and has since become management consultant on European affairs for EMI London based out of Cologne headquarters. Dr. Veder is also the leader of the National Society of Record Business and is a member of IFPI (International Federation of Producers of Videograms). He has been a strong part of the foundation of the record business and we take this time to salute him.

The biggest single this week in Germany is not from your usual kind of recording artist, but rather from a New York police detective: **Telly Savalas** of "Kojak" fame. His single, "If," has just been rush-released by **Kurt Richter's** Teldec (Telefunken-Decca) label and the deejays have been keeping it spinning . . . Another hot single is "Schon Wie Mona Lisa," produced by Germany's Greek genius **Leo Leandros** for **Ossie Drechsler** and **Jurgen Saueremann's** Phonogram/Philip label.

CBS is making quite a score on the album scene with a new classical set, "Horowitz Spielt Chopin," while simultaneously cleaning up pop-wise is EMI-Electrola with their very marketable and playable package, "Superhitparade 3."

The singing sensation from Sweden, **Gitte**, is skyrocketing not only in record sales, but also via television guest shots, especially on the recently aired from Vienna show "Dali Dali" . . . **Caterina Valente** and **Gunter Noris** "Big Band Bundeswehr" will appear as headliners for the "Nacht Der Stars" (Night of Stars) forthcoming. Auf Wiedersehn 'til next week!

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—Although their new single "I Can Do It" (State) is registering massive sales, the **Rubettes** are facing great difficulty in filling venues on their current British tour. No problems however for **Neil Sedaka** or **10cc**, both of whom extended their recently completed tours to meet the demand for seats. Sedaka's Festival Hall performance was immaculate, being packed with several hits from recent years as well as a medley of oldies which **Elton John** and **Eric Clapton** enjoyed along with the rest of the capacity audience. 10cc's Hammersmith Odeon concert demonstrated their great technical and musical ability with the group achieving the same high standard of sound as on their superb albums, the latest of which—"The Original Soundtrack" (Mercury)—went straight into the album charts at number six. Forthcoming important events include **Ian Hunter** and **Mick Ronson's** show in Hammersmith as part of their first ever tour, and **Yes'** only London date at the Queens Park Rangers Soccer Stadium on May 10, which is one of their 20 shows throughout April and May. Clapton flies to Hawaii on April 7 before visiting Australia and New Zealand for several dates during that month. **Gloria Gaynor's** June tour which was reported two weeks ago has not yet been finalized, but the lady who has enjoyed two successive hit singles here came in for a promotional visit last week, during which Polydor hosted a welcoming party at the Churchill Hotel.

Terry Oats has resigned his post of managing director with Compass Music after disagreements over policies implemented by **Larry Shayne**. Other changes involve deejay **Kid Jensen** who leaves Radio Luxembourg after five years to join new commercial station in the Midlands, Radio Trent, and **Des Brown**, who parts company with **Don Arden** at

(Continued on page 51)

CANADA

By **LARRY LeBLANC**



■ **TORONTO**—**Ken Hollis** has signed with RCA, and his first single, produced by **Harry Hinde** at RCA, will be "Our World Is A Rock and Roll Band" . . . Barclay has issued a double lp set by **Francois Dompierre** recorded at Son Quebec . . . **Greaseball Boogie Band** has been renamed **Shooter** and has a hit here with **Leo Sayer's** "Long Tall Glasses (I Can Dance)" . . . New studio manager at RCA Toronto is **Ed Trainor**, with **Jack Feeney** being named special projects manager for the label. He will concentrate on RCA's jazz and classical lines.

CPI is touring **Sparks** in the East from April 6-13 . . . The new **Mercy Brothers'** single is "Did You Hear My Song." The trio has also recorded a new album at their Elmira studio . . . **Gary Buck** appeared at the Edmonton Indoor Rodeo March 24-29 . . . A **Dick Nolan** lp has been slated for April release . . . Island Records will issue a limited, numbered version of "The Free Story" in April.

Remember singer **Debbie Lori Kaye**? She's now a script assistant to **Tommy Bank's** TV show . . . Though Attic Records has issued the "Great Expectations" lp (with a flurry of controversy over its cover) **Fludd** is reforming with only the **Pilling Brothers** remaining in the lineup . . . UA reports that sales on the current **Keith Barrie** album, "San Sebastian," are over 12,000 in the Toronto area, mostly due to airplay on CFRB. Now sales are moving westward . . . **Mahogany Rush** is putting together a cross-Canadian tour . . . New single for **Lee Roy** on RCA is "Lonely Willow."

Capitol's **Sylvia Tyson** has been mentioned as a Summer replacement for **Tommy Hunter**. Negotiations are presently taking place . . . Polydor has rescheduled **Gloria Gaynor's** MGM disc "Reach Out I'll Be There" . . . **Ian Tyson** recently taped a one and a half hour special at CHOO (Ajax) . . . First single for **Brussell Sprouts** on MCA is a **Les Emmerson** tune, "Dance She Said," produced by **Hilly Leopold** at Eastern Sound . . . **Keith Hampshire**, no longer on A&M Records, has been busy recording with arranger **Eric Robertson**.

Circles of Phoenix (Continued from page 38)

is flirting with diversifying the products sold in the large record store.

Classical sales account for 30 percent of Circles' total sales, and the man who serves as classical manager, Rich Skola, delights both in his regular clients and the growing classical market in Phoenix. The classical department is divided into two sections: a La Scala Room, which contains all opera and choral music, and a large division of the main floor that displays the instrumental music.

In the La Scala Room, the walls are lined with copies of all operas currently in the catalogue, arranged alphabetically by composers, and the center bins have opera highlights and choral music. The room, attractively carpeted in green, is low-ceilinged; the wide selection is easily available.

The instrumental section is dominated by a sign of the "Classical Top 10," a board on which the names of the records that have sold most in the last week are displayed. Below this sign are 10 display racks on which each of the records appear, all discounted.

Skola said, "We give a big discount to a certain number of records from one company each week. Sometimes a record comes in that is eagerly awaited and sells out immediately, such as

Angel's new *Siege of Corinth*. We let that go in the special discount rack for a second week the minute we get the second shipment, because so many people had found it sold out when they come to buy." Chances are *Siege* would have been discounted some anyway because, Skola said, "All new releases from all companies are knocked 20 percent off their list for the first three weeks."

The instrumental room has on one wall these new releases from all the companies, including smaller outfits such as The Connoisseur Society, while a second wall is given to Bach and one to the period including Mozart and Beethoven. The market for Bach is such here, that one display wall is always filled with his records.

Skola, a young, former English teacher, is one with McKay in his enthusiasm for selling classical music. The wavy-haired, athletic-looking native of Viborg, South Dakota, only joined Circles in June of 1973. He enjoys pushing the works of his favorite composers, Richard Strauss and Claude Debussy. Both Skola and McKay talked of the chain's other store, a newly built building in Flagstaff, Arizona, and looked forward to increasing sales and inventory here in Phoenix. And neither had any complaints about the record companies or their distribution. "We have good relations with everyone," said Skola.

England (Continued from page 50)

Jet Records. New appointments are those of **Steve Pritchitt** to Chrysalis as artist development coordinator, **Alan Black** to Polydor as a&r coordinator, and **Howard Harding** to Bell as manager of press and publicity.

Following Phonogram into a push on soul product are Atlantic, Decca and Polydor, who are all intent on taking advantage of the current power of discotheques. Atlantic has launched their "Super Soul" marketing campaign with product by the **Spinners**, **Ben E. King**, **Jimmy Castor Bunch** and **Sister Sledge**, and commercial radio ads will play a key role. Polydor includes **Gloria Gaynor**, **Johnny Bristol**, **Millie Jackson** and **James Brown** in their "Hunk Of Funk" package, and Decca favors **Al Green**, the **Chi-Lites** and **Ann Peebles**, who have tracks on a sampler album which will be included in their campaign, which is yet to be finalized.

Britain's Tin Pan Alley is threatened with re-development which will in effect put an end to the street known as the center of music publishing since the 1930s. TPA is in fact Denmark Street, part of Soho in the West End. Property developer **Harry Hyams**, also owner of the massive Centre Point skyscraper, unoccupied since completion in 1965, has announced his desire to demolish six buildings, some of which date back to the seventeenth century, as well as to renovate several other buildings. Also affected are several studios in which countless hits have been produced, including the very first **Rolling Stones** album, but joint protests via press and radio interviews and appeals to the appropriate council could result in a last minute reprieve for a famous part of our musical heritage.

Clifford T. Ward, who hit with "Gaye" early in 1974, is back with a bang with "Jigsaw Girl" (Charisma) from his new "Escalator" album. Hits too from **Philadelphia Flyers** ("L.O.V.E."—GM), **Paul Osborne** with **Jerry Fuller's** "Lazy Susan" (DJM) and **Tim Moore**, who should finally break here with his heavily played "A Fool Like You," another cut from his magical first album on Mooncrest. Big albums are the "Tommy" soundtrack (Polydor), **Bowie's** "Young Americans" (RCA) and the **Edgar Broughton Band's** "A Bunch Of 45's" (Harvest).

ENGLAND'S TOP 25

Singles

- 1 **BYE BYE BABY** BAY CITY ROLLERS/Bell
- 2 **THERE'S A WHOLE LOT OF LOVING** GUYS AND DOLLS/Magnet
- 3 **GIRLS MOMENTS AND WHATNAUTS**/All Platinum
- 4 **IF TELLY SAVALAS**/MCA
- 5 **WHAT AM I GONNA DO WITH YOU** BARRY WHITE/20th Century
- 6 **FANCY PANTS** KENNY/RAK
- 7 **ONLY YOU CAN** FOX/GTO
- 8 **FUNKY GIBBON GOODIES**/Bradleys
- 9 **I CAN DO IT** RUBETTES/State
- 10 **FOX ON THE RUN** SWEET/RCA
- 11 **PLAY ME LIKE YOU PLAY YOUR GUITAR** DUANE EDDY/GTO
- 12 **PICK UP THE PIECES** AVERAGE WHITE BAND/Atlantic
- 13 **MANDY BARRY** MANILOW/Arista
- 14 **SWING YOUR DADDY** JIM GILSTRAP/Chelsea
- 15 **PHILADELPHIA FREEDOM** ELTON JOHN BAND/DJM
- 16 **SWEET MUSIC** SHOWADDYWADDY/Bell
- 17 **DREAMER** SUPERTRAMP/A&M
- 18 **PLEASE TELL HIM THAT I SAID HELLO** DANA/GTO
- 19 **REACH OUT I'LL BE THERE** GLORIA GAYNOR/MGM
- 20 **I'M STONE IN LOVE WITH YOU** JOHNNY MATHIS/CBS
- 21 **MY EYES ADORED YOU** FRANKIE VALLI/Private Stock
- 22 **UGLY DUCKLING** MIKE REID/Pye
- 23 **LET ME BE THE ONE** SHADOWS/EMI
- 24 **THE SECRETS THAT YOU KEEP** MUD/RAK
- 25 **SKIING IN THE SNOW** WIGANS OVATION/Spark

Albums

- 1 **20 GREATEST HITS** TOM JONES/Decca
- 2 **PHYSICAL GRAFFITI** LED ZEPPELIN/Swan Song
- 3 **THE SHIRLEY BASSEY SINGLES ALBUM**/UA
- 4 **THE BEST YEARS OF OUR LOVES** STEVE HARLEY/COCKNEY REBEL/EMI
- 5 **ON THE LEVEL** STATUS QUO/Vertigo
- 6 **THE ORIGINAL SOUNDTRACK** 10cc/Mercury
- 7 **THE SINGLES: 1969-1973** CARPENTERS/A&M
- 8 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 9 **HIS GREATEST HITS** ENGELBERT HUMPERDINCK/Decca
- 10 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 11 **AVERAGE WHITE BAND**/Atlantic
- 12 **ELTON JOHN'S GREATEST HITS**/DJM
- 13 **CRIME OF THE CENTURY** SUPERTRAMP/A&M
- 14 **BLOOD ON THE TRACKS** BOB DYLAN/CBS
- 15 **ROCK 'N' ROLL** JOHN LENNON/Apple
- 16 **BRIDGE OVER TROUBLED WATER** SIMON AND GARFUNKEL/CBS
- 17 **AND I LOVE YOU SO** PERRY COMO/RCA
- 18 **I'M COMING HOME** JOHNNY MATHIS/CBS
- 19 **WELCOME TO MY NIGHTMARE** ALICE COOPER/Anchor
- 20 **COP YER WHACK FOR THIS** BILLY CONNOLLY/Polydor
- 21 **CAN'T GET ENOUGH** BARRY WHITE/20 Century
- 22 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 23 **SLADE IN FLAME**/Polydor
- 24 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 25 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA

Australian Music Awards Presented in Melbourne

■ AUSTRALIA — The first Australian National Music Industry Awards, presented on February 28, 1975, were televised coast to coast by the A.B.C. The awards were sponsored by the Melbourne City Council as part of the city's annual Moomba Festival. The ceremony was hosted by Ken Sparkes, Australian radio man and TV personality, and held in the ballroom of the newly opened Melbourne Hilton Hotel.

Categories and winners were as follows:

Record Of The Year: "Evie," Stevie Wright (Alberts); Song Of The Year: "Song And Dance Man," Mike McClelland (EMI); Best Album: "Living In The Seventies," Skyhooks (Mushroom); Best Male Vocal Single:

"Evie," Stevie Wright (Alberts).

Best Female Vocal Single: "It's A Man's World," Renee Geyer (RCA); Best Group Single: "Good Morning How Are You," Moir Sisters (EMI); Best Country Album: "The Dingoes," the Dingoes (Mushroom); Best Instrumental Single: "Rush," Brian May & the A.B.C. Showband (Image).

Best Cover Of The Year: Mike Leunig for "Wangaratta Wahine," Captain Matchbox Whoopee Band (Image); Best Arrangement: Peter Martin for "Mama's Little Girl," Linda George (Image); Best Producer: Ross Wilson for "Living In The Seventies," Skyhooks (Mushroom); Best Engineer: Ern Rose and Ian McKenzie for "It's A Man's World," Renee Geyer (RCA); Industry Award: Ron Tudor.



Pictured at the awards presentation, from left: Brian May, Peter Martin, Ken Sparkes, Mike Leunig and Image Records president John McDonald.

Newman & Krause Form Classic Harmony Prod.

■ NEW YORK—Ralph Newman, publisher of Bim Bam Boom Magazine and president of Bim Bam Boom Records, and Stan R. Krause, owner of a chain of record stores in New Jersey, have formed Classic Harmony Productions, Inc. The company has been formed for the express purpose of producing "oldies" shows. Also involved in the company is Gus Gossert, veteran radio personality.

Newman and Krause have lined up their first show, which will be presented on Saturday, April 5, at the Academy of Music, and will be titled "An Evening of Classic Doo Wopp Harmony Celebrating the Return of Gus Gossert." The performers who will be performing are Rudy West & The Five Keys, Jimmy Beaumont & the Skyliners, the Students, the Nutmegs, the Cleftones, the Tuneweavers, the Ad-Libs, the Delairs, the Five Sharps and Billy Vera & His Band.

A second show is planned for June, also to take place at the Academy of Music.

Holland Takes Top Eurovision Honors

■ STOCKHOLM—Over 600 million people all over Europe, the Near East and the British Commonwealth viewed a colorful Eurovision Grand Prix, which was won by Dutch group Teach-In, with the song "Ding Ding Dong," written by Dick Bakker, Wil Luijinga and Eddie Owens.

Second place winners were the Shadows with "Let Me Be the One," written by Paul Curtis and Carlin; Italy came in third with "Era" performed by Wess & Dori Ghezzi. In previous competitions songs including "Volare," "Puppet on a String" and "Ciau Ciau Bambino" have won.

This year's festival was headed by Clifford Brown. The television producers came up with a novel idea by allowing each artist entered in the competition to paint, with the colors of their respective flags, a caricature of themselves.

Russia, Red China Join MusExpo '75

■ NEW YORK — Roddy S. Shashoua, president of IMI, Ltd., parent company of International MusExpo '75, has confirmed that delegates from Russia, the People's Republic of China, the European Communist block countries of Hungary, Roumania, Poland, Czechoslovakia and East Germany and The Democratic Republic of the Sudan will join in participation at MusExpo.

FRANCE

By GILLES PETARD



■ The KCP Agency presented concerts by Maggie Bell (March 12), Weather Report (March 22-24) and Deep Purple (April 4-7) . . . Sacha Distel has a new album with a Latin American flavor, titled "Un Amour, Un Sourire, Une Fleur" . . . Pathé-Marconi has released a series of nine jazz Archives albums and six Blues Archives from the ALA catalogue.

Claude Monet has been appointed at Vogue for TV promotion; he is reporting to Michele Robic . . . Eddie Adamis took the publishing rights for France and Belgium on "Let Me Be The One" by the Shadows. The same tune was also chosen by public vote on the Lulu Show and will run on the Eurovision contest in Stockholm on March 22 . . . United Artists has launched a promo campaign for the coming tour of the British group Dr. Feelgood . . . WEA released an album of the biggest hits by Francis Lai, recently recorded with the London Philharmonic Orchestra . . . Denis Pépin is readying an album including songs by George Brassens; the veteran singer is giving him support for the promotion.

RCA has released 12 budget-line "Star Series" albums as well as lps and singles from the TK series, including the following artists: Latimore, Betty Wright, Snoopy Dean, Lynn Williams, Jimmy Bo Horne, Warren Thompson and George McCrae. The latter artist is expected in Paris by the end of this month; also scheduled for a tour is Lou Reed . . . Pathé-Marconi Publishing signed up the Virgin catalogue and re-signed with Jobete.

Mireille Mathieu recorded a French version of "Soleado (When A Child Is Born.)"

ABC Classical Release

■ LOS ANGELES — A reissue of conductor Hermann Scherchen's version of the Bach "St. Matthew Passion" leads off this month's release of five albums on the Westminster and Westminster Grand Award labels, according to Kathryn King, director of classical a&r at ABC Records. The four-lp set, recorded in 1953, features soloists Hildegard Roessel-Madjan, Richard Standen, Magda Laszlo and Heinz Rehfuss.

Two of the albums in the release are licensed from the Soviet Melodiya label. "Fountain of Bakhchisarai," titled after Anton Arensky's vocal setting of the Pushkin poem, also includes rare vocal music by Tchaikovsky and features soprano Irina Arkhipova. "Story of a Real Man," a two-lp set, is the only recording available in the United States of the Prokofiev opera.

"A Collection of French Songs" includes compositions by Debussy and Ravel sung by soprano Pierrette Alarie.

The fifth album in the release, on the Westminster Grand Award label, is a reissue from the Dot catalogue of Jonathan and Darlene Edwards' "The American Popular Song."

South African Co. Formed by WEA

■ HOLLAND — Nesuhi Ertegun, president of WEA International, has announced the formation of WEA Records (Pty) Ltd., South Africa, with headquarters in Johannesburg. Nesuhi Ertegun and executive vice president Phil Rose spent a week in Johannesburg to participate in the opening ceremonies of WEA International's newest company.

The managing director of WEA South Africa is Derek Hannan, an Englishman who has worked in South Africa for both EMI and Polydor. A&R manager of the company is Almon Memela, one of South Africa's jazz guitarists and record producers. Memela has already signed several South African artists to WEA recording contracts, and the first records he has produced are now being released.

Richard Sassoon is the marketing manager of the new company.

Vanguard Ships Six

■ NEW YORK — Vanguard Records will be shipping six records at the end of March. Included are Clark Terry's "Big B-A-D-Band," Camille Yarbrough's "The Iron Pot Cooker," a "twofer" by the New Orleans Ragtime Orchestra; "Pasodobles;" "Music at the Time of the Crusades;" and "Claude Molénat - Trumpet / Organ/Rhythm."

Epic & CBS Custom Labels: Breaking New Artists (Continued from page 3)

as diversified as Labelle, Minnie Riperton, Dan Fogelberg, Michael Murphey, R.E.O. Speedwagon, David Wills and on the Custom Labels Billy Swan (Monument), Three Degrees (Phila. Intl.) and Kansas (Kirshner). "Our response is quick," Tyrrell explains, "using elements of a basic merchandising, promotion and marketing thrust to forge a separate gameplan for each artist and project. Sure, we throw in the frills occasionally—but it's all of us working more than an eight hour day, two or three informal staff meetings every week and the pooling of all our efforts which gets the job done."

Tyrrell continued: "Communication is a lot more than memo writing around here. We talk out our gameplans in a casual atmosphere—to name that kind of meeting with any specific phrase would spoil them, really! These talks are sparked often on the spur of the moment, but their purpose is always the same: to anticipate the necessary action that will need to be taken in the future so that we don't have to have meetings later which merely respond to problem situations. We want to know up front what each member of the team will be doing, and leave no loose ends at all."

Bruce Harris, Epic and CBS Custom Labels' director of product management and Gregg Geller, director of a&r are both in constant touch with artists and their management and play important parts in nurturing a situation which Alexenburg has labeled the "event" approach to product: "Each artist is treated as a special project, so that we will continue to enjoy a relationship where they work both with and for us, especially in a tour situation—because nothing beats in-concert performance as an avenue for exposure."

According to Harris, a great aid in the performance of his job is the press. "They develop an image for each artist and raise the audience's consciousness about them." The firm's press and information department including director Bob Sarlin, east coast manager Susan Blond, west coast manager Pat Siciliano and Nashville manager Dan Beck work together to aid the media in helping the public develop that consciousness. Harris emphasized the fact that often, wide-spread coverage of an artist's story can convince any "hold-outs" that a station or account "can't afford to be left behind." And those stories played out in the form of an artist on tour, exposed on national TV and supported by media campaigns have to be properly planned for maximum effectiveness.

What Alexenburg refers to as "sustaining an artist," the ball-rolling activities which must follow through after an act has broken, is highly dependent on the flow of quality product as well as staff-wide enthusiasm for the music as it emerges.

"We have to come back with even stronger records," Geller amplified. "Minnie Riperton's second album is being readied for May release, a year exactly after the release date of her 'Perfect Angel' package. A new Labelle single from 'Nightbirds' will be coming shortly, and they should be in the studio sometime in May or June for their next lp for which we're exploring various production possibilities with their manager Vicki Wickham."

Dan Fogelberg has begun his follow-up album to "Souvenirs" at Caribou Ranch, a self-produced effort which should also include the talents of Joe Walsh and the Eagles, who also come under the management of Irving Azoff, all of whom have played an important role in his becoming an act of major stature after a relatively brief onslaught of heavy FM and AM play.

Proving Tyrrell's assertion that "a hit single has not been an absolute necessity in breaking our acts," he can clearly cite: R.E.O. Speedwagon who are going into their fifth album with an ever-increasing regional base from which to build; Kansas for whom the link with Don Kirshner has provided both solid TV exposure outlets and a series of important tour dates across the country; and Michael Murphey whose new management contract with Jerry Weintraub and current sales pattern places him, according to Harris, "in an analagous position to where Dan Fogelberg was four months ago."

But clearly hit singles have done much to establish Three Degrees and Billy Swan, and the company's gold list has recently grown with Labelle's "Lady Marmalade" reaching RIAA certification as well.

"When Will I See You Again" led RKO Radio's Paul Drew to call the Three Degrees "the next Supremes," according to Alexenburg. "I Can Help" sold in pop, country and even black markets, with reports filtering back that what people were asking for was "the Billy Swan record." That information was a clear indication that his artist identity was hitting home as strongly as his over two million unit-selling song. Both acts went on to score with hit albums.

Dan Fogelberg's chart single "Part of the Plan" played an important factor in spreading his potential album market out to encompass AM listenership, while Tyrrell feels that Minnie Riperton's "Lovin' You" added to a "second surge" impetus for her "Perfect Angel" album

before and during its AM pop ascendancy. These acts represent single-to-album success roads less linear than those of Swan and the Three Degrees; but clearly impacts of major importance can be and were made through a combination of circumstances in these cases.

In country, where Charlie Rich's story set a model of sorts for other breaking Epic and Custom Label acts, the success of Davis Wills' first single (produced by The Silver Fox himself and written by Rich's producer Billy Sherrill) has led to the company getting behind him in a big way.

In addition to supporting current product by artists such as the Hollies, Argent and Jeff Beck with the same degree of enthusiasm that has proved so valid for newer acts like Minnie Riperton and Labelle, there are still more "potential break-outs" in the upcoming Rupert Holmes product and the just-released album and single from Elliot Lurie, Alexenburg forecasts.

Having broken the O'Jays, Charlie Rich, the Isley Brothers and other acts who had been around "on the verge" before coming under the Epic and CBS Custom Label umbrella, then proving an ability to "sustain" that degree of action and enthusiasm—that's the kind of history that gives this executive team the feeling of greatness with a selective roster.

"Without resorting to signing orgies" to use a Geller phrase, Epic and the CBS Custom Labels have established a most enviable track record, making and breaking hits and artists with bold and broad strokes of insight and hard work.

"Decisiveness" is what Alexenburg seeks from his entire staff. "Through the ability to make the right decisions at the right time," he summarized, "not only the past six months but the past five years here at Epic and the Custom Labels have been an era of constant, consistent growth."

And with that kind of growth behind and in front of you, "charging into work" becomes more of a literal description than a mere metaphor for the Epic and Custom Label force.

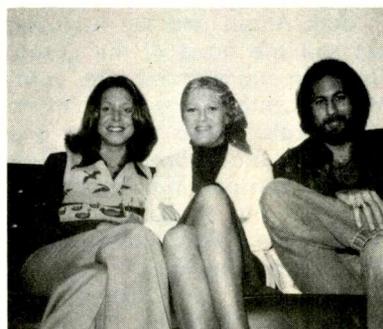
While his own troupes give Alexenburg the lion's share of the credit for running such a successfully streamlined ship, the general manager himself puts it this way: "Clearly, there's something special happening here; but I don't think it's me. The inputs of the people I trust—the people on the street and in the field—they mirror our growth from one market to the next, making me both enormously proud of our national performance and fortunate that we're working together."

CONCERT REVIEW

Baker-Gurvitz Army Conquers The Academy

■ NEW YORK—Ginger Baker has passed through many musical phases including British "trad jazz," "super groups," and African music. Now after a premature retirement the "demon drummer" is back with a new band, The Baker Gurvitz Army" (Chess/Janus). On March 21 at The Academy of Music, Baker displayed his unparalleled skills with confidence and controlled abandon.

Bonnie Lass



Capricorn recording artist Bonnie Bramlett recently dropped by the Record World offices while winding up several months of touring, to discuss her current album, "It's Time," and her initial single from the set, "Higher and Higher." Pictured above is RW's Roberta Skopp, Ms. Bramlett and her road manager Joe Cohen.

Baker issued the command "forget five years ago" (his Cream and Blind Faith days), and the Army then launched their musical attack on the youthful audience, armed mostly with material from the current album "The Baker Gurvitz Army," which featured Baker's drumming and the dexterous guitar work of co-founder Adrian Gurvitz. The Army was right on target with "Inside Of Me," a medium-tempo rocker that is Gurvitz' introspective view of himself. "Mad Jack," Baker's narrative story of a madman's flight to the distant land of Argungu, was both entertaining and musically satisfying. An interpretation of "Freedom" was performed without the spark that Jimi Hendrix once instilled in his verse, and at times both the song and Baker seemed dated. The Academy crowd was then taken down "Memory Lane," a song that set the stage for the moment everyone had been waiting for—a Ginger Baker drum solo. Bodies immediately rose out of their seats and seemed to respond everytime wood hit skin.

Pablo LaPrelle

Kiss, Jo Jo Gunne Light the Beacon

■ NEW YORK — It was real horrorshow, O my brothers, at the Beacon Theatre (21) when Kiss (Casablanca) and Jo Jo Gunne (Asylum) filled the old movie palace for two shows.

If the early show was any indication, Kiss can now lay claim to the title of *creme de la creme* of the heavy metal groups. Kiss struts leather and chrome in mime whiteface, blasting out anti-cerebral, ultra-visceral nuclear rock as smoke bombs and powder charges explode stage left and stage right; as bassist Gene Simmons flutters rock's most lascivious tongue at the teenage nymphs hurtling themselves onstage; as lead guitarist Ace Frehley spins off blitzkrieg solo lines just beyond arm's length of said nymphs; as Simmons belches fire (yes, belches fire); as Peter Criss' drum kit ascends from the smoke; as rhythm guitarist Paul Stanley plays spokesman and group anchor and scatters glitter; as Simmons turns slowly, blood pouring

out of his mouth and running down his chest as the multitude whoops and roars its appreciation.

The multitude, as noted by your faithful friend and narrator, was an oddball cross-section of Brooks Brothers industry-types (gazing in wondrous disbelief at the sights they beheld), the aforementioned teenage nymphs and any number of refugees from the pages of "Roped!" magazine—one young mistress of discipline was dressed to kill (or, for all you Bruce Springsteen fans, "... like a Harley in heat...") in a silver-studded black leather suit open to the navel, and of course she carried the mandatory accessory, a whip.

Kiss did it up in style. It worked because the guys know what they're doing, they do it well and they don't make the fatal error of taking themselves too seriously; in other words, they have a sense of humor which separates them from your run-of-the-mill heavy metalers.

Any group so reliant on theatrics, as is Kiss, must face the obvious comparisons to Alice Cooper (the group). What Cooper has that Kiss doesn't have, at this point, is a load of great songs, i.e., "I'm Eighteen," "School's Out"—instant classics.

But that's splitting hairs. Kiss is so close now to having those classics that your faithful friend and narrator is perfectly willing to predict that within the next six months to a year Kiss will be the hottest act (no pun intended) on this or any other continent. Hysteria, good vibrations and a oneness between band and audience are the attendant glories of a Kiss concert. Splendacious insanity—let it flow!

Several months ago, Jo Jo Gunne was discussed in the past tense, as if they were of no consequence anymore; "The public has forgotten who they are," said one local record store manager. But the group gave warning on this night they intend to be heard from again.

Mark Andes and Jay Ferguson are still the heart of the group, Ferguson moreso since he commands center stage with piano and vocals. Andes lurks to one side, a thunderstorm of deafening chords pouring forth from his guitar and his face a mask of indifference. The music often submerged the lyrics but the rhythm was so insistent that nothing else mattered. Highlighting their set was the title tune from their new album, "So Where Is The Show," a rocker's road lament entitled "99 Days" and their most famous song, "Ride."

David McGee

Dialogue (Continued from page 39)

Azoff: My unreplacable assistant, Pat Craven, handles everything from travel, technical advancing, artwork and lyric coordination, to complete itinerary advisement to record companies. John Baruck handles all correspondence with business managers for each act, coordinates a&r budgets, royalty payments, legal work and all general financial matters and tour projections. Jack Kellman coordinates all record promotion as well as taking care of Minnie Riperton's affairs. He also maintains records pertaining to sales and oversees time buys by the labels. Trudy Green looks after all "in-house" publicity and is the liaison with all foreign record companies. I personally direct all activities and am responsible for every deal made for every client. I devote as much time as possible directly with the clients, evaluating the creative part of their careers, as well as the business end.

RW: How closely do you involve yourself with decisions that generally come under the heading of a&r, such as the selection of producers, personnel, studios, etc?

Azoff: I never tell my artists what they must do, but luckily we're usually in agreement. We discuss everything, including the selection of material, producer and even personnel. With Dan Fogelberg, for example, I realized that something special was needed, so I arranged for Joe Walsh to produce him for Full Moon Productions, which Dan, Joe and I own collectively. The a&r departments at the record companies, at least those that are associated with my clients, work more with management than they do with our artists.

RW: Do you find much difference in working with a single artist as opposed to a group?

Azoff: It's harder to break a single artist. That is why we put together a really good group for Dan Fogelberg, one that he can work with on the road as well as in the studio. From a management point of view, working with a single artist as opposed to a group means one fifth as many phone calls. To get a decision from the Eagles takes five times as long as it would with a single individual. I meet with all five of the Eagles regularly and we will discuss everything from the T shirts to the radio spots to the back-stage passes. Once an act has happened they are not going to be happy unless they are given as many choices about as many facets of their careers as is possible.

RW: Would there be an advantage to establishing a custom label through one major company as opposed to dealing with separate record labels?

Azoff: I am currently investigating custom label possibilities with several labels. However, I'm definitely not anxious to put a lot of eggs in one basket. Then again a successful team, such as the one that exists between Ron Alexenburg at Epic Records and my office, is a hard situation to overlook. My mood at this moment is one of complete indecision. I do want to establish a situation so that any time any of my clients or myself wants to record a new artist a venue is readily available, properly financed and promoted to give that new artist more than his fair share.

RW: You mentioned the fact that there are too many acts on the road. Does this apply to the number of acts signed by record labels?

Azoff: Definitely. There has been way too much "throw 10 records against the wall and hope one sticks" attitude. When one stops to look at the costs involved in breaking an act, it seems ridiculous to release product without a total label commitment. A well produced album from a name producer will probably cost \$50,000; add to this a tour loss of at least \$35,000-\$50,000 before an act starts breaking even on the road. Of course, the artist must stay alive so chalk up another \$50,000. Then the radio and print buys—\$50,000 more. Between management, label and act, you're in \$200 thousand before you sell a record. When a record company stops to look at these costs, which are realistic if you expect an act to happen, how can there be so many new acts signed? I'll bet the record business as a whole doesn't bat five percent. So far I'm batting 100 percent, but it's not just choice of artists, it's proper promotion and coordination.

RW: What role do you play in Bill Szymczyk's career?

Azoff: I communicate to Bill who wants his services as producer and make deals for those he selects to produce. As far as I am concerned Bill Szymczyk is the most talented rock & roll producer in the world. I can't remember the last time one of Bill's albums did not reach the top 100. I'm in the music business to learn as much as I can and representing Bill has expanded my knowledge of record deals immensely.

RW: What advice would you give to someone starting out?

Azoff: I want to stress that management exists as a service to the artists that it represents. Any time that a manager begins to believe that he is bigger than his client, his days of success are numbered. I think the music business is 50 percent music and 50 percent business.

Sal/Wa Label

(Continued from page 4)

whom negotiations are now being firm.

A complete line of independent distributors is now being set by Warren Gray and will be announced within the coming weeks. In addition, the label plans to employ the services of independent promotion men in key markets. Also under the Sal/Wa umbrella will be management and publishing divisions.

The label's plans also call for the release of a soundtrack to accompany the release of the film "Challenge," currently being produced by Stage Struck Productions.

According to Watts and Gray, Sal/Wa will be releasing product representing a broad cross-section of the record market, including material in the pop, r&b and contemporary fields.

The company is headquartered in Los Angeles at 6725 Sunset Blvd.

BTM *(Continued from page 4)*

there is no doubt that our objectives can be accomplished."

An album from the re-united Curved Air, who are currently on tour in Europe, marks the debut product for BTM Records and is scheduled for immediate release. Slated for release in the Spring are albums from Lucifer's Friend and Caravan, for whom an American tour with Renaissance is presently in preparation. All BTM artists are exclusively represented in this country by International Creative Management.

J. J. Cale: The Sphinx of Soft Rock

■ NASHVILLE — You can watch J.J. Cale on stage or search his album covers and never know what he looks like. He is involved in the dilemma of a private person in a public business, and besides, he likes to have the option of going to buy cigarettes and remaining unnoticed.

Cale is from Tulsa, Oklahoma and, with Leon Russell and David Gates, is one of the artists living and working out of that midwest city. Home for Cale there includes a house with a 16 track Ampex studio where he does most of his recording.

Beginning with a Harmony guitar when he was 10, Cale still plays a Harmony — a cheap one he has carefully worked over and which has no back. His professional career began in the '50s as he played with several groups, and a little later, some country stars. He moved to Los Angeles with friends Leon Russell, Carl Radle and Chuck Blackwell, and they supplied the boogie for bars and clubs along Sunset Strip. Cale headlined at the Whisky A Go Go, alternating nights with Johnny Rivers, and picked up the name J.J. from the club owner.

Later, Cale toured with Delaney and Bonnie, but as the group swung towards stardom, Cale elected to concentrate on writing, arranging and engineering. He wrote "After Midnight" in 1965, recorded it, then watched it fizzle. Later, the song was recorded by others, including Eric Clapton, and became a hit.

In 1967, Cale left Hollywood and moved back to Tulsa. That

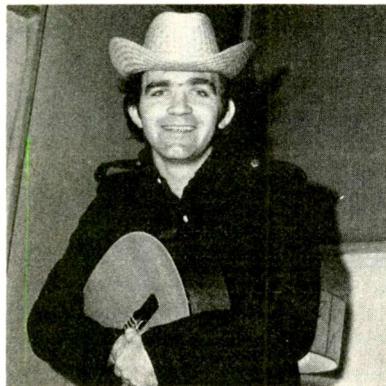
Judge Denies Motion In Tape Piracy Case

■ WASHINGTON, D.C.—Federal District Court Judge Thomas Flannery denied a motion by the International Tape Distributors, Ltd. for a temporary restraining order barring the U.S. Justice Department from criminally prosecuting record and tape pirates who are deemed to have infringed on the underlying musical compositions even when they duplicate uncopyrighted sound recordings.

International Tape Distributors also applied for the impaneling of a three-judge court to rule on the constitutionality of such prosecutions. Judge Flannery took the application under advisement.

Dice Bows N.Y. HQ

■ NEW YORK — Dice Music Inc., headed by Eric Bauman, Dean Meyers and Marvin Herman, with activities in the areas of talent management, booking and record production, has established headquarters in the Brill Building, 1619 Broadway.



J.J. Cale

same year he journeyed to Nashville to work with producer-publisher Audie Ashworth in the studio. He established a long-time friendship with Ashworth, who remains Cale's producer and publisher — but Cale hung it up and returned to Tulsa after six months in Nashville.

Later, Cale returned to Nashville to record an album. Leon Russell heard it and gave him a contract with Shelter. The result was the album "Naturally" and the hit single "Crazy Mama." The second album, "Really," yielded the hit single, "Lies." The third album, "Okie," brought the best reviews yet and firmly established Cale as a songwriter and artist.

Among the most prominent Cale songs are "After Midnight," "Crazy Mama," "Louisiana Women," "Everlovin' Woman," "Bringin' It Back," "Call Me the Breeze," "Magnolia," "Lies," "Cajun Moon" and "Starbound."

Cale's goal is simply to make a living making music. He has done this while remaining a sphinx of soft-rock. One day he may smile and share his secrets. Until then, an admiring and bewildered public will have to find the answers to his life style and his lyrics.

Don Cusic

Status Quo's On the Level

■ "It's our best album to date," said Status Quo's Alan Lancaster of the group's new Capitol album "On The Level." "We can look back on our other albums and see the improvements with each one. We're really satisfied with 'On The Level.'"

"See this man?" queried lead guitarist Francis Rossi, pointing to the diminutive Lancaster. "I work with this man. Eh?"

Status Quo was in the midst of a 20-city tour when they stopped by **Record World** ahead of their departure for Florida's warmer clime. The group has been together for 12 years now and are one of the most respected bands in England; Stateside, they are known mainly for their 1967 hit "Pictures of Matchstick Men" and a devoted audience which they hope will enlarge with the current tour and the new album (which contains their smash English single "Down Down").

Adrift

"After 'Matchstick Men,' we lost our idea of what we were supposed to be," said Lancaster of those early days of pop stardom. "Now we've sort of started all over again."

"It's hard because so many didn't know us," said guitarist Richard Parfitt. "The press didn't know us, business people didn't know us, DJs didn't know us . . ."

Lancaster commented that the group has more confidence in itself now, due in part to what they've accomplished as producers ("On The Level" is the fourth album produced by Status Quo).

"It's better to produce yourselves," Lancaster stated. "It's to our credit if it's done right; if it fails, then we take the blame."

"'On The Level' is clean and crisp. Because it's so clean-cut,

it helps us determine the proper approach to the next album."

"We're basically a roaring band," said Parfitt "and because we are a roaring band, we've had trouble getting the sound we like on records; we did it this time and we'll be able to do it from now on."

That's on the level.

David McGee

BOOK REVIEW

Beatles' First Manager Offers New Insights

■ NEW YORK — Totally unintentionally but nonetheless accurately, "The Man Who Gave the Beatles Away" (Macmillan) explains all the ramifications of "You Should'a Been There," the tag-phrase currently tied in with the promotion of John Lennon's "Rock 'N' Roll" album.

Formative Years

Written by Allan Williams, the group's manager from 1959 until the Brian Epstein era—along with then Liverpool correspondent for the Daily Mirror William Marshall—the volume offers a most visual, aural and even olfactory account of the Mersey Sound's formative years in England and Hamburg.

Lennon's characterization comes through the strongest. Painted as the heavy—but with all of Williams' colorful reasons for the nature of his portrait clearly laid out on his palette—John becomes the chief reason for an eventually parting of the ways.

Had Lennon been a different sort than Williams makes him out to be, had fifth Beatle Stuart Sutcliffe lived, had the band's first steady-and-willing drummer Norman Chapman not been drafted into Her Majesty's service—the "if's" the author poses are mind-boggling! But this is not just 216 pages of sob story and "only if" reflections—it is much, much more.

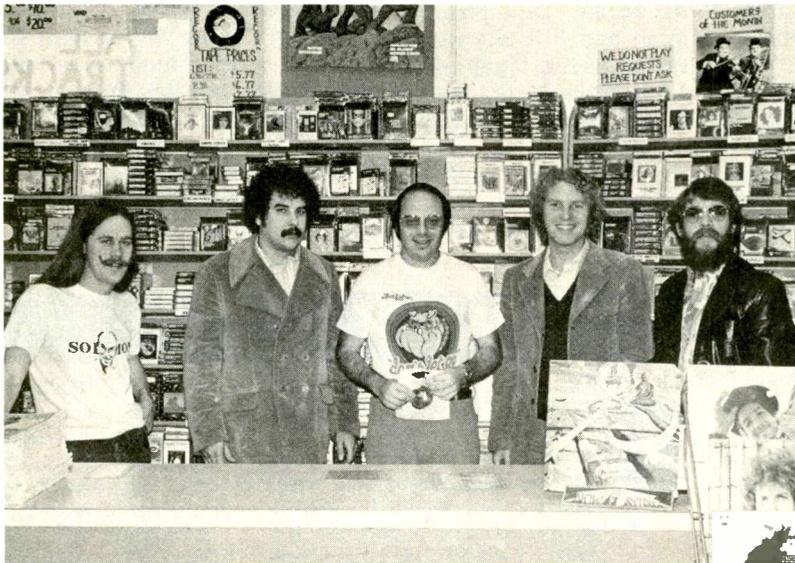
Rich Texture

Williams has a strange knack of combining obvious and glorious subjectivity with documented and often impersonally-conveyed facts in an always readable, credible and generally vivacious style. The texture that results has as yet been unequalled in the telling of the Beatles story.

Those interested in the beyond-music side of the supergroup will be enchanted by the book, but so too will their most devoted sound freaks. "The Man Who Gave Away the Beatles" is destined to offer insights which come as powerfully after reading the book as they do in the process of savoring it the first time around.

Robert Adels

Tower-ing Hit



Tom Fogerty and Doug Clifford recently visited Carl Michelakos, manager of Tower Records in Sacramento, to promote Fogerty's current single, "Sweet Things To Come." Shown from left, are: Kevin Fetter and Herb Wright of Tower Records, Michelakos, Fogerty and Clifford.

RCA Re-Signs Wagoner

■ NASHVILLE — RCA Records division vice president of Nashville operations Jerry Bradley has announced that RCA recording artist Porter Wagoner has signed a long-term recording and production contract with the label.



Porter Wagoner (left) and Jerry Bradley

Wagoner, who has never recorded for any other recording company, signed his first RCA recording contract in the '50s in Springfield, Missouri. In addition to his own success, Wagoner has also been responsible for the finding and developing of such talents as Dolly Parton and Norma Jean.

Cash Awards Given By N'ville ASCAP

■ NASHVILLE—Twenty-six writers from Nashville and other cities served by the southern region ASCAP office have shared in \$78,600 given to ASCAP members as popular music awards.

Among the writers winning the cash grants, ranging up to \$1,500 are: John Riggs, Bill Backer, Elvin Bishop, Milton Blackford, Marie Cain, Lenny Chiriacka, Earl Conley, Marty Cooper, Gene Dobbins, Joe Dougherty, Betty Duke, Jim Foster, Dave Gillon, Hermine Hilton, Gene Kennedy, Billy Large, Bob Millsap, Billy Lee Morris, Royce Porter, Chuck Rogers, Steve Smith, Elwood Simpson, Fred Spielman, Rufus Thomas, Billy Edd Wheeler, and Delores Jean Whitehead.

Gospel Radio Seminar Announces May Dates

■ NASHVILLE — The Gospel Music Association will sponsor the third annual Gospel Radio Seminar in Nashville May 2-3, according to Neil Newton, seminar chairman.

The event, which will feature professionals from the gospel music industry as both speakers and panelists, will be staged at the Airport Hilton where 60 rooms have been blocked for seminar participants. The registration fee for the seminar this year will be \$30 for broadcasters and \$50 for industry personnel. The two day meet will wrap up with a banquet at the Hilton on Saturday night, May 3, with additional banquet tickets available at \$10 each.

The permanent steering committee for the Gospel Radio Seminar includes Steve Aune, Jim Black, Norma Boyd, Aaron Brown, Ken Harding, Judy Harris, Lou Hildreth, Charlie Monk and Roger Sovine, in addition to chairman Neil Newton.

Spokesmen for the GMA said a list of speakers for the seminar will be released as soon as the agenda is completed.

Hayride U.S.A. Label Formed in Shreveport

■ SHREVEPORT, LA.—The Louisiana Hayride, based in Shreveport, La., has announced the formation of a record company, Hayride U.S.A., which will feature performers based in that area who perform on the Hayride.

First artists for the label are Karen Wiltz, Craig Dillingham, Micki Fuhrman and Bill Pickett.

The president of the label and the Hayride is Dave Kent, with Ron Dillio the music director, Frank Page as master of ceremonies at the Hayride and on the board of directors, and Jerry Strickland, producer and songwriter.

Buddah Names Conklin VP

■ NEW YORK — Wade Conklin has been named a vice president of Buddah Records, announced Art Kass, president of Buddah. Conklin is in charge of southeast regional promotion and will continue to be based in Nashville.

Kass continued that in keeping with Buddah's policy of preserving the authority of the company's vice presidents, "Mr. Conklin becomes only the fourth executive to currently hold the title for Buddah. His appointment reflects Mr. Conklin's tremendous effectiveness as a total record man, which goes beyond the areas of promotion, along with his long service and loyalty to the company."

A former musician, Conklin has been in the record business



Wade Conklin

for five years. He worked briefly with Certron in Nashville and then joined Polydor there. For the past four years he has been with Buddah, initially as the company's local man in Nashville, then in charge of southeast regional promotion.

NASHVILLE REPORT

By RED O'DONNELL



■ Jerry Reed, who was cast in a major role with Burt Reynolds in "W. W. and the Dixie Dancekings," is being paged for a co-starring role in Reynolds' upcoming "Gator" picture, to be filmed near Savannah, Ga. Reed recently visited Mexico—where Reynolds is shooting "Lucky Lady"—to discuss the deal. Filming of "Gator" is scheduled to begin in August . . . When Roy Clark was a school kid a teacher said of him: "He won't ever amount to anything because he never takes anything seriously" . . . Reckon where that teacher is today, and what she thinks of her non-serious pupil?

It's a girl named Jeanie Lynn for songstress Connie Smith (Mrs. Marshall Haynes) . . . Skeeter Davis is in the news: She's back on the Grand Ole Opry as a regular after 15-months absence and off RCA Records after 21 years. "I'm happy, really delighted to rejoin the Opry, but have misgivings about leaving RCA. But I think it is to my best interests to move to another label," Skeeter D. said. What label? She doesn't know yet; at least she's not telling.

There's a mini-feud underway in Music City between neighbors Webb Pierce and Ray Stevens. Webb wants tour buses to stop on the street where he lives; Stevens thinks such parking is a traffic hazard.

Pierce's tongue-in-cheek (?) comment: "Ray, it's the price you pay for living across the road from a star."

Olivia Newton-John played to packed house (about 10,000) at Municipal Auditorium here but admitted she was nervous. "This is 'the
(Continued on page 58)

COUNTRY PICKS OF THE WEEK

SINGLE STONEY EDWARDS, "MISSISSIPPI YOU'RE ON MY MIND" (Fourth Floor, ASCAP). One of the most beautiful songs ever written about a man looking back with love at the home he left. Stoney's voice gives you the feeling that he's been there, and will make you more than a little homesick. A future classic. Capitol P-4051.

SLEEPER DICK FELLER, "ANY OLD WIND THAT BLOWS" (House of Cash, BMI). Some of the most beautiful poetry ever written is in this self-penned number by Dick. Johnny Cash had a hit with it a few years back and now it's Dick's turn to give it his sensitive interpretation. Tight production complements the lyrics well. United Artists UA-XW622-X.

ALBUM DOUG KERSHAW, "ALIVE AND PICKIN'." You can only fully appreciate the ragin' Cajun live, and this album is the best showcase possible of Kershaw's immense talents and showmanship, as he comes alive before a crowd. Classics "Louisiana Man," "Diggy Liggy Lo" and "Battle of New Orleans" are here with a future standard, "Natural Man." Warner Brothers BS 2851.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KSPO, Spokane	WINN, Louisville
KBUC, San Antonio	KTOW, Tulsa	WIRE, Indianapolis
KBUL, Wichita	KTTS, Springfield	WJJD, Chicago
KCKC, San Bernardino	KVET, Austin	WJQS, Jackson
KCKN, Kansas City	KVOO, Tulsa	WMC, Memphis
KENR, Houston	WAME, Charlotte	WNCR, Cleveland
KFDI, Wichita	WBAM, Montgomery	WPLO, Atlanta
KGFX, Pierre	WBAP, Ft. Worth	WPNX, Columbus
KIKK, Houston	WCMS, Norfolk	WSLR, Akron
KJJJ, Phoenix	WEPP, Pittsburgh	WSUN, St. Petersburg
KKYX, San Antonio	WENO, Nashville	WUNI, Mobile
KLAK, Denver	WHK, Cleveland	WVOJ, Jacksonville
KNEW, Oakland	WHO, Des Moines	WWOK, Miami
KRMD, Shreveport	WHOO, Orlando	WWVA, Wheeling
KSOP, Salt Lake City	WIL, St. Louis	WXCL, Peoria

PACESETTERS

T. G. Sheppard — "Tryin' To Beat The Mornin' Home"

Roger Miller — "I Love A Rodeo"

Brenda Lee — "He's My Rock"

Johnny Cash — "My Old Kentucky Home"

NEW NOISEMAKERS

Bill Black's Combo — "Boilin' Cabbage"

Roy Head — "The Most Wanted Woman In Town"

Eddy Raven — "Good News, Bad News"

Fearless Forecast: Gary Sergeants graduates to the big time with his strongest to date, "Love Me Wrong." WPNX has it already charted at #39; added at KCKN and WCMS.

An overnight monster created by Bill Black's Combo, "Boilin' Cabbage" has mushroomed in two weeks into an instrumental giant at WENO, WPLO, KCKN, WINN, KENR, KBOX, KIKK, KTTS and WMC.

Brenda Lee rocks the former Stoney Edwards hit and makes it a winner again! Heavy initial gains in the midwest and southeast!

It's his first country release after a rock career in the '60s, and Roy Head has a heavy at KCKC, WMC, KENR, WENO, WGBG and KCKN.

Eddy Raven sports instant adds at WHK, WCNR, KIKK, WBAM and WCMS.

Eddie Rabbitt is breaking wide open nationally!

Duet Doings: Re-making the hit sounds of "Baby," Tennessee Ernie Ford and Andra Willis are doing great at KBOX, KENR, KCKN, WWOK and WCMS.

New full-time country outlet in Little Rock! KDXE is on the air; Tom Howe is music director. Send records to P.O. Box 1380, Little Rock, Arkansas 72115.

AREA ACTION

Larry Hosford — "Everything's Broken Down" (KLAK, KTOW, WWOK)

Sarah Jones — "Makin' Love To A Memory" (KRMD, KBOX, WJQS)

Chuck Price — "Cheatin' Again" (KCKC, KCKN, WENO)

Pure Prairie League — "Amie" (WSUN, WINN)

Margo Smith — "There I Said It" (WMC, KCKC, WENO)

Country Campaign Planned by RCA

■ NASHVILLE — Dave Wheeler, RCA's national sales manager of country music, has announced that April 1 will be the kickoff date for "Listen America," RCA's Spring country promotion.

The entire promotion will last until June 13 and will include

massive advertising, merchandising and promotional campaigns focusing on the company's recent country album releases, those being released in April, May and June and the complete country catalogue.

WWOK:

Country in the Miami Market

By CHARLIE DOUGLAS

■ MIAMI, FLA.—WWOK, in the Miami-Ft. Lauderdale market, is an exciting challenge in country radio because of the market's size, the number of stations in the area and the rapidly changing population. As the result of their constant research conducted in shopping centers and by telephone and in reviewing previous ARB diaries, the WWOK "sound" was turned over by the first of last June with new music rotations, new jingles and news patterns. The results have been very gratifying, with the Fall ARB showing tremendous gains, especially in women.

Oldies

WWOK programs a lot of oldies, as many as six an hour in some day parts, and every other record is an oldie on weekends. Their oldies are divided into six rotations and are programmed according to image and/or popularity. They have one section containing about 15 of the most requested oldies that rotate very quickly.

Playlist

Their chart contains 40 records and those, with about 15 extras, comprise their current playlist. The most popular currents rotate about every four hours, which their research indicates is the average span of listening time to WWOK. They also carefully control their on-air mix of male vs. female play as this directly affects the pattern of female listening. They have a rather limited list of extras to insure adequate exposure for new product. They get extremely fast audience reaction and can quickly determine what new records will be acceptable to their audience. They avoid "programmers."

Tempo is not a primary consideration at WWOK, nor is the so-called "modern" format versus the "traditional" sound. Only the hit caliber and acceptance of the record by their audience is important.

Sales

WWOK reports that in the past year, total sales of country records in the area is up, and one of their major projects for 1975 is to interest more retail outlets in stocking country product. They work very closely with the shops and distributors in putting together their chart each week. WWOK's music director, Hal Smith, and his assistant, Ron Tatar, both have extensive backgrounds in country music and major market radio, and spend 30-40 hours per week on music research in the market.

In promotion, WWOK has run the gamut, from giving away albums and 45s to \$1,000 bills. They also take advantage of the excellent climate and geographic location in the area with promotions aimed at water activities.

Editorials

A major part of their community involvement is in the area of strong editorials. Their editorial voice is their owner, Jack Roth.

In radio, all there is to sell is sound, and WWOK is proud it maintains some of the finest technical facilities in the south Florida area. Their 5000 watt signal covers south Florida 24 hours per day with a sound specially equalized for transistor radios. This, with their bright news team, six-man engineering team and air personalities, is the reason WWOK is one of the best radio stations in the south Florida market.

Columbia Signs Shylo



Billy Sherrill, vice president, a&r, CBS Records, Nashville, and independent producer Larry Rogers are seen concluding signing ceremonies for the new Columbia country recording group Shylo. The Memphis-based band's first single is entitled "Fine Lovin' Woman." Pictured from left are (seated) Billy Sherrill and Larry Rogers; standing are Shylo members Danny Hogan, Perry York and Ronny Scaife.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LINDA RONSTADT—Capitol P-4050

WHEN WILL I BE LOVED (Acuff-Rose, BMI)

The lovely Linda really wails on this old Everly Brothers tune. Great for jukeboxes and programmers with its movin' tracks. A cooker!

CHARLIE RICH—RCA PB-10256

IT'S ALL OVER NOW (Charles Rich, BMI)

A real gem, culled from Charlie's days with RCA. Solid country and excellent programming.

BRENDA LEE—MCA MCA-40385

HE'S MY ROCK (Famous/Ironside, ASCAP)

Solid beat with a positive lyric has Brenda singing with her all. Perfect drive time music.

EDDY RAVEN—ABC ABC-12083

GOOD NEWS, BAD NEWS (Senor, ASCAP)

SAM (Milene, ASCAP)

Eddy will be as great an artist as he is a writer, and this number will fit programming formats easily. Interesting lyric.

KATHY BARNES—MGM M 14797

I'M AVAILABLE (FOR YOU TO HOLD ME TIGHT) (Golden West Melodies, BMI)

COME TO ME (IF THERE'S ANYTHING YOU NEED) (Singletree, BMI)

Kathy tells all that she's available with a cute, bouncy production behind her. Nice, light 'n easy sound.

CHUCK PRICE—Playboy P 6030

CHEATIN' AGAIN (Owepar, BMI)

Chuck's cheatin' again and it's getting to his conscience. Good beer drinkin' honky tonk music.

JEANNIE BRYANT—N.C.P. NC 100

YOU COULD KNOW AS MUCH ABOUT A STRANGER (Hotei, ASCAP)

BIFF BOOM BAM (Hotei, ASCAP)

Beautiful ballad where songstress tells her man that they really ain't communicating. Soft sound, easy to relate to.

ATLANTA JAMES—MCA MCA-40386

I'M THE ONLY HELL MY MAMA EVER RAISED (Tree, BMI)

The story of a good mama who raised a bad boy, and Atlanta brings it home solid country style. Good story.

SHYLO—Columbia 3-10102

FINE LOVIN' WOMAN (Partner, BMI)

Group debuts with a smooth moving country sound. Gently positive lyrics showcase the "new country" sound well.

THE CORNBALL EXPRESS—Capitol P-4047

ALMOST DEGRADED (Al Gallico, BMI)

A takeoff of the old hit "Almost Persuaded" done in Spike Jones fashion. Good for laughs and requests.

JACKY WARD—Mercury 73667

STEALIN' (Jack & Bill, ASCAP)

Fine production along with the fine voice of Jacky bring this Foster-Rice tune to the forefront. Good foot tapper.

JOE BROCK—Bryan B-1016

STEALIN' THE FEELIN' (Blue Moon, ASCAP)

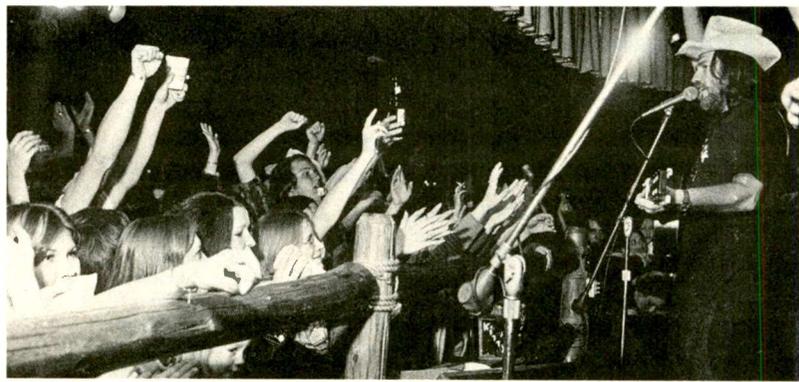
Down the pike country ballad with the message that love is a thief when the goods are worth it.

DON GIBSON—Hickory H 345

(THERE SHE GOES) I WISH HER WELL (Acuff-Rose, BMI)

Don hits his groove with this self-penned number. The distinctive Gibson vocal style says good-bye to the gal in this bouncy number.

Well-Known 'Stranger'



Willie Nelson, recently signed to Columbia Records, has his first album for the label, "Red Headed Stranger," scheduled for release May 1. The tentative single is the old standard, "Blue Eyes Crying in the Rain." According to Nelson's manager, Neal Reshen, the annual Fourth of July Pick-Nick will be held for one day outside of Austin with Nelson appearing with other Texas performers as well as some other major country-pop performers to be announced later. Nelson is shown above singing to a Texas crowd at the Longhorn Ballroom in Dallas.

'In Concert' LP Released by RCA

■ NASHVILLE—RCA Records is rushing release of "In-Concert," the soundtrack album for a television special of the same title which is scheduled to be aired on the ABC-TV network April 11. The announcement was made by Jerry Bradley, division vice president, Nashville operations, RCA Records.

Charlie Pride is host for the show and album, and both present a passing parade of music by some of RCA's biggest Nashville artists. The show was filmed at the Grand Ole Opryhouse in Nashville's Opryland.

Ranwood, Con Brio Set Distrib. Pact

■ NASHVILLE—A national distribution agreement has been consummated between Ranwood Records, Inc. and the newly-formed, Nashville-based Con Brio label.

The distribution tie was finalized in Nashville by Ranwood general manager Larry Welk and their executive vice president Christine Hamilton, with Ken Rogers, president of Con Brio. Negotiations were handled by Charlie Lamb, consultant for Con Brio.

Nashville Report (Continued from page 56)

place' where it actually started for me," she told reporters.

Back to Skeeter Davis: She has a "mini-menagerie" on her farm and names her animals after her friends in country music—a pair of pigs named Conway Twitty and Loretta Lynn; a couple of young goats (kids) tagged Charley Pride and Dolly Parton.

Tammy Wynette taped a guest shot on NBC-TV's "Hollywood Squares" game show. She's "forgetting" her recently divorced husband George Jones by devoting all spare time to songwriting. Ironic touch: Tammy wrote George's current single, "These Days I Barely Get By."

Latest talk of the town is Emmylou Harris, who had to go to Washington D.C. to be "discovered." "There weren't enough places in Nashville to sing so I moved there where my parents had a farm close by," she said, reminiscing about the time she spent here in 1970. Emmylou stated that when she and her young daughter left Nashville to move to Washington, she had only \$10 left in her pocket. She's currently appearing with Merle Haggard on his personal appearances.

Clark to Appear At NAB Meet

■ LOS ANGELES—Roy Clark will make a special appearance before the 53rd annual convention of the National Association of Broadcasters (NAB) April 9 in Las Vegas, the only entertainer to appear before the 5000 member delegation during the three day meeting.

Clark was invited because of his strong professional and personal ties to the broadcasting industry; he is part owner of KTOW Radio in Tulsa.

United Talent, Boyd Pact Rep. Agreement

■ LOS ANGELES — Two country music talent agencies, United Talent, Inc. of Nashville and the William Boyd Agency of Hollywood, have entered into an agreement to assist both agency rosters with dual representation.

The William Boyd Agency and its principals Bill Boyd, Tim Swift and Jerry Naylor have prime responsibilities for booking television/movie appearances and west coast tours. United Talent, Inc., headed by Jimmy Jay, will emphasize concerts, tours and fair dates.



THE COUNTRY ALBUM CHART

APR. 5	MAR. 29		WKS. ON CHART
1	1	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	6
2	4	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	6
3	2	LINDA ON MY MIND CONWAY TWITTY—MCA 469	9
4	3	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	8
5	5	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	4
6	8	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	9
7	7	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	10
8	6	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	7
9	10	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	15
10	9	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	15
11	19	OUT OF HAND GARY STEWART—RCA APL1-0900	4
12	14	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	6
13	17	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	3
14	23	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	6
15	12	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	36
16	15	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	27
17	11	THE SILVER FOX CHARLIE RICH—Epic KE 33250	16
18	27	I'M JESSI COLTER—Capitol ST 11363	4
19	39	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	2
20	13	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	21
21	21	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	44
22	32	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	4
23	28	GEORGE & TAMMY & TINA—Epic KE 33351	5
24	26	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	5
25	18	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	16
26	50	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	2
27	38	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	3
28	36	CRYSTAL GAYLE—UA LA 365G	3
29	22	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	7
30	35	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA 390 G	3
31	33	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	4
32	34	JOE STAMPLEY—Epic KE 33356	5
33	25	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	36
34	16	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	9
35	20	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	8
36	41	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	3
37	24	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	13
38	54	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	2
39	30	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	25
40	31	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	7
41	57	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	2
42	29	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	20
43	37	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	43
44	43	BARBI DOLL BARBI BENTON—Playboy PB-404	10
45	—	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 0698	1
46	51	COUNTRY GIRL JODY MILLER—Epic KE 33349	4
47	61	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	2
48	47	COUNTRYFIED RAY PILLOW—ABC/Dot DODS-2013	4
49	48	TOMPALL—MGM M3G-4977	5
50	40	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	23
51	44	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	20
52	42	I CAN HELP BILLY SWAN—Monument KZ 33279	15
53	—	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	1
54	49	JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia C 33087	5
55	45	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	28
56	46	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	19
57	53	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	40
58	—	HAPPY TRAILS TO YOU ROY ROGERS—20th Century 7-467	1
59	55	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	6
60	—	VOCAL GROUP OF THE DECADE TOMPALL & GLASER BROTHERS—MGM 4976	1
61	56	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	7
62	59	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-1975	14
63	—	SOLID AND COUNTRY BILL BLACK COMBO—Hi SHL-32088	1
64	52	THE WAY I LOSE MY MIND CARL SMITH—Hickory H3G-4518	5
65	—	DEL REEVES WITH STRINGS AND THINGS—UA-LA364-G	1
66	64	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	19
67	63	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	19
68	58	BREAKAWAY KRIS & RITA—Monument PZ 33278	12
69	67	PORTER AND DOLLY—RCA APL1-0646	32
70	60	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	18
71	65	THEY DON'T MAKE 'EM LIKE MY DADDY DOLLY LORETTA LYNN—MCA 444	28
72	66	MISS DONNA FARGO—ABC/Dot DOSD-2002	21
73	62	BEST OF JIM REEVES SCARED SONGS—RCA APL1-0793	8
74	68	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	102
75	69	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	17

Weatherly Displays Winning Ways

■ NASHVILLE — If a man is measured by his words, Jim Weatherly would stand 10 feet tall. Weatherly, a singer/songwriter with Buddah Records, is at the forefront of young songwriters today with his compositions hitting in all fields.

Born in Mississippi, Weatherly was formerly a star quarterback with Ole Miss and says that "as long as I can remember, sports and songwriting have been my life." Turning down a pro football contract because "they couldn't pay me enough money for what they were doing to my body," Weatherly journeyed to Los Angeles with a band to try to make it in the music business.

Soon after hitting Hollywood, the group split up—each of the members were going in different directions. The result was that Jim decided to concentrate on songwriting. Until then, he had never thought of making it a career although he had been writing songs since he was 13 or 14. The result was the birth of a hit songwriter.

With his songs recorded by Gladys Knight and the Pips, Ray Price and many others, Weatherly recorded several albums and singles of his own without much success until he found a home at Buddah and recorded his most recent album, "The Songs of Jim Weatherly," which has proven to be a critical and commercial success. A single from the album, "I'll Still Love You," has found success in the country field, currently on RW's charts at 13 with a bullet.

Perhaps the most impressive thing one can say about Weatherly's songs, and the highest compliment for a songwriter, is that the last three Ray Price albums have been composed only of songs by the Mississippi native.

Among the more famous Weatherly songs are "Neither One of Us," "Midnight Train to Georgia," "Roses and Love Songs," "Best Thing that Ever Happened to Me" and "Storms of Troubled Times."

For the future, Jim plans to

continue writing songs while pursuing a recording career as an artist. He plans to go on the road "when he's ready," which means whenever he can play selected concerts for an appreciative audience. Until then, his audience will have to stay content beside a radio or stereo enjoying the songs of one of the finest songwriters today.

Don Cusic

May Opening Set For Monroes' Park

■ NASHVILLE — A new 53 acre park, owned and operated by Bill and James Monroe, will have its Spring opening May 9-11. This show will feature such artists as James Monroe, Jim & Jesse, Jimmy Martin, the Country Gentlemen, the Sullivan Family, the Bluegrass Alliance and Birch Monroe.

The park is equipped with amphitheatre, fine concession stands, camping facilities and ample parking area. The auditorium on the grounds will hold 1,500 to 2,000 people.

The park will have two shows a month during the Summer, featuring gospel, country and bluegrass music.

GOSPEL MUSIC AT ITS BEST!



The Florida Spiritualaires

"Where Have The Missionaries Gone?"

HSE-1439



The Silver Bell Singers

"Don't Turn Around"

HSE-1440

For Information, Contact:
JIMMY'S ONE STOP
1707 Church Street
Nashville, Tenn. 37203
(615) 320-1561

HSE, SAV-ALL and
SU ANN LABELS

Bib Distributing Company, Charlotte; Mangold-Bertos, Charlotte; Southland Record Company, Atlanta; Schwartz Bros., Inc. Washington; Gotham Distributing Company, New York; Hot Line Record Distributors, Memphis; Stan's Record Shop, Shreveport; Music City Record Distributors, Nashville; Schwartz Bros., Inc., Philadelphia.

Gatlin Gun



Congratulating singer Larry Gatlin (center), who made his New York City nightclub debut at the Bottom Line, are his new personal manager Sid Bernstein (left) and Rick Blackburn, vice president and general manager of Monument Records, who flew into New York for the opening.

RECORD WORLD APRIL 5, 1975

APRIL 5, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
APR. 5 MAR. 29

WKS. ON CHART

1	5	I JUST CAN'T GET HER OUT OF MY MIND	JOHNNY RODRIGUEZ	Mercury 73659	9
2	7	ALWAYS WANTING YOU	MERLE HAGGARD	Capitol 4027	7
3	1	MY ELUSIVE DREAMS	CHARLIE RICH	Epic 8-50064	9
4	4	A LITTLE BIT SOUTH OF SASKATOON	SONNY JAMES/ Columbia 3-10072	10	
5	6	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/ MCA 40349	9	
6	8	ROSES AND LOVE SONGS	RAY PRICE	ABC 12084	9
7	9	THE PILL	LORETTA LYNN	MCA 40358	7
8	11	BLANKET ON THE GROUND	BILLIE JO SPEARS	UA XW584-X	8
9	2	BEFORE THE NEXT TEARDROPS FALLS	FREDDY FENDER/ ABC/Dot DOA-17540	11	
10	18	STILL THINKING ABOUT YOU	BILLY CRASH CRADDOCK/ ABC 12068	6	
11	17	BEST WAY I KNOW HOW	MEL TILLIS	MGM 14782	10
12	15	IT DO FEEL GOOD	DONNA FARGO	ABC/Dot DOA-17541	8
13	16	I'LL STILL LOVE YOU	JIM WEATHERLY	Buddah 444	9
14	14	MY BOY	ELVIS PRESLEY	RCA PB-10191	8
15	21	DON'T LET THE GOOD TIMES TIMES FOOL YOU	MELBA MONTGOMERY	Elektra 45229	9
16	20	I STILL FEEL THE SAME ABOUT YOU	BILL ANDERSON/ MCA 40351	9	
17	22	(YOU MAKE ME WANT TO BE) A MOTHER	TAMMY WYNETTE	Epic 8-50071	7
18	28	ROLL ON BIG MAMA	JOE STAMPLEY	Epic 8-50075	6
19	23	HE TOOK ME FOR A RIDE	LaCOSTA	Capitol 4022	7
20	27	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG	SONG B. J. THOMAS	ABC 12054	5
21	26	I CAN STILL HEAR THE MUSIC IN THE RESTROOM	JERRY LEE LEWIS	Mercury 73661	6
22	3	THE BARGAIN STORE	DOLLY PARTON	RCA PB-10164	10
23	25	LONELY WOMEN	CONNIE EATON	ABC 15022	10
24	40	I'M NOT LISA	JESSI COLTER	Capitol 4009	7
25	31	THE TIPS OF MY FINGERS	JEAN SHEPARD	UA X591-X	5
26	35	I'D LIKE TO SLEEP TIL I GET OVER YOU	FREDDIE HART/ Capitol 4031	5	
27	29	PROUD OF YOU BABY	BOB LUMAN	Epic 8-50065	9
28	30	UPROAR	ANNE MURRAY	Capitol 4025	7
29	44	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)	GARY STEWART	RCA PB-10222	4
30	46	TOO LATE TO WORRY, TOO BLUE TO CRY	RONNIE MILSAP	RCA PB-10228	3
31	33	I GOT A LOT OF HURTIN' DONE TODAY	CONNIE SMITH/ Columbia 3-10086	6	
32	32	COVER ME	SAMMI SMITH	Mega MR-1222	10
33	39	WHO'S SORRY NOW	MARIE OSMOND	MGM 14786	4
34	42	HE TURNS IT INTO LOVE AGAIN	LYNN ANDERSON/ Columbia 3-10100	4	
35	47	WINDOW UP ABOVE	MICKEY GILLEY	Playboy P 6031	3
36	43	MATHILDA	DONNY KING	Warner Brothers WBS 8074	5
37	45	SMOKEY MOUNTAIN MEMORIES	MEL STREET	GRT 017	5
38	38	WONDER WHEN MY BABY'S COMING HOME	BARBARA MANDRELL	Columbia 3-10082	6
39	10	LINDA ON MY MIND	CONWAY TWITTY	MCA 40339	12
40	52	LOVING YOU BEATS ALL I'VE EVER SEEN	JOHNNY PAYCHECK	Epic 8-50073	5
41	41	IS THIS ALL THERE IS TO A HONKY TONK	JERRY NAYLOR/ Melodyland M60003F	10	
42	12	WRITE ME A LETTER	BOBBY G. RICE	GRT 014	12
43	51	ALL AMERICAN GIRL	STATLER BROTHERS	Mercury 73665	5
44	50	CHAINS	BUDDY ALAN	Capitol 4019	7
45	53	A MAN NEEDS LOVE	DAVID HOUSTON	Epic 8-50066	5
46	19	SOULFUL WOMAN	KENNY O'DELL	Capricorn CPS 0219	10
47	13	LOVIN' YOU WILL NEVER GROW OLD	LOIS JOHNSON/ 20th Century TC-2151	13	
48	37	BUTTERBEANS/WHOEVER TURNED YOU ON	DAVID WILKINS	MCA 40345	14



49	62	BRASS BUCKLES	BARBI BENTON	Playboy P 6029	4
50	59	HURT	CONNIE CATO	Capitol 4035	4
51	63	MISTY RAY	STEVENS	Barnaby 614	3
52	24	OH BOY	DIANA TRASK	ABC/Dot DOA-17536	11
53	64	COMIN' HOME TO YOU	JERRY WALLACE	MGM 14788	3
54	65	BACK IN HUNTSVILLE AGAIN/WARM AND FREE	BOBBY BARE	RCA PB-10223	3
55	67	DON'T ANYONE MAKE LOVE AT HOME ANYMORE	MOE BANDY	GRC GR 2055	3
56	60	BUT I DO	DEL REEVES	United Artists UA-XW593-X	5
57	72	THANK GOD, I'M A COUNTRY BOY	JOHN DENVER/ RCA PB-10239	2	
58	61	WHILE THE FEELING'S GOOD	MIKE LUNSFORD	Gusto 124	6
59	34	PENNY JOE	STAMPLEY	ABC/Dot DOA-17537	10
60	74	THESE DAYS	GEORGE JONES	Epic 8-50088	2
61	75	I AIN'T ALL BAD	CHARLEY PRIDE	RCA PB-10236	2
62	69	WORD GAMES	BILLY WALKER	RCA PB-10205	3
63	66	SING A LOVE SONG, PORTER WAGONER	MIKE WELLS/ Playboy P 6029	5	
64	71	ONE STEP	BOBBY HARDEN	United Artists UA-XW597-X	4
65	68	LIFE'S LIKE POETRY	LEFTY FRIZZELL	ABC 12061	5

CHARTMAKER OF THE WEEK

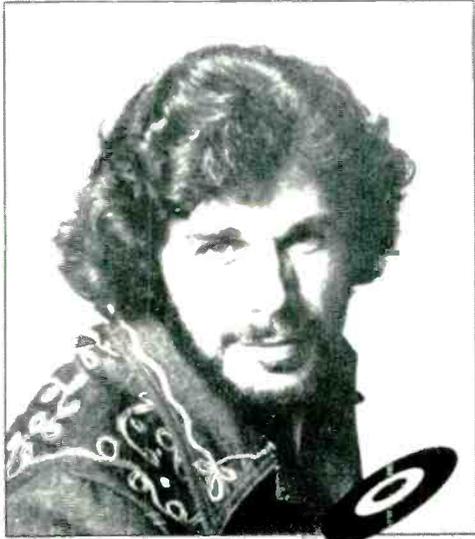
66	—	TRYING TO BEAT THE MORNING HOME	T. G. SHEPPARD	Melodyland 6006	1
----	---	---------------------------------	----------------	-----------------	---



67	—	FROM BARROOMS TO BEDROOMS	DAVID WILLS/ Epic 8-50090	1	
68	70	IF THAT'S WHAT IT TAKES	RAY GRIFF	ABC/Dot DOA-17542	5
69	79	YOU'RE GONNA LOVE YOURSELF IN THE MORNING	ROY CLARK	ABC/Dot DOA-17545	2
70	77	MERRY-GO-ROUND OF LOVE	HANK SNOW	RCA PB-10225	3
71	76	CHARLEY IS MY NAME	JOHNNY DUNCAN	Col 3-10085	7
72	—	41ST ST. LONELY HEARTS CLUB	BUCK OWENS	Capitol 4043	1
73	78	HOW COME IT TOOK SO LONG (TO SAY GOODBYE)	DAVE DUDLEY	United Artists UA-XW585-X	7
74	—	THE KIND OF WOMAN I GOT/WHERE HE'S GOING	HANK WILLIAMS, JR.	MGM 14794	1
75	80	NO ONE WILL EVER KNOW	DON GIBSON & SUE THOMPSON	Hickory 342	3
76	83	IN THE MISTY MOONLIGHT	GEORGE MORGAN/ 4-Star 5-1001	5	
77	90	BARROOM PALS, GOODTIME GALS	JIM ED BROWN/ RCA PB-10233	2	
78	—	MIND YOUR LOVE	JERRY REED	RCA PB-10247	1
79	89	LIVE YOUR LIFE BEFORE YOU DIE	POINTER SISTERS/ ABC/Blue Thumb BTA 262	2	
80	84	I JUST HOME TO COUNT THE MEMORIES	BOBBY WRIGHT/ ABC 12062	4	
81	99	FORGIVE AND FORGET	EDDIE RABBITT	Elektra 45237	2
82	—	MY OLD KENTUCKY HOME	JOHNNY CASH	Col 3-10116	1
83	87	HER MEMORY'S GONNA KILL ME	JIM ALLEY	Avco 606	3
84	—	BOILIN' CABBAGE	BILL BLACK'S COMBO	Hi SN-2283	1
85	93	PUT YOUR HEAD ON MY SHOULDER	SUNDAY SHARPE/ United Artists UA-XW602X	2	
86	88	IT'S ONLY A BARROOM	NICK NIXON	Mercury 73654	4
87	92	SHE WORSHIPPED ME	RED STEAGALL	Capitol 4042	2
88	—	SHE'S ALREADY GONE	JIM MUNDY	ABC 12074	1
89	—	I LOVE A RODEO	ROGER MILLER	Columbia 3-10107	1
90	—	TOO FAR GONE	EMMYLOU HARRIS	Reprise RPS 1326	1
91	91	THE BEST IN ME	JODY MILLER	Epic 8-50079	3
92	94	I'VE BEEN LOVING YOU TOO LONG	KITTY WELLS/ Capricorn CPS 0226	3	
93	—	RECONSIDER ME	NARVEL FELTS	ABC/Dot DOA-17549	1
94	95	SWEET COUNTRY MUSIC	RUBY FALLS	50 States 31	3
95	98	MAKING BELIEVE	DEBI HAWKINS	Warner Bros. WBS 8076	2
96	96	YAKETY YAK	ERIC WEISSBERG & DELIVERANCE/ Epic 8-50072	3	
97	—	HAPPY TRAILS	ROY ROGERS	20th Century TC-2173	1
98	100	THE ONE I SING MY LOVE SONGS TO	TOMMY CASH/ Elektra 45241	2	
99	57	I CARE/SNEAKY SNAKE	TOM T. HALL	Mercury 73641	15
100	48	LEAVE IT UP TO ME	BILLY LARKIN	Bryan 1010	11

Whatever Country You're Looking For.

EDDIE RABBITT



Forgive And Forget

E-45237

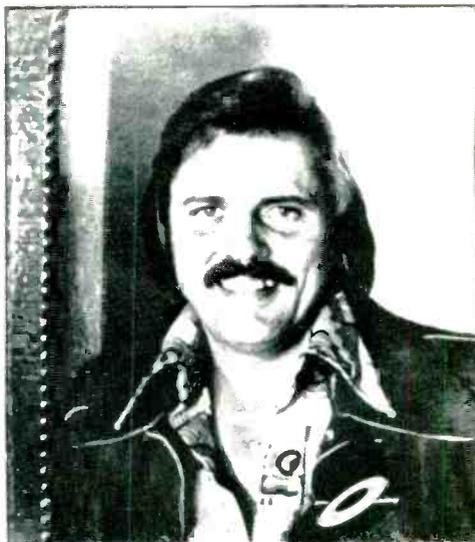
TOMMY CASH



**The One I Sing
My Love Songs To**

E-45241

HENSON CARGILL



Deep In The Heart Of Dixie

E-45233

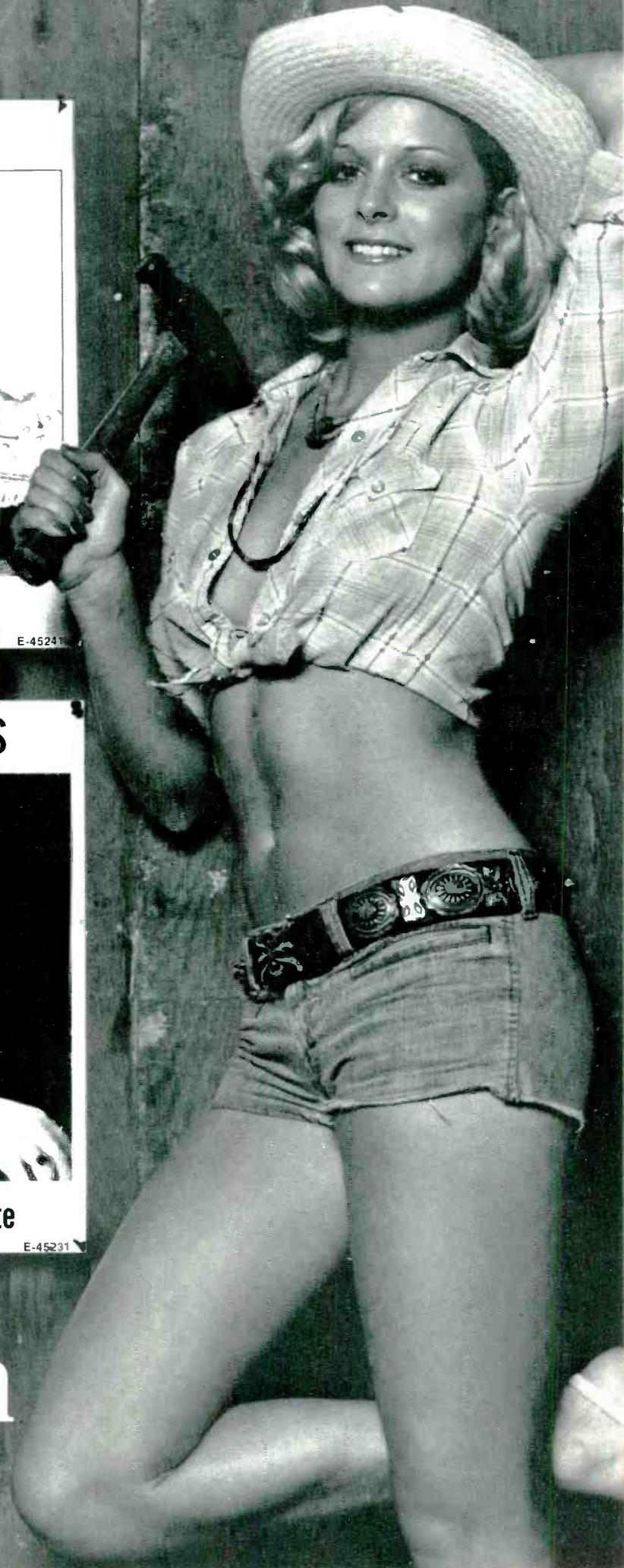
EVEN STEVENS



That's All She Wrote

E-45231

Elektra/Asylum

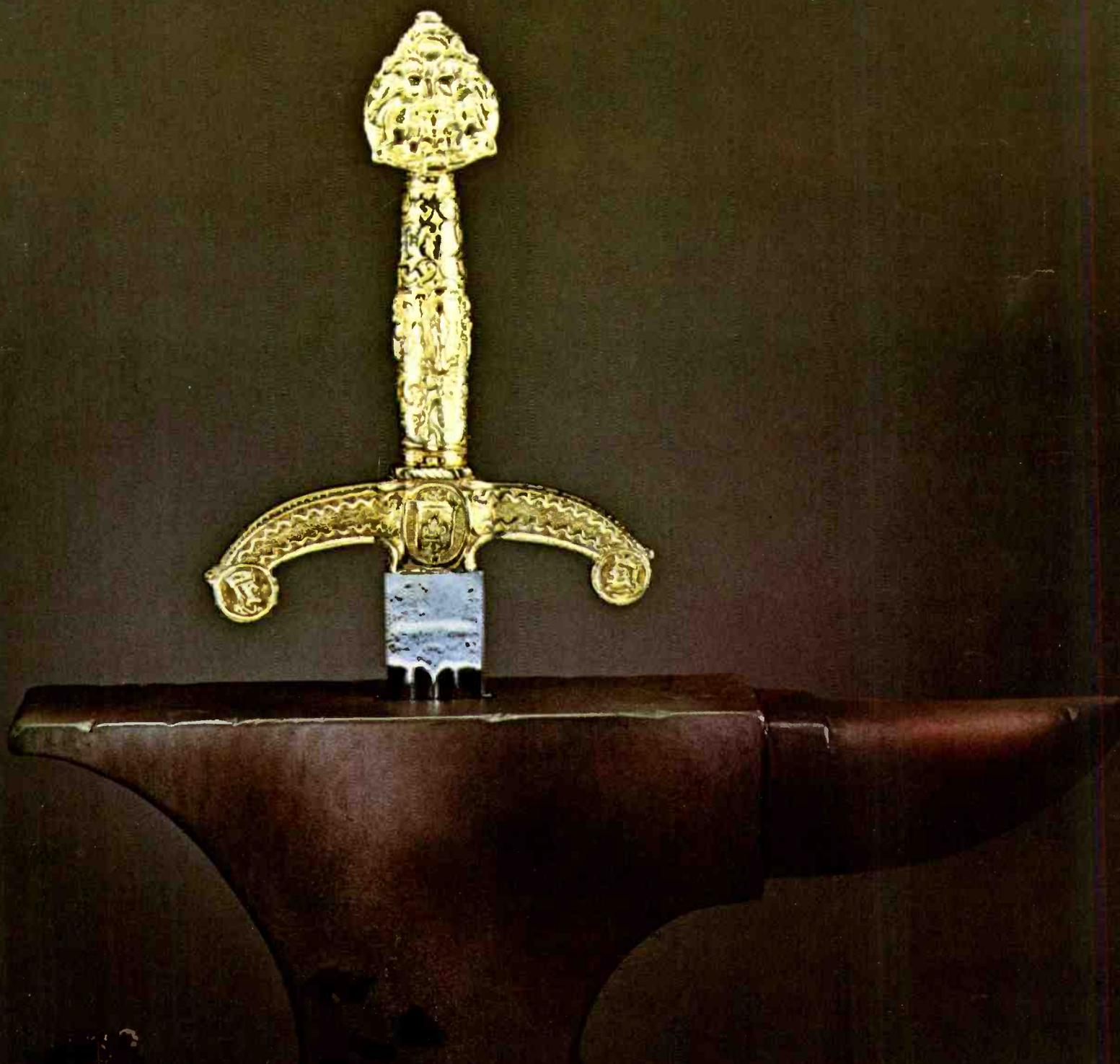


Let it be known throughout the land that the musical highlight of the year is shipping this week:

Rick Wakeman

"The Myths and Legends of King Arthur and the Knights of the Round Table"

(SR 4215) Also available in quad.



Includes a special 12-page color book of lyrics and illustrations depicting the legendary characters and events.

On A&M Records