

RECORD WORLD

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Who In The World: B.T. Express

HITS OF THE WEEK

SINGLES

JOHN LENNON, "STAND BY ME" (prod. by John Lennon) (Hill & Range/Trio/ADT Ent., BMI). Ben E. King's '61 follow-up to "Spanish Harlem" becomes Lennon's first oldies single outing. Culled from his "Rock 'N' Roll" album after heavy AM airplay, John takes his "Stand" with a happy and healthy hit posture. Apple 1881.

SLEEPERS

PAUL DAVIS, "MAKE HER MY BABY" (prod. by Paul Davis/Bullet Prod.) (Web IV, BMI). That "Ride 'Em Cowboy" man is gunning for an even bigger giant this time. Gentle upper sits tall in the smash saddle, galloping into pop territory from a subtly intoxicating southern direction. Make it a hit for his "Baby" and one more for the road! Bang 717.

ALBUMS

JIMI HENDRIX, "CRASH LANDING." Recent relocation of Hendrix studio tapes spawns this first of four sets to be released over the next two years. Pop roots flourish with blues blossoms as Hendrix' genius remains strikingly impressive. "Somewhere Over the Rainbow," "Stone Free Again" and the title track are simply spectacular. Reprise MS 2204 (Warner Bros.) (6.98).

PAUL ANKA, "I DON'T LIKE TO SLEEP ALONE"

(prod. by Rick Hall/Fame Prod. w. Paul Anka Prod.) (Spanka, BMI). Long-awaited third Anka single under the UA banner is bound to rival "(You're) Havin' My Baby" in its overall effect. Pleading ballad relates to all demographic strata, assuring Paul plenty of new action. United Artists XW615-X.

RICK DERRINGER, "HANG ON SLOOPY"

(prod. by Rick Derringer) (Wren/Robert Mellin, BMI). Rick first scored with this one as part of the McCoys. Now he parlays it into a '75 monster via 11 years of musical maturity. Fun and frolics from his forthcoming "Spring Fever" album should see him hang onto a solo gold 45. Blue Sky ZS8-2755 (Col).

ALICE COOPER, "WELCOME TO MY NIGHTMARE."

This eventful album marking the ever-so-lovely Alice's April 25 television special whirls the Cooper charisma through the grooves. The visions stirred are fancifully varied: infectiously pop on "Some Folks," openly moving on "Only Women Bleed" and metal musings on "Cold Ethyl." Dreamy! Atlantic SD 18130 (6.98).

MAC DAVIS, "(IF YOU ADD) ALL THE LOVE IN THE WORLD"

(prod. by Rick Hall; assoc. prod. Gary Klein) (Big Mitzi/Mashy, ASCAP). Opening with an "Everything Is Beautiful"-type kiddie chorale, the title tune to Mac's current album quickly sets a family mood. Mathematically heavy but easy-on-the-ears masterpiece for the TV star. Columbia 3-10111.

LINDA LEWIS, "THE OLD SCHOOLYARD"

(prod. by James Cregan) (Ackee, ASCAP). One time background vocalist for Cat Stevens now explodes on her own. It's a tune he wrote especially to suit the most stunning soprano to come our way since Minnie Riperton. Nostalgic song for all occasions will bring the British-based lass over here in style! Arista 0109.

DAVID BOWIE, "YOUNG AMERICANS."

With the casual look of Katherine Hepburn but the polished music now embellished with the soulful Sigma sound, Bowie emerges with his most compelling album to date. R&B basics beat as they magically mix with Bowie's cabaret aura, at their best on "Fascination," "Fame" and the title track single. RCA APL1-0998 (6.98).

NEIL SEDAKA, "THE IMMIGRANT"

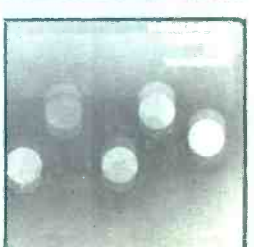
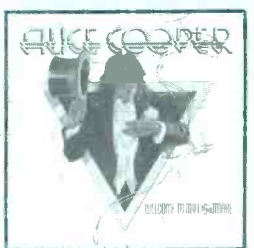
(prod. by Neil Sedaka & Robert Appere) (Don Kirshner, BMI; Kirshner Songs, ASCAP). Moving from "Laughter in the Rain" to some soul-searching brought about by the international plight of John Lennon, Sedaka further proves his contemporary genius. Reflections on the Statue of Liberty's inscription. Rocket 40370 (MCA).

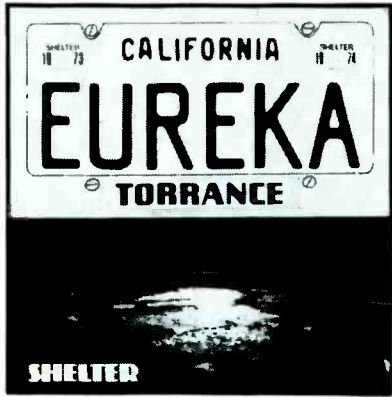
DAVID & DAVID, "HORSE NAMED STORM"

(prod. by Mike Taylor) (Hit Brigade, BMI). This one will no doubt bring to mind America's debut hit about that nameless equus. But this doubly monikered duo displays their own gifts for traversing a musical desert to discover their own oasis. Make way for a lightning bolt of talent! 20th Century 2174.

DONALD BYRD, "STEPPING INTO TOMORROW."

Distinguished jazzman adds a more commercial flavor to his product without relinquishing any of his aesthetically pleasing attributes on this outing. Soft waves oscillate through the disc, aided for airplay via vibrant harmonies and rich arrangements—all combining into Byrd's best set yet. Blue Note BN-LA368-G (UA) (6.98).





SR-2112

These were the words used to describe Richard Torrance's first album:

In this perfectly executed album, with masterful playing and songs of love, charm and sadness, Richard Torrance is a sensation perched on the lip of recognition, waving goodbye to obscurity.

Bye Obscurity, Bye Bye

Richard Torrance and Eureka's second album
"Belle Of The Ball" charted this week at

★83



SR-2134



Distributed by MCA Records, Inc.

Watch out for red hot single "Don't Let Me Down Again!" Produced by Duane Scott for Manx Productions.

RECORD WORLD

NAIRD Members Meet On Range of Topics

■ LOS ANGELES—Over 75 independent firms including distributors, manufacturers and record-related service companies participated in NAIRD's third annual convention, beginning on February 27 and continuing through March 2. Business transacted included the election of officers, the conduct of several workshops and the meeting of various NAIRD standing committees. In addition, Ira Heilicher of J. L. Marsh Co. and Peter Eichler, attorney and specialist in trademark law addressed the association's membership.

Participating manufacturers varied widely in size of operation and type of product, although the great majority were specialty labels. Despite the diversity of recorded material that the several firms produce, the mutuality of problems facing all small independents and their distributors was stressed throughout the four day series of meetings. Subjects covered in workshop discussion groups included legal problems arising from trademark laws, market research and the problems of distributing indie product in an era of mass merchandising of recordings.

New Officers

New officers of the association
(Continued on page 28)

Record World Debuts Radio/Trade Seminars

■ NEW YORK—Record World will hold the first of a series of Radio/Trade Seminars Saturday, March 15 at the Hospitality Inn outside Cleveland, Ohio. This marks the first time that a trade magazine has gone into the field to establish one-to-one relationships with key radio personnel to get the feel for individual market areas.

The Seminar, the beginning of an effort designed to reach major markets throughout the continental United States, will include participants from key stations in Pittsburgh, Cleveland, Buffalo and surrounding areas. **RW** research, editorial and management representatives will host a luncheon, a discussion of chart methodology and an exchange of ideas concerning research techniques employed by the various stations in their respective markets.

Heilicher Rack Talk Keynotes NARM Meet

■ LOS ANGELES—NARM's keynote speaker, Amos Heilicher, president of Pickwick International, described the role of the rack jobber in the volume growth of the recording industry and warned of the problems now facing the rack accounts, which currently account for as much as 80 percent of the industry's sales. According to Heilicher, the rise of record and tape sales upward of the two billion dollar mark can be directly attributed to the availability of product in the discount and department stores serviced by rack jobbers; those locations, and especially the discount chains, have been severely shaken by the sluggishness of the economy.

Price Wars

Aside from economy-related factors beyond the control of the industry, Heilicher underscored the price-war tags on product in some markets (especially southern California), the proliferation of
(Continued on page 46)

NARM '75 Copes With Changes From Business, Economic Fronts

By ELIOT SEKULER and LENNY BEER

■ LOS ANGELES—The necessity for the industry to respond to changing conditions in the economy and changes within parts of its own structure was underscored in workshops, speeches and panel discussions at last week's 17th annual convention of the National Association of Record Merchandisers (NARM). Conducted with the theme "Music Is Our Business," the convention drew over 1,500 delegates to the Century Plaza Hotel here for five days of meetings and festivities. Problems inherent to the mass merchandising of recordings, the disparity between the audiences upon which the radio and recording industries depend, the issues of pricing, returns and the role of the single were primary subjects of discussion

Additional coverage of the 17th Annual NARM Convention on pp. 46-49.

The workshops and panels covered a wide variety of relevant topics, including radio promotion, use of point of purchase displays, accounting, specialty product and tape merchandising. A guest lecturer, Professor Theodore Howard Levitt of Harvard University Graduate School of Business delivered a speech on "The Leisure Time Business 1975." His summation served to paraphrase the most widely voiced concern of the convention. According to Levitt, the danger is that we will meet the same fate as the railroads, who assumed that they were in the railroad business and not the transportation business.

The continued importance of mass merchandising in racked locations, price wars, the shopping mall and the problems of time lag between the initial exposure of product and its availability in the market place has increasingly vexed all segments of the music business. Most heated were the discussions between rack jobbers and radio personnel with the former group, and most specifically George Wilson of the Bartell chain claiming repeatedly that his unwillingness to break a new record is based upon the rack jobbers' slow delivery patterns. A future meeting was proposed in
(Continued on page 46)

Wonder, Hamlisch Take Top Honors At Grammy Awards Presentation

By ROBERTA SKOPP

■ NEW YORK—Stevie Wonder came away with four awards, matching his coup at last year's ceremonies, Marvin Hamlisch was cited four times as well (twice as an artist and yet another two times as a songwriter) and Olivia Newton-John scored twice, including Record of the Year honors at this year's 17th Annual Grammy Award presentation (1). A total of 47 awards were presented, 35 during the pre-telecast banquet held at the Americana Hotel and 12 during the national CBS-TV broadcast, emanating from New York's Uris Theater. The on-air ceremonies were hosted by Andy Williams.

Awards won by Tamla recording artist Stevie Wonder consisted of Album of the Year ("Fulfillingness' First Finale"); Best Pop Vocal Performance, Male ("Fulfillingness' First Finale"); Best Rhythm & Blues Performance, Male ("Boogie On Reggae Woman"); and Best Rhythm & Blues Song ("Living for the City").

In addition to his award for Best New Artist of the Year, MCA

recording artist Marvin Hamlisch received another artist award for Best Pop Instrumental Performance ("The Entertainer") and two other awards for his collaboration with Marilyn and Alan Bergman for "The Way We Were," which garnered Grammys for both Song of the Year and Album of Best Original Score Written For A Motion Picture or a Television Special.

Another MCA recording artist, Olivia Newton-John, was cited twice for her recording of "I Honestly Love You;" once as Record of the Year and again for Best Pop Vocal Performance, Female, with John Farrar also scoring with the recording as her producer. The Apple/Capitol recording of "Band on the Run" by Paul McCartney & Wings won awards for both the single and the album, the single being cited as Best Pop Vocal Performance By a Duo, Group or Chorus, and the album garnering the award for Best Engineered Recording (non-classical) (an engineer's award), with the engineer being Geoff Emerick.

(Continued on page 67)

NARM Best Sellers Named at Banquet

■ LOS ANGELES—The NARM Awards Banquet (6) honored the 1975 NARM Award Winners as follows:

Best selling single hit record: "Kung Fu Fighting"—Carl Douglas (20th Century); best selling soundtrack album: "The Sting"
(Continued on page 46)

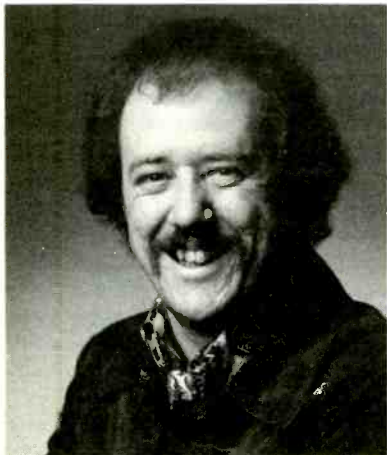
Zep Zaps Charts

■ NEW YORK—Led Zeppelin (Swan Song) have made history on their first outing under the Atlantic-distributed logo as their new album, "Physical Graffiti," debuts in the number 5 position on the Album Chart. This is the highest position that any album has ever attained in its first week on the **Record World** chart.

(Continued on page 57)

Col Names Sherwood Dir., Singles Promo

■ NEW YORK — Stan Monteiro, vice president, national promotion, Columbia Records, has announced the appointment of Bob Sherwood to the position of director, national promotion, singles product, Columbia Records.



Bob Sherwood

In his new capacity, Sherwood will be responsible for directing Columbia's regional promotion marketing managers and associate directors regarding the promotion of singles product. He will develop, maintain and increase ongoing relationships with key trade, tip sheet and radio personnel involved with singles product in all formats. Sherwood will also direct and implement specific singles programs, campaigns and

(Continued on page 30)

New Bowie Album Rushed by RCA

■ NEW YORK—RCA Records has announced the rush-release of David Bowie's ninth album for the label, "Young Americans." The album has been forced out earlier than expected due to requests from radio stations and dealers around the country, a response generated in part by Bowie's current single, "Young Americans," the title cut.

John Lennon

"Young Americans" was recorded by Bowie at Sigma Sound in Philadelphia, and at Electric Lady in New York, and features John Lennon performing on "Across the Universe" and "Fame," the latter having been co-written by Bowie and Lennon.

Additional Musicians

The album utilizes New York-based musicians including: drums, Dennis Davis, Andy Newmark; bass, Emir Ksasan, Willie Weeks; guitar, Carlos Alomar, Earl Slick; keyboards, Mike Garson; saxophone, David Sanborn; percussion, Ralph McDonald, Pablo Rosario, Larry Washington, who Bowie personally chose for the sessions.

A&M, Ode Enjoying Heavy Activity

■ LOS ANGELES—The recent success of A&M/Ode releases on both the retail and radio level has created a period of activity unprecedented in the company's history, according to Harold Childs, vice president of A&M promotion. Current record and touring activity from such acts as Ozark Mountain Daredevils, Joe Cocker, Henry Gross, Gino Vannelli, Lani Hall, Lon & Derrek, Strawbs, Carole King and Tom Scott & the L.A. Express, have encouraged Childs to predict that "we'll have ten albums in the

RIAA Names Ostin Board Chairman

■ NEW YORK — Mo Ostin has been elected to a two-year term as chairman of the board of the Recording Industry Association of America. Stanley M. Gortikov was re-elected the Association's president.

Ostin, chairman of the board of Warner Bros. Records, Inc., succeeds Goddard Lieberson, president of the CBS/Records Group, who held the post since July, 1973.

D. H. Toller-Bond, president of London Records, was re-elected RIAA's treasurer, and Art Kass, president of Buddah Records, was re-elected assistant treasurer.

The new RIAA board, in addition to Ostin, Gortikov, Toller-Bond and Kass, includes:

Clarence Avant, Sussex Records; Alan Bayley, GRT Corp.; Ahmet Ertegun, Atlantic Recording Corp.; Wornell G. Farr, Polydor, Inc.; Kenneth D. Glancy, RCA Records; B. S. Howell, Nashboro Records; James Johnson, Disneyland/Vista Records; John K. Maitland, MCA Records; Jarrell McCracken, Word Records; Bhaskar Menon, Capitol Records; Jerry Moss, A&M Records; Gene Norman, GNP Crescendo Records; Russ Regan, 20th Century Records; Jerold H. Rubinstein, ABC/Dunhill Records; Irwin Segelstein, CBS/Records Group; Irwin Steinberg, Phonogram, Inc.; Michael Stewart, United Artists Music & Records Group; Larry Uttal, Private Stock Records, Ltd.; and Phil Walden, Capricorn Records.

Olivia 'Mellows' Top Chart Spots

■ NEW YORK — Olivia Newton-John (MCA) adds yet another triumph to her string of accomplishments by attaining simultaneous number one slots on The Singles Chart and The Album Chart this week for "Have You Never Been Mellow." The only other artist to accomplish the feat this year has been Elton John (MCA).

top 50 within the next three months." Childs also sees similar strength for up-coming A&M/Ode releases.

"Plug Me Into Something," Henry Gross' second A&M album, bulleted at 66 this week on the RW Album Chart, is receiving strong print and radio support. Gross is scheduled to undertake a national tour shortly.

Supertramp's "Crime of the Century," currently number 9 in England, is beginning its U.S. chart climb, this week at 178 on the 151-200 Album Chart. Produced by Ken Scott, the A&M group has received strong FM airplay and, on the heels of a successful European tour, is readying for a major market U.S. tour.

"Powerful People" is Gino Vannelli's follow-up single to his "People Gotta Move" effect—both culled from his "Powerful People" A&M album. Vannelli has been performing live with such artists as Stevie Wonder and Steppenwolf in recent months, and was

(Continued on page 30)

Krasnow Joins WB

■ BURBANK, CAL.—Bob Krasnow has joined the staff of Warner Bros. Records, it was announced jointly by Mo Ostin and Joe Smith in Burbank. The appointment marks the second association between Warner Bros. and Krasnow, who directed operations for the WB distributed Loma label almost 10 years ago.



From left, Joe Smith, Bob Krasnow, Mo Ostin.

Krasnow most recently served as the chairman of the board of Blue Thumb Records from 1968 through 1974. During that time, he was directly involved in the careers of Dave Mason, T Rex, the Crusaders, Leon Russell, Mark Almond, Dan Hicks, the Pointer Sisters and the National Lampoon recordings of the Radio Dinner Hour and the original cast recording of "Lemmings." He also produced early recordings of Ike and Tina Turner and Captain Beefheart for the label.

In his Warners position, Krasnow will work closely with Ostin and Smith and the Warners a&r staff headed by Lenny Waronker in acquiring new talent and finding new directions for the label and its roster of artists.



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
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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
Tauentzienstrasse 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
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ISAAC HAYES
AND
HOT BUTTERED SOUL



abc Records

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Savalas UK Hit

■ LOS ANGELES—Telly ("Kojak") Savalas' single "If," from the MCA album "Telly," hit the number one spot on England's trade charts three weeks after its release, announced Lee Armstrong, vice president international. The single, released in mid-February by EMI (MCA's United Kingdom licensee) is the fastest selling single in MCA Records' history in England.

According to Peter Robinson, MCA Records' label manager in the United Kingdom, 300,000 singles have already been shipped and the record is in continuous production at EMI's plant.

West's 'Great Fatsby' Released by Phantom

■ NEW YORK — Leslie West's new solo album, titled "The Great Fatsby," will be released this week on Phantom Records, announced Bud Prager, president of the newly-formed label that is to be manufactured and distributed by RCA Records internationally.



Bud Prager, Leslie West

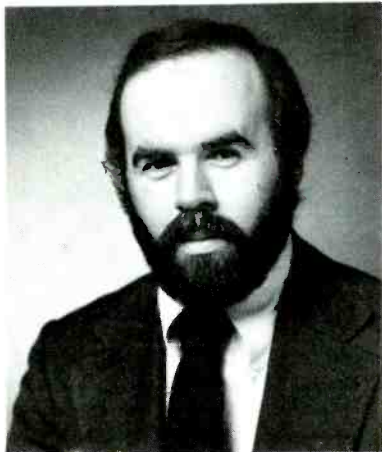
West produced "The Great Fatsby" himself. The album includes songs written by the Rolling Stones, Tim Hardin, Paul Kelly, Paul Rodgers, Andy Fraser and several by West, who co-authored "Mississippi Queen." "The Great Fatsby" also contains notable contributions by Mick Jagger, Corky Laing and Gary Wright.

West is, of course, known worldwide for his participation in such popular groups as Mountain and West, Bruce & Laing. Known for such hits as "Mississippi Queen" and their version of "Roll Over Beethoven" (both of which featured Leslie West on vocals and guitar), Mountain with Leslie West has three gold albums to its credit: "Mountain Climbing," "Nantucket, Sleighride" and "Woodstock II," a recording of the Woodstock Festival.

Commenting on the first Phantom Records release, Prager said, "I am extremely happy that 'The Great Fatsby' initiates our association with RCA Records. Leslie and I have a relationship that goes back many years, and we both feel that this album is his finest, and most versatile to date."

CBS Names Cohn VP, Talent Contracts

■ NEW YORK—Larry Harris, vice president, business affairs and administration, CBS Records, has announced the appointment of Marvin Cohn to the position of vice president, talent contracts, CBS Records.



Marvin Cohn

In his new capacity, Cohn will be responsible for the various negotiations for talent and music properties of CBS Records, including Columbia and Epic artists and producers as well as original cast and soundtrack albums. He will also advise the Columbia and Epic a&r departments in connection with business relationships with talent contracted to CBS Records. He will report directly to Harris.

Background

Cohn first joined CBS Records in 1965 and held various positions until, in 1969, he was named to the position of director, a&r administration. After being promoted to director, a&r and music publishing administration, he played a major role in reorganizing and restructuring the a&r administration department. In January, 1974, Cohn was promoted to vice president, administration, April/Blackwood music publishing, a position he has held until this new move.

Bearsville Re-Pacts with WB

■ NEW YORK—Mo Ostin, chairman of the board of Warner Bros. Records, has announced that Bearsville Records will continue to be distributed and manufactured by Warner Bros. Records. The announcement came on the heels of the successful conclusion of negotiations to renew the agreement which originally brought Bearsville to the Warner/Reprise fold in 1971. Bearsville was represented in the negotiations by Albert Grossman, who founded the label in 1969, and Paul E. Fishkin, who heads the label's operations.

Ostin commented on the new agreement: "I'm especially pleased to announce this agreement at a time when Bearsville is celebrating its first two gold records—for Todd Rundgren and Foghat. We are glad to have played a role, along with Al Grossman and Paul Fishkin, in developing these artists into the major attractions they are now. We are confident that the coming years hold more growth for Bearsville, and we're looking forward to continuing the strong relationship based on mutual respect that has made the Bearsville-Warner combination so successful."

Paul Fishkin remarked: "We have always thought of Warner Bros. as home and Warner people as friends. We're sure that the growth we've experienced during the initial term of our arrangement will continue in the years to come."

R&C Promotes Cox

■ LOS ANGELES — Pat Cox has been named eastern publicity director of the Rogers & Cowan contemporary music department, announced Paul Bloch, senior vice president in charge of R&C's music division.

Ms. Cox joined Rogers & Cowan two years ago from Polydor Records where she was the director of publicity.

Bearsville has stressed a small roster through its entire existence and, according to Fishkin, the resultant concentration has led to increasing sales for all of the label's artists. Felix Cavaliere, in fact, has been the only new artist to join Bearsville since its inception. The company expects to expand its roster gradually in the future with select signings in keeping with the continuing quality policy.

Farrell Taps Thacker

■ LOS ANGELES — Wes Farrell, president of the Wes Farrell Organization, has announced the appointment of Rachel Thacker to newly created position of director of public relations. Ms. Thacker, who will report directly to Farrell, will provide a variety of press functions for the firm's record labels Chelsea and Roxbury, as well as the company's publishing and commercial production divisions.



Rachel Thacker

Ms. Thacker has been a publicist for the last five years both in England and the United States. She was a publicist for Les Perrin & Associates, Phonogram Inc. and EMI Records while living in London. More recently, Ms. Thacker worked as a staff writer and publicist for A&M Records and was associated with Bob Levinson & Associates in Los Angeles.

More Gold for Carpenters



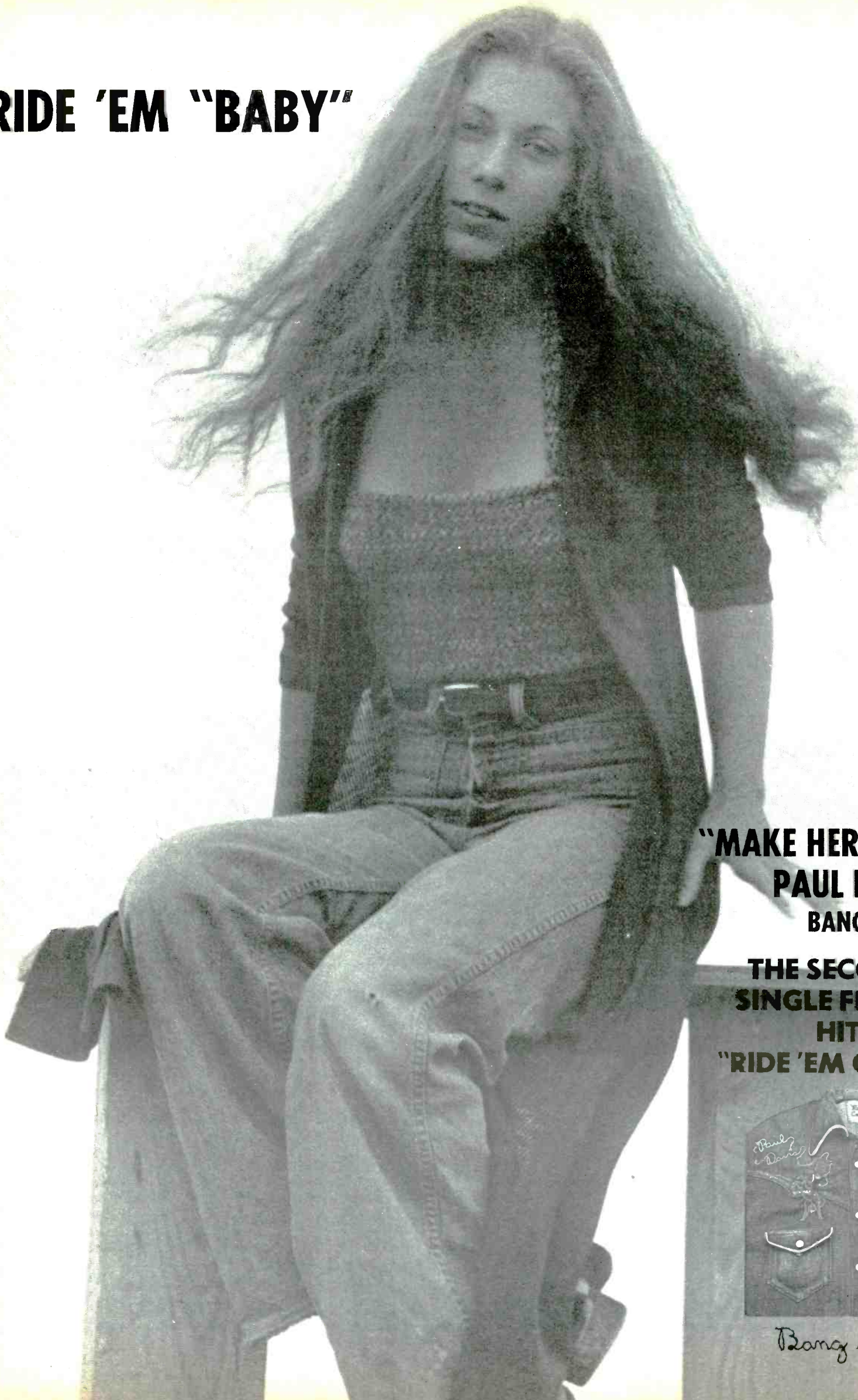
Karen and Richard Carpenter are pictured receiving a gold record for their million-selling single "Please, Mr. Postman." Pictured from left at the presentation are: Derek Green, managing director of A&M Records/U.K., Richard Carpenter, Herb Alpert (who signed the Carpenters to A&M in 1969), Karen Carpenter, and Jerry Moss, A&M president.

K-tel Sales Off

■ MINNETONKA, MINN. — K-tel International, Inc. has reported a net profit of \$100 thousand, or \$.03 per share, for the second quarter ended Dec. 31, 1974, compared with net income of \$3,104,000, or \$.77 per share reported in 1973. Sales were down to \$28,726,000 from \$33,997,000 reported for the comparable period last year.

The company reported a net loss for the six-month period of \$86,000, or \$.02 per share, compared to net income of \$3,301,000, or \$.82 per share for the six-month period last year. Sales for the six months declined from \$42,827,000 last year to \$37,327,000 this year.

RIDE 'EM "BABY"



"MAKE HER MY BABY"
PAUL DAVIS
BANG 717

THE SECOND HIT
SINGLE FROM THE
HIT LP

"RIDE 'EM COWBOY"



Bangy records

Sedaka Dedicates Single to Lennon

■ LOS ANGELES — Neil Sedaka has dedicated his new single, "The Immigrant," to the plight of John Lennon, it was announced by The Rocket Record Company.

Sedaka, currently touring in Europe, said the reason behind the dedication is simple. "I've gotten to know John Lennon. I've gotten to love him, not only as a musician, but as a person. And I totally sympathize with his plight and what has happened to him the past few years. He is a true example of what 'The Immigrant' means."

Lennon has been fighting the deportation efforts of the Immigration and Naturalization Service which are based on a 1968 British arrest and conviction for possession of narcotics. However, he was cleared of all charges by Parliament. The immigration service did not recognize the "pardon" for technical reasons.

Lennon commented: "I said 'really', I think that it's beautiful. Normally, people call and they want something. Very seldom do they call and give you something. I just think it's beautiful what he's done."

Lyrics to the song for which Sedaka provided the melody were written by Phil Cody.

Atlantic Taps Emmer

■ LOS ANGELES — Bob Greenberg, west coast general manager of Atlantic Records, has announced the appointment of Bob Emmer to the position of west coast director of publicity for the label.

In his new position Emmer will be responsible for all west coast publicity campaigns for Atlantic artists as well as artists on the company's subsidiary labels. He will also be involved in various areas of artist relations.



Bob Emmer

Emmer was most recently associated with United Artists Records as national press and media coordinator. Prior to that he was national director of publicity for Blue Thumb Records. Emmer will report directly to Greenberg and be in frequent communication with Atlantic's director of press relations and artist development, Earl McGrath.

GRC Ups Jeffries

■ ATLANTA—General Recording Corporation president Michael Thevis has announced the promotion of Jim Jeffries from national promotion director to vice president promotion.



Jim Jeffries

In his new position, Jeffries will direct and coordinate all activities of the pop, r&b and country departments of GRC. He will be working closely with the marketing dept., creative services dept. and Jason Management; this will include follow-up support to promotion and airplay, booking, advertising needs, promotional aids, etc.

Jeffries has been with GRC for one and a half years, coming from Bell Records, New York, where he was national promotion director for four years.

He will report directly to Bob Harrington, vice president general manager GRDC.

RIAA Award Dinner Sets Headline Talent

■ NEW YORK — Andy Williams and Olivia Newton-John will headline the entertainment at the Recording Industry Association of America's Seventh Annual Cultural Award Dinner on April 9 in the International Ballroom of the Washington Hilton, Washington, D.C.

These annual RIAA dinners were inaugurated in 1969 to honor the contributions to the advancement of culture by someone connected with the Federal government. The award is a piece of carved crystal in the shape of an obelisk, reminiscent of the Washington Monument, that was designed by Steuben Glass Co.

Previous recipients have been Senator Jacob K. Javits of New York; Willis Conover, director of the Voice of America's musical programs; Nancy Hanks, chairman of the National Conference on the Arts; Representative John V. Brademas of Indiana; Senator Claiborne Pell of Rhode Island; and Representative Frank Thompson, Jr., of New Jersey. The 1975 recipient will be announced at a later date.

Dick Leahy: On the Go with GTO

■ LOS ANGELES—Five years ago, when Dick Leahy became general manager of Bell Records in Europe, "There was a lot of boredom in the English music business," he said recently. "A lot of rubbish was getting attention, and we decided to try something different and have a little fun with it." That different something—"revitalizing the teen-age market," as Leahy puts it—proved to represent exceptionally canny intuition, for during the next four years, with the success of artists such as David Cassidy and Gary Glitter, Bell became the leading singles label both in England and on the Continent, and Leahy earned the title "The Man Who Put Singles Back in England."

Then, in June of last year, Leahy left Bell and went into partnership with David Joseph and Laurence Myers, of the Los Angeles and

London-based artist management/production firm, GTO, to form GTO Records. The move might strike some as risky, to say the least. But so far, it too, seems to have been remarkably prescient. Within four weeks of its opening, GTO had its first single, Polly Brown's "Up in a Puff of Smoke," on the British charts, and currently it has singles by four other artists on the charts in England. In this country, meanwhile, "Up in a Puff of Smoke" has also become a hit, having reached the 23 spot on **Record World's** chart.

The 37-year-old Leahy, who is president of GTO Records in England, was in Los Angeles last week "to shake a few hands" at NARM and to conduct business at the company's local office. He also stopped by **Record World**, where he talked about GTO and how he envisions its future.

Helping found a new record company, Leahy said, "just seemed like the next logical step. The only ambition I ever had, really, was to own a record company—first to run one, and then to own one." And his experience at Bell, he went on, convinced him of the proper way to run one: to keep the roster small, at least at first, and to release records only if he believes they can be hits. "It seems to me that if the ratio of releases to hits for a record company is two to one," he said, "then it's doing all right. And since we've released eight singles so far and had four solid successes, I feel good about our progress."

Record-buying tastes have changed considerably, both here and in Europe, since the early '70s, Leahy admitted. "A lot of it was really fashion then, rather than music," he said. "Now it's time for just plain good music." But, he added, "I tend to make records I like—for people who like records. For instance, I think anybody who makes records for radio is a fool. You make records for people, and if radio won't play something, that doesn't mean it's no good. I have great relationships with the media; I have no fights with them. But in the past few years, particularly in this country, the idea has gained currency that radio stations and record companies are in the same business, and we're not."

"We make more money on singles than an American company can, and Europe makes even more," Leahy went on. But he pointed out that the artists who have had several hit singles in England during the past few years have also had hit albums, and he said he expects the pattern to hold true for GTO's artists. The company's first album, by the

(Continued on page 30)

Col Promotes Chlanda

■ NEW YORK — Stan Monteiro, vice president, national promotion, Columbia Records, has announced the appointment of Sheila Ann Chlanda to the position of associate director, promotion, secondary markets, Columbia Records.



Sheila Chlanda

In her new capacity, Ms. Chlanda will be responsible for the development of relations with secondary market radio personnel to initiate early exposure of Columbia singles product. She will continue to work closely with national trade management, reviewers and chart personnel to keep abreast of on-going promotion methodology, trends and procedures. In addition, Ms. Chlanda will work directly with Monteiro on developing long range promotion planning, and assist in the preparation of goals for the field in all national promotion efforts. She will report directly to Monteiro.

Ms. Chlanda first joined Columbia Records in 1965, working for the Date label, and since has held various positions with Columbia, her most recent being manager, promotion administration.

Congratulations **PAUL McCARTNEY & WINGS** for **BAND ON THE RUN**



**Winner of Two
1974 Grammy Awards**
Best Pop Vocal Performance (Duo, Group or Chorus)
Paul McCartney & Wings
Best Engineered Recording (Non-Classical)
Geoff Emerick, Engineer



Capitol Welcomes Back Seger



Newly re-signed Capitol recording artist Bob Seger is joined by label executives at a party held in his honor at the Capitol Tower. Celebrating Seger's return to Capitol and his "Beautiful Loser" lp are, from left: Don Zimmermann, senior vice president, marketing; Punch Andrews, Seger's producer; Seger; Bhaskar Menon, president & chief executive officer; and Al Coury, senior vice president, a&r, promotion/artist development.

Second Meggs Novel Set for Publication

■ HOLLYWOOD, CAL. — "The Matter of Paradise," a new novel by Brown Meggs, will be published by Random House on St. Patrick's Day, March 17. Meggs is executive vice president & chief operating officer of Capitol Records, Inc.

According to Meggs, the new book concerns a New England prep school's class of 1950 and the tragedy that befalls its members as they approach 25th Reunion.

First Effort

Meggs's first novel was "Saturday Games," published in April 1974. A paperback edition of the book will be issued by Fawcett, and film rights have been acquired by Palladium Productions, New York. Both Meggs novels will be published in Great Britain by Collins Publishers of London, "Saturday Games" in August 1975 and "The Matter of Paradise" in early 1976.

Arista Signs Young

■ NEW YORK — Clive Davis, president of Arista Records, has announced that the firm has signed Larry Young (Khalid Yasin) to a long-term exclusive recording contract.

Young, keyboard performer and composer, is known both for his own recordings and his work with several major artists in contemporary progressive music, including contributions on guitarist John McLaughlin's "Devotion" album, Miles Davis' "Bitches Brew," and "Love, Devotion and Surrender" with Santana and McLaughlin.

Album

Current plans include recording an album, which Young is already at work on, with a major nationwide concert tour to coincide with its release in the near future.

Weiner Joins RCA

■ NEW YORK — Mort Weiner has joined RCA Records as sales and promotion manager, Custom Labels, it was announced by Jack Kiernan, division vice president, marketing.



Mort Weiner

Weiner has worked in the music industry for more than a dozen years, five of which were spent as director of marketing for Metromedia Records. Immediately prior to joining RCA Records, he served as executive administrator of promotion for Motown Records in the Los Angeles area.

Weiner will report to Dick Carter, director of commercial sales.

GRC Taps Barden

■ ATLANTA — Michael Thevis, president of The Thevis Music Group, a division of GRC, has announced the appointment of Jim Barden to vice president and publishing administrator of Act One Music, Moonsong Publishing, Grapevine Music, Silver-T Music and Nolanta Music.

In addition to his publishing duties, both in the United States and internationally, Barden will be consulted in an a&r capacity.

Most recently, Barden was with Stage One Productions, Los Angeles, as vice president. Prior to that, he headed west coast operations for A. Schroeder International.

RCA Gets Soundtrack To Bogdanovich Flick

■ NEW YORK — The soundtrack album for the new Peter Bogdanovich musical motion picture, "At Long Last Love," including 20 songs by the late Cole Porter, and starring Burt Reynolds and Cybill Shepherd in singing-acting roles, has been acquired by RCA Records.

The film, a story about the idle rich at the height of the American depression, was written expressly for the screen by Bogdanovich. It is the Easter attraction at the Radio City Music Hall.

Also starring in the cast are Madeline Kahn, Duilio del Prete, Eileen Brennan, John Hillerman and Mildred Natwick.

For the film, Bogdanovich has selected a wide range of Porter songs — with the unexpurgated lyrics which had previously been "laundered" for radio performances — and dovetailed them into the plot.

The 20th Century Fox film is the first musical for Reynolds.

Both Reynolds and Miss Shepherd sing in many of the musical numbers throughout the film.

Music for the film is supervised and conducted by Artie Butler and Lionel Newman with modernized orchestrations by Gus Levene. The soundtrack will be released on the Victor label.

Quadraphonic Tapes Released by Capitol

■ HOLLYWOOD — Capitol Records will release nine 8-track quadraphonic tapes in March, announced Don Zimmermann, senior vice president, Capitol Records, Inc. Among the nine releases are Ringo Starr's Apple albums (distributed by Capitol), "Ringo" and "Goodnight Vienna."

Helen Reddy's "Free And Easy," Grand Funk's "All The Girls In The World Beware!!" and the Lettermen's "There Is No Greater Love" will also appear in the quadraphonic tape cartridge configuration in March, along with Eric Burdon's "Sun Secrets," Jimmy Witherspoon's "Love Is A Five Letter Word," "Supersax Plays Bird With Strings," and Babe Ruth's Harvest (distributed by Capitol) album, "Babe Ruth."

Herscher Exits WB

■ NEW YORK — David Herscher has left Warner Bros. Records and has relocated in New York. Herscher had been with Warner Bros. in Burbank for six years, four of which he spent in the creative services area working in advertising and merchandising. He most recently served as a Warner general manager with additional a&r responsibilities.

Roberta Flack on Atlantic Records and Tapes



SD 8230



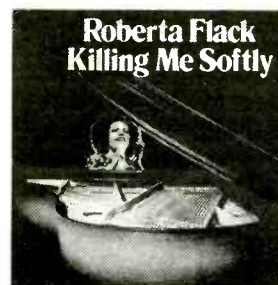
SD 1569



SD 1594

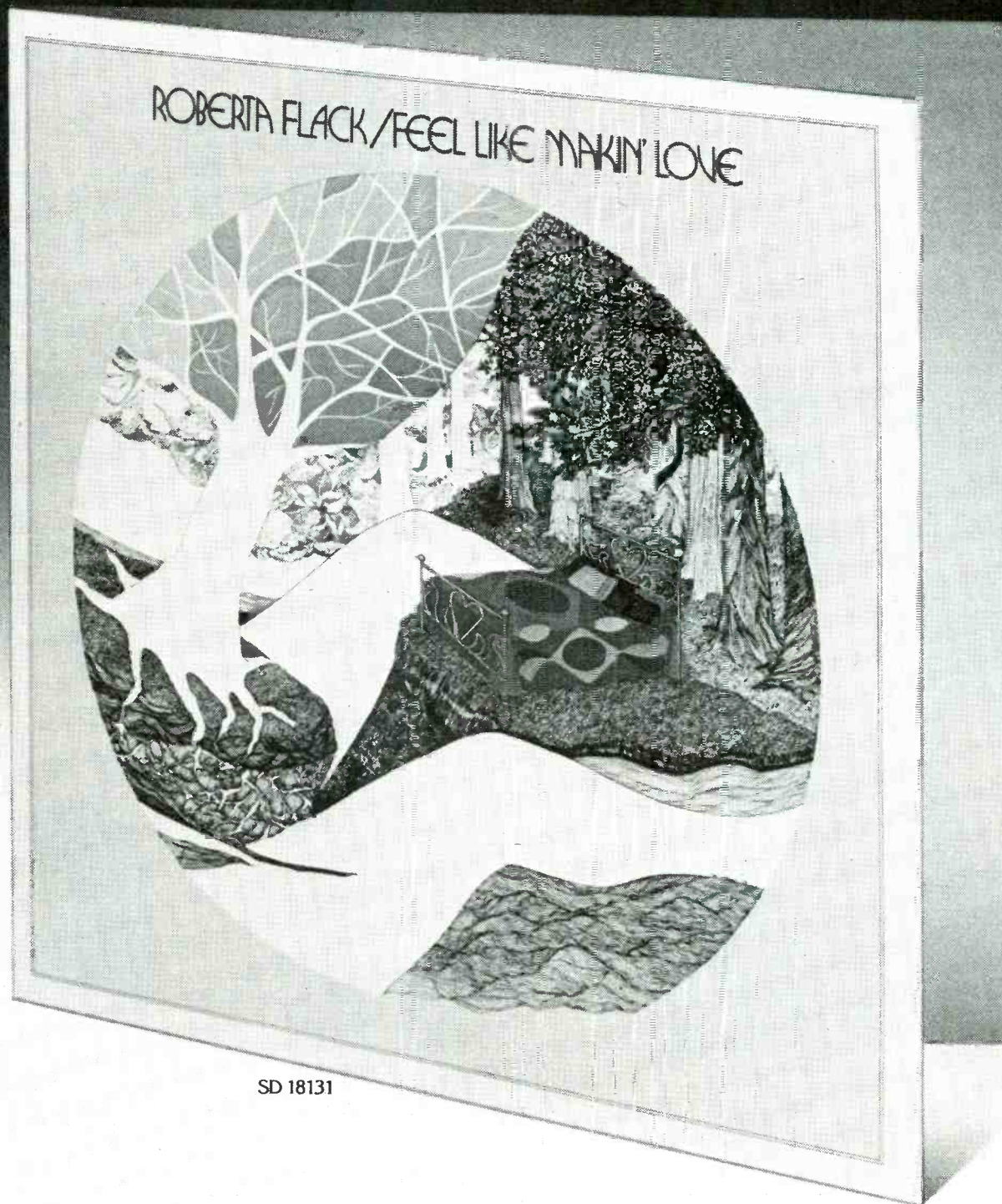


SD 7216



SD 7271

The Long Awaited
New Roberta Flack Album
Is Here
"Feel Like Makin' Love"
on Atlantic Records and Tapes



SD 18131



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THE COAST

By BEN EDMONDS



■ WELCOME TO MY BEDPAN: Some months back, John Denver was quoted by People Magazine as saying something to the effect that a year from now nobody will remember performers like Alice Cooper. Alice, interviewed in a recent Rolling Stone, responded in kind. "Just for that," he said, "I'm gonna stick around in this business just long enough to piss on John Denver's flowers." The day that issue hit the stands, a florist appeared at Alice's door with a dozen red roses and a card which read "Dear Alice, Do with these what you will. Love, John Denver." Thrilled to discover a sense of humor in Denver, Alice immediately sent a package of his own winging Denver's way. It contained a copy of Alice's new album, a set of earplugs and a urine specimen bottle. "Dear John," went his card "Faaar out. Love, Alice." . . . And should you need proof of Alice's continued viability as a performing entity, consider this: it took only five hours to sell out the 17,000 seats of Detroit's Olympia Stadium date on his forthcoming solo tour, a record for that venue. With another 8000 people still demanding tickets. In Detroit, where nobody can even afford the gas required to get them to the concert . . . The Midwest has also been hospitable above-and-beyond to the touring **Roxy Music**. Following two sold-out concerts in the Motor City and one in Akron, they flew to Cleveland to play two more sold-out shows. At the airport they were the recipients of a mobjob at the hands of 400 ecstatic supporters, and when was the last time you heard about *that* happening?

WAYNE WHO?: Another week, another sure-bet **Rolling Stones** rumor. The guitar-playing principal of this episode is **Wayne Perkins**, an American about whom we know little outside of the fact that he's done extensive Muscle Shoals session work and was part of a group called **Smith, Perkins & Smith** that had an album in 1972. He's been holed up in the basement of **Ron Wood's** house, jamming with **Keith Richard**, and it's said that the Stones are "testing his compatibility."

(Continued on page 22)

Coming From Motown.



The Biggest Single You Ever Heard.



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ABC Signs Price



Jerold H. Rubinstein, chairman of ABC Records, has announced the label's signing of Ray Price, whose most recent records have been for the ABC-distributed Myrrh label. Price's current country single is "Roses and Love Songs," and his album is "Like Old Times Again," both produced by Larry Gordon. Now on Myrrh, both the single and the album will henceforth be on ABC, while Price will begin recording his first ABC lp within a month. Pictured (from left) are Rubinstein, Price and Gordon, who is also Price's manager and who negotiated the ABC contract on his behalf.

GRC Promotes Walker

■ ATLANTA — Michael Thevis, president of General Recording Corporation, has announced the promotion of Mike Walker to special projects manager. Walker, who joined GRC two years ago, as operations and productions manager, was with Capitol Records for eight years as production manager, national production scheduler and then as southeastern distribution manager.

Travel

Walker's new job entails extensive travel in dealing with major racks, one-stops, department store chains and other major accounts. He will be responsible for and coordinate all sales and marketing functions in this specialized area.

Gantz to UA Music

■ LOS ANGELES—Wally Schuster, vice president, United Artists Music Publishing Group, has announced the appointment of Tom Gantz to the post of director, talent acquisition.

Gantz was most recently general professional manager of Bicycle Music, Neil Diamond's publishing company, and was responsible for handling material for such artists as Diamond, George Harrison and Ringo Starr. Gantz had previously been with Snuff Garrett Productions, in a&r and publishing functions.

Wm. Goldstein Dies

■ New York—William Goldstein, a veteran graphics director of The Big 3 Music Print Division, now a part of the United Artists Publishing Group, died Thursday, February 27, at the age of 62. Goldstein joined the Big 3 in July of 1941 and through the years directed all of the major art projects and key promotional material for the publishing firm's music publications. He is survived by his wife Edith, son Howard, sister and granddaughter.

RCA to Release 'Shenandoah' Album

■ NEW YORK—RCA Records has acquired the rights to the original cast album of the Broadway musical "Shenandoah," and is rushing the album to release as a March special.

"Shenandoah" is being presented on Broadway by Philip Rose and Gloria and Louis K. Sher. Composer Gary Geld, co-author-lyricist Peter Udell and producer-director Philip Rose produced the album. These three, plus the major investor, Louis K. Sher, financed the recording session.

Stars

The show stars John Cullum and features Donna Theodore, Penelope Milford, Joel Higgins, Ted Agress and Gordon Halliday. It was directed by Rose, has orchestrations by Don Walker, and Lynn Crigler is musical conductor for show and show album.

The album will be available on RCA's Red Seal label. It will also be available on Stereo 8 cartridges and stereo cassettes.

Rod and Joan



Backstage, in Rod Stewart's dressing room at Madison Square Garden, actress Joan Collins visited Rod after his sold out February 24th performance. Joan, wife of Roy Kass, Warner Brothers' top executive in the United Kingdom, chats about Stewart's and the Faces' current tour.

MOTOWN RECORD CORPORATION CONGRATULATES STEVIE WONDER
AND HIS BLACK BULL MUSIC, INC. AND TAURUS PRODUCTIONS INC.

NARM PRESIDENTIAL AWARD
TO
STEVIE WONDER

TAMLA/MOTOWN RECORDS

IN TRIBUTE TO A MAN WHO EMBODIES EVERY FACET OF
THE COMPLETE MUSICAL ARTIST: COMPOSER, WRITER,
PERFORMER, RECORDING ARTIST, MUSICIAN AND
INTERPRETER THROUGH HIS MUSIC OF THE CULTURE
OF HIS TIME. ALTHOUGH YOUNG IN YEARS,

STEVIE WONDER DESERVES THE PLAUDITS OF AN
INDUSTRY WHICH HAS SEEN HIM ACCOMPLISH, IN A
SHORT SPAN OF TIME, IMMORTAL CONTRIBUTIONS TO
THE MUSIC INDUSTRY ITSELF, TO HIS PEOPLE, AND TO
THE WORLD VALUES BEYOND MEASURE OF HIS YEARS.



MARCH 6, 1975 LOS ANGELES, CALIFORNIA



Second 'Jajouka' LP Released by Adelphi

■ NEW YORK—Adelphi Records has released "The Master Musicians of Jajouka," the second recording of the legendary Moroccan tribal musicians to be issued in the United States. The first, "Brian Jones Presents The Pipes of Pan at Jajouka," was released by Rolling Stones Records in 1971.

Classical Trance Rhythms

The music of the Jajouka masters is primarily classical trance rhythms in the Islamic modes using a variety of instrumentation. The musicians first achieved fame outside Morocco when the late Brian Jones of the Rolling Stones went up to their mountain home to record them. His recordings were released by Rolling Stones Records shortly after his death.

The Adelphi album was recorded in 1973 by Joel Rubiner and features all sides of Jajouka's music. Both it and the Rolling Stones albums are available for \$7.95 each from The Friends of Jajouka, P.O. Box 340, Planetarium Station, New York, N.Y. 10024.

'Mellow' Gold

■ LOS ANGELES—The MCA album "Have You Never Been Mellow" by Olivia Newton-John has been certified gold by the RIAA.

All 'Caught Up'



The Hippopotamus was the site for a party honoring Spring Records recording artist Millie Jackson and the gold status of her album "Caught Up." Shown in the photo at left are, from left: Brad Shapiro (co-producer of the album, also honored at the party), Millie Jackson, Spring co-principals Roy Rifkind (kneeling) and Bill Spitalsky. The Rifkinds and Spitalsky hosted the party. In the photo at right, Bill Farr (left), president of Polydor Inc. (distributors of Spring Records) congratulates Roy Rifkind.

CONCERT REVIEW

Frampton, Black Sheep Shine at the Academy

■ NEW YORK—George Washington's real birthday was celebrated in fine style at the Academy of Music with a double bill including Frampton's Camel (A&M) and Black Sheep (Capitol).

An applauding audience greeted Peter Frampton and entourage following WNEW-FM's Scott Muni's brief introduction. The band kicked off with a high quality rock 'n' rolling selection that served to exhibit their strong musicianship and equally adept

vocal harmonies, "Baby Somethin's Happening." They established an earthy feel around their tight and expert brand of rhythm, garnering audience anticipation for their forthcoming "Frampton" set with the performance of "Day's Dawning" (which compellingly displayed Frampton's guitar dexterity) and the free-flowing "Baby I Love Your Way." The show was polished and the onstage appearance magnetic, with Frampton having evolved into a star of magnificent depth and far-reaching appeal.

Black Sheep

Capitol recording act Black Sheep opened the birthday celebration with heavy metal rockers from their recently released debut album. Their onstage presence was strong, especially in view of the fact that they are indeed a newly-formed ensemble, delivering rock & roll and blues cohesively and tastefully.

Roberta Skopp

MCA Initiates Skynyrd Promo

■ LOS ANGELES — MCA Records Inc. is launching a major promotion and sales campaign to coincide with Lynyrd Skynyrd's four month concert tour of the United States and with the release of the rock group's new MCA album, "Nuthin' Fancy." Plans for the massive campaign were announced by Rick Frio, MCA vice president of marketing.

Radio Spots

Specially prepared radio spots will be aired in key markets to coincide with Lynyrd Skynyrd's concerts. In-store and window displays are being shipped to key dealers and t-shirts, iron-ons, stickers and posters have also been prepared to back the promotion. In addition, advertisements have been scheduled to appear in all major trade and consumer publications.

Lynyrd Skynyrd is set to begin their four month tour as headliners on March 17.

Ronnie Quinton Dies

■ NEW YORK — Deep Purple technician Ronnie Quinton died February 7 in the early hours of the morning as a result of injuries inflicted in a head-on car collision on Pacific Coast Highway near Malibu, California. He had worked with Deep Purple for seven years primarily as personal technician for Richie Blackmore—handling his multitude of guitars.

Funeral

The funeral was held in Quinton's home town of Uxbridge, England, a suburb of London, on Thursday, February 13. He is survived by his widowed mother and fiancée.

No members of the group Deep Purple were involved in the accident.

Super-Natural Star

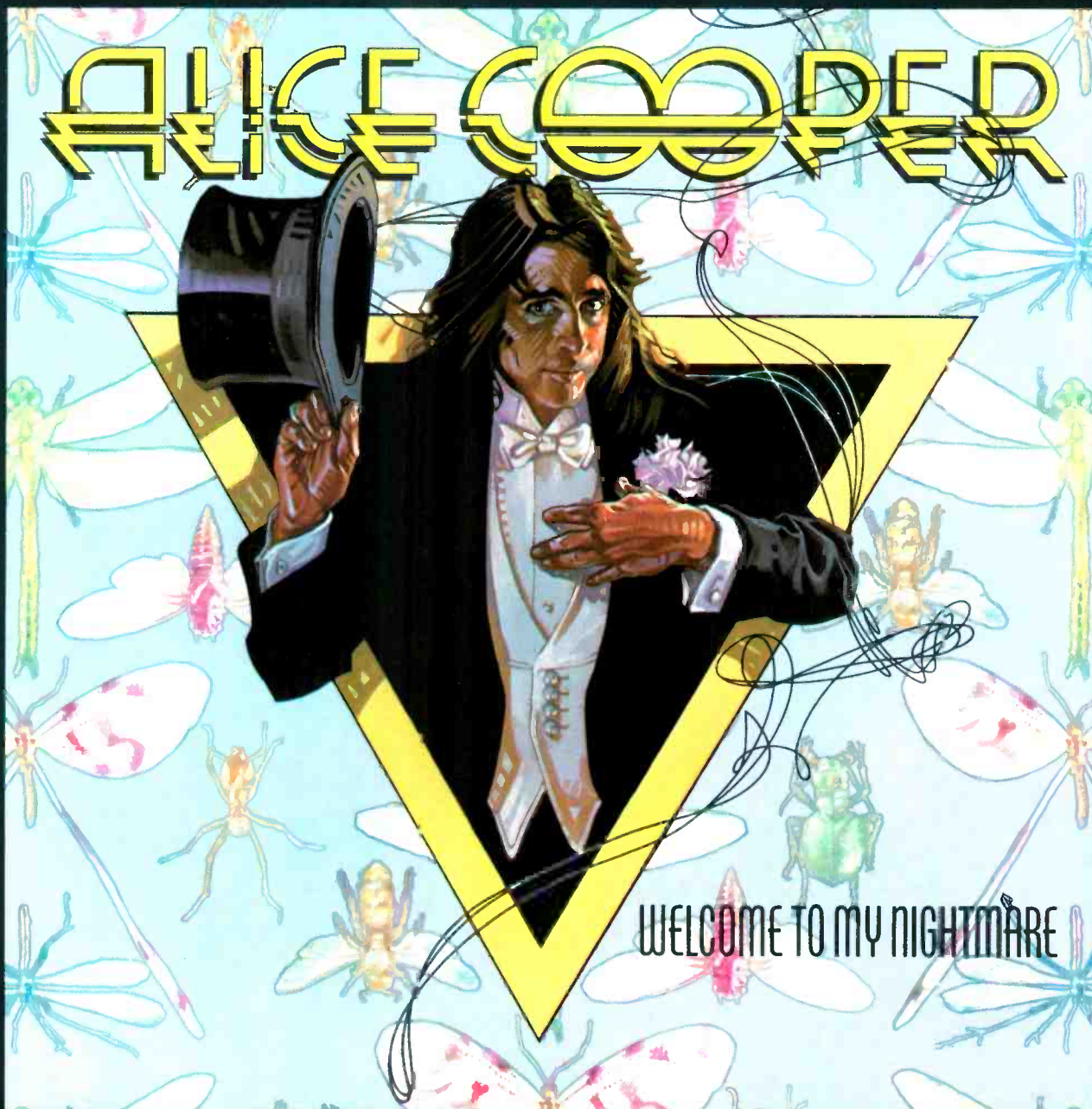


'Tain't nothin' 'supernatural' about the smiles on these faces. With Ben E. King's "Supernatural Thing" moving steadily towards the top position on both pop and r&b singles charts, and with the completion of his "Supernatural" album for the label (set for March release), produced by Tony Silvester and Bert De Coteaux—those smiles are the real thing. Between finishing mixes at Media Sound Studios are, from left: Tony Silvester, Ben E. King, Jerry Greenberg, president of Atlantic/Atco Records, and Bert De Coteaux.

Coming From Motown.

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

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WELCOME TO MY NIGHTMARE

SPECIAL GUEST STAR • VINCENT PRICE

FEATURING: JOHNNY (BEE) BADANJEK • JOZEF CHIROWSKI • WHITEY GLAN • PRAKASH JOHN • DAVID EZRIN & THE SUMMERHILL CHILDREN'S CHOIR • BOB EZRIN • TONY LEVIN • MICHAEL SHERMAN • STEVE (DEACON) HUNTER • GERRY LYONS • TRISH MCKINNON • DICK WAGNER

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| April | 1 Chicago, Ill. • Stadium | 4 Niagara Falls, N. Y. • Convention Center | 13 Tucson, Ariz. • Community Center |
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| | 4 Cleveland, Ohio • Richfield Coliseum | 16 Kansas City, Mo. • Crosby-Kemper | 15 San Diego, Calif. • Sports Arena |
| | 5 Detroit, Mich. • Detroit Olympia | 17 Tulsa, Okla. • Assembly Center | 17 & 18 Los Angeles, Calif. • The Forum |
| | 6 Cincinnati, Ohio • Gardens | 18 Houston, Texas • Sam Houston Coliseum | 20 Portland, Ore. • Coliseum |
| | 10 Richmond, Va. • Coliseum | 21 Knoxville, Tenn. • Civic Auditorium Coliseum | 21 Seattle, Wash. • Seattle Center |
| | 11 Roanoke, Va. • Civic Center | 22 Louisville, Ky. • Municipal Auditorium | 22 Spokane, Wash. • Coliseum |
| | 12 Charlotte, N. C. • Coliseum | 23 Memphis, Tenn. • Mid South Coliseum | 24 Vancouver, B. C., Canada • P. N. E. Coliseum |
| | 13 Atlanta, Ga. • Omni | 24 Mobile, Ala. • Municipal Auditorium | 26 Edmonton, Alberta, Canada • Coliseum |
| | 17 Tampa, Fla. • Curtis-Hixon Hall | 25 Nashville, Tenn. • Municipal Auditorium | 28 Minneapolis, Minn. • Metropolitan Sports Arena |
| | 18 Hollywood, Fla. • Sportatorium | 27 Johnson City, Tenn. • Freedom Hall Civic Center | 29 Omaha, Neb. • Civic Center |
| | 24 Baltimore, Md. • Civic Center | 28 Huntsville, Ala. • Von Braun Civic Center | July |
| | 25 Philadelphia, Pa. • Spectrum | 29 Little Rock, Ark. • Barton Coliseum | 2 Winnipeg, Manitoba, Canada • Veldrome Arena |
| | 26 Boston, Mass. • Boston Gardens | 31 Oklahoma City, Okla. • Fairgrounds Arena | 3 Duluth, Minn. • Arena Auditorium |
| | 27 Hartford, Conn. • Civic Center | June | 4 Des Moines, Iowa • Veterans Memorial Auditorium |
| May | 1 Syracuse, N. Y. • Onadogo War Memorial | 1 Amarillo, Texas • Civic Center | 6 Charleston, W. Va. • Civic Center Auditorium |
| | 2 Toronto, Canada • Maple Leaf Gardens | 5 Monroe, La. • Civic Center | 9 Largo, Md. • Capitol Center |
| | 3 Ottawa, Canada • Civic Center Arena | 6 Jackson, Miss. • Coliseum | 10 Harrisburg, Pa. • Farm Show Arena |
| | | 7 New Orleans, La. • City Park Stadium | 11 Pittsburgh, Pa. • Civic Center |
| | | 8 Dallas, Texas • Moody Coliseum | 13 Montreal, Quebec, Canada • Forum |

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REPRESENTED BY: ENTERTAINMENT PROJECTS INC.

BE SURE TO WATCH ALICE COOPER'S SPECIAL "WELCOME TO MY NIGHTMARE" APRIL 25th ON ABC TV

AM ACTION

(Compiled by the Record World research department)

■ **B. J. Thomas** (ABC). Looking very strong this week in the way of new airplay and good numbers. Adds include WQXI, WFIL, WRKO, WSAI (30), WOKY and WCFL. Some excellent jumps are 23-18 KHJ, 23-16 WCOL, 23-19 WIBG, 26-20 WDGY, 32-22 WIXY and 27-16 KILT.

Leo Sayer (Warner Bros.). Dancing his way up the pop chart with bullets, this disc continues to garner more major airplay all over the country. New are WRKO, CKLW, 13Q, KILT and WNOE. Movement of interest: 29-23 WHBQ, 29-20 WCOL, #27 KFRC, 16-11 WSAI, 23-18 WFIL, 16-9 KDWB, 29-23 WDGY, 34-29 WIXY, 24-20 KJR (#5 phones) and HB-WQXI.

Elton John (MCA). Will wonders never cease! This record takes an Elton-sized jump on the RW singles chart of 57-15 with a bullet this week, as the



Paul Anka

airplay/requests/sales begin pouring in. Filling in the few remaining holes are WABC, WHBQ, WTIX and WCFL. Some huge jumps include HB-18 KFRC, 24-16 WSAI, 15-9 WDGY, 33-26 WIXY, HB-27 KILT, HB-21 KHJ, HB-24 WRKO, HB-30 CKLW, HB-23 WCOL, 28-22 13Q, 18-15 KSLQ, 26-24 WOKY, extra-22 KJR and HB-25 WQXI. Also on WLS.

(Continued on page 45)

Coming From Motown.

DiscoTech
#1

A New Dimension In Home Entertainment.



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Scott Shannon:

Programming A Prime Target Area

By TONI PROFERA

■ **Scott Shannon**, known as one of the most colorful and innovative individuals involved in radio programming on a secondary level, recently joined Atlanta powerhouse WQXI after a long tenure at WMAK in Nashville. In the following exclusive interview, the first of two parts, Shannon discusses his programming philosophies and the differences in working in primary and secondary markets.



Scott Shannon

Record World: What, if any, is the change in your programming philosophy now that you're at WQXI, as opposed to WMAK?

Scott Shannon: We have altered programming philosophies somewhat, but mostly because of the size of the city. People in a city the size of Atlanta don't listen to the radio as much or stay tuned to the same radio station as long as people in a city the size of Nashville or Birmingham, the two cities I most recently programmed in. We are turning the hits over a little bit more; however, I found out when I did market research here prior to putting the current format into effect, that one of the biggest complaints of the listeners was the fact that they heard the same records over and over and over. This is always the complaint of radio listeners, but it was to a tremendous degree here. We had plenty of listeners, but they were not listening over any long period of time because we really hurt them with the repetitive music. We were just clubbing them over the head with it. We were ruining a good record. So, I loosened the playlist.

First of all, we went from a 20 record playlist to a 30 record playlist. Before we were playing approximately 24 new records here; now you are hearing about 35 different records on the radio station—that's night-time and day-time extras included. There are certain records that get played in midday that don't get played at night. There are certain records that get played at night, that don't get played at midday. There are certain records that just don't get played in the morning period. The only records we play in the morning are records that are very, very familiar or records that are brand new and are top five records for sure; for instance, the Olivia Newton-John record.

RW: Is that now being played at night and around the clock?

Shannon: Certainly, that's a full-time record. Later on, it will become what's known as a "teeny-bopper-record" and we will curtail its play after 9:00 p.m. We will also drop it from our FM. For instance, the record "Joy to the World" was a very, very fine piece of programming material when it was first released. The record, however, was ruined by playing it over and over and over and over. That, combined with the fact that it had very repetitive hook lines in it, places it in a "bubble gum teeny bopper record" category. When you hear "Joy to the World" you don't think of it as a very nice Three Dog Night rock and roll record. It was played by the progressive stations when it first came out, but you wouldn't catch one of them playing it now. Same with "Seasons in the Sun." "Seasons in the Sun" was a very popular adult record when it first came out, but after repeated play, it became a tune-out.

RW: Would you relate that somewhat to the Paula Webb record because of the lyrics—being a tune-out?

Shannon: That is a very depressing record. Occasionally, we use records only for effect. It's good for a couple of listens. We use a lot of records—as an example, the "After the Goldrush" record which was out recently—for effect. When we put that on, we knew we were only going to play it for three weeks and four weeks at the longest. We call them impact records. We'll bring back an oldie, such as "Color My World," which was not a big hit in every market. We'll play it for maybe four weeks in heavy rotation, and then back

(Continued on page 45)

**Smile.
You're on Elektra Records
Now!**

**!Tony Orlando & Dawn.
Premiering on Elektra Records
with their newest single,
"He Don't Love You
(Like I Love You)"** E45200

Produced by Hank Medress and Dave Appell



Personal Management: Dick Broder

Alice in Action



Alice Cooper stopped by the west coast Record World office to deliver a copy of his new Atlantic Records' album "Welcome To My Nightmare." The album is part of a total media concept featuring the album, a 90-minute Cooper TV special, airing April 25 on ABC, and an 80-city worldwide tour opening April 1 in Chicago. Pictured from left are: Bob Brown, Cooper's tour public relations director; Bob Greenberg, Atlantic's west coast general manager; Record World's Eliot Sekuler and (front) Ben Edmonds and Alice.

March Release Shipped by WB

NEW YORK — Warner Bros. Records has shipped its release of albums for March, which includes new works by such diverse talents as Seals & Crofts, Allen Toussaint and Doug Kershaw and which is also complemented by the recently released Jimi Hendrix "Crash Landing" album on Reprise and Jesse Colin Young's "Songbird" on Warner Bros.

Additional albums shipping on Warner Bros. are "I'll Play For You," by Seals & Crofts; Doug Kershaw's first live album, "Alive & Pickin'"; plus "Wendy Waldman's third Warner Bros. album, "Wendy Waldman."

From Reprise is "Southern Nights," Allen Toussaint's second solo album for the label. Toussaint will be going on the road for the first time as an artist in support of the release this Spring.

"Macon Tracks" is the title of the second Grinderswitch album for Capricorn Records, also shipping this month. In addition, producer-writer-performer Larry Henley's "Piece of Cake" is on release this month.

Three major albums are also expected later this month from Warner Bros. They include Cher's Warner debut, "Stars," "Hearts," America's follow-up to the platinum "Holiday" album, plus "Stampede" from the Doobie Brothers.

Markowitz Promoted By Phonodisc Inc.

NEW YORK—Herb Heldt, director of national sales for Phonodisc, Inc., has recently announced the appointment of Martyn I. Markowitz to Miami branch manager.

Arista Taps Greenberg

NEW YORK—Bob Heimall, director of creative services for Arista Records, has announced that Nancy Greenberg has been appointed to the post of art director/designer. Ms. Greenberg will work closely with Bob Heimall in all areas of art direction and design, including album covers, advertising, promotional items and corporate image.

Prior to joining Arista, Ms. Greenberg worked for Columbia Records.

D'Anna Appointed Motown Treasurer

LOS ANGELES — Tony D'Anna, formerly controller, has been promoted to the position of treasurer of Motown Industries, it was announced by John J. Lorenz, vice president of finance.

D'Anna has served as controller, director of accounting and internal auditor since joining Motown in 1967. He will report directly to the vice president of finance.

Saul Bihari Dies

LOS ANGELES — Saul Bihari, vice president and a founder of Cadet Records, passed away recently after a severe bout with pneumonia. Bihari, along with members of his family, founded Modern Records in 1945; the Cadet label grew from that venture. Through the years, Bihari has been associated with such artists as John Lee Hooker, B. B. King, Etta James, Elmore James, Joe Houston and Jimmy Witherspoon.

Bihari is survived by his brothers and sisters, Jules, Joe, Lester, Florette Roslyn and Maxine. Funeral services were held on February 22 in Los Angeles.

The Coast (Continued from page 12)

Jeff Beck, we understand, faded out of the picture on account of domestic difficulties . . . Congratulations to Paul Fishkin and Bearsville Records for going gold last week with both Todd Rundgren's "Something/Anything" and Foghat's "Energized," the label's first(s) . . . Eric Mercury (on Mercury) has been cutting at Tom Wilson's Angel City Sound, and he's gotten help from Stevie Wonder, Minnie Riperton, the Supremes, Jim Keltner, Klaus Voorman, Dennis Coffey and Vernon Burch . . . On the suggestion of Dave Berson of Warners, there's a fairly strong possibility that the legendary Kaleidoscope might reform. The group (whose reunion would spotlight David Lindley, Chris Darrow and maybe even the world-famous Fenrus Epp) was called by Jimmy Page "the best band I've ever seen." If Warners doesn't spring for it, you can bet somebody will . . . Moogy Klingman rang up to report that the tracks he cut with Bette Midler have not, as we reported, been scrapped. He's got three songs in the can (done with himself on keyboards, Rick Derringer on guitar, Edgar Winter on sax and additional horns from the Brecker brothers), and will shortly resume with Todd Rundgren co-producing . . . A special thank-you to Clive Davis for evidencing exceptional good taste by signing Monty Python to Arista. The group will be in town this Friday for the Filmex premiere of their new movie, "Monty Python And The Holy Grail." And their sensational TV show, riding on successes in several markets, is expected to hit local public television soon . . . Remembered in our prayers this week is Alex North, who collected his 12th Academy Award nomination (for the score to Marcel Marceau's "Shanks") but has never won. He secured the nomination despite the fact that Paramount pulled the film after only a ten-day release, and it is the only nomination not represented with a soundtrack album. Would somebody please give this man a break? . . . Having perhaps realized that the hotelroom is a limited medium, the Hello People demolished no less than six rent-a-cars and two trucks in a two-month stretch on their last tour. Next time around they're considering confining their activities to busses and the occasional mercy-killing of a Gremlin . . . Group called the Dubonnettes to A&M, where they'll be produced by Nils Lofgren . . . We hereby offer a reward for any information leading to the arrest and incarceration of the person or persons who unsuccessfully attempted to gain entry to the Grammys by impersonating yours truly. The creature was described by officials as "dark-haired and spaced out," neither of which your columnist has ever claimed to be.

THE FIRST ANNUAL ROD STEWART SOCIAL CALENDAR AND CELEBRITY TEA: Following one show during the Faces three-day "re-affirmation of faith" festival at the Forum, Rod Stewart initiated a backstage party which moved to his hotelroom and was later transported to Cher Bono's Holmby Hills mansion. Seen at various stops during the evening were Bobby Womack, Gregg Allman, Jon Lord, Glenn Hughes, Bernie Taupin, Joan Collins, Ron Kass, David Essex, Britt Ecklund, Jerry Beckley, Tim Bogert and Alice Cooper. Rodney also turned up at the Troubadour to witness Kinky Friedman, joining Iggy Pop and Dennis Hopper in the audience (Bryan Ferry was next door at Tana's) . . . You can look for Rod to be back in these parts come April; he's set aside six weeks here to record his next solo album (the first for Warners) and is reported to have lined up Bobby Womack's backup band and the Meters for the project . . . Gene Pitney has been signed to Epic, and the label is currently shopping for a producer. Pitney, easily still one of the most talented people in pop, deserves the best; a Phil Spector or perhaps a Jimmy Webb . . . Prepare yourselves as best you can for a Dr. Demento record album to be released by Warners, featuring his most off-the-wall hits and even (gasp!) a Demento original . . . The missing March 5th has been found. He's J. K. "Mike" Maitland . . . In 1968, Connie Eaton trounced the Carpenters in the finals of the All American College Show. Now she's recording for ABC though last time we looked, the Carpenters were winning by a substantial margin . . . Late flash! Pat Boone has been tapped by the Dodgers to sing the National Anthem on opening day. Guess their negotiations with Wild Man Fischer fell through.

Adler Rejoins ASCAP As Membership Dir.

NEW YORK — Paul Strok Adler has been named to the newly created post of director of membership for the American Society of Composers, Authors and Publishers, announced ASCAP president Stanley Adams. In that post he will report to Paul Marks, the

Society's director of operations. Adler, who joined ASCAP in its legal department in 1967, was the Society's distribution manager at the time he left the performing rights organization last May to become a partner in the law firm of Kurnit and Adler.

POLLY BROWN
(UP IN A PUFF OF SMOKE)

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GTO RECORDS

Bennett LP Coming

■ NEW YORK—Tony Bennett has announced the title and contents of the first album to be released on his new label. "Life Is Beautiful," produced by Bennett and arranged and conducted by Torrie Zito, is currently being readied for a Spring release.

Included on the recording are the Fred Astaire title song, written especially for Bennett for the new album; Duke Ellington's "Reflections;" "Bridges;" Cole Porter's "Experiment;" Rodgers and Harts' "This Funny World;" "As Time Goes By;" Irving Berlin's "I Used to be Color Blind;" Kurt Weill's "Lost In the Stars;" Walter Donaldson's "There'll Be Some Changes Made;" and the bossa nova "All Mine."

Motown Taps Morgan

■ LOS ANGELES—Andre Morgan has been appointed Motown's midwest regional promotion manager, announced Paul Johnson, Motown's vice president of promotion.

Morgan, who will report to Sonny Woods, Motown's national r&b and jazz promotion director, will be directing all Motown midwest regional promotional field personnel. Morgan's most recent association was with Atlantic Records where he functioned as WEA's promotional representative in the midwest.

new york central

By IRA MAYER

■ The headlines as of this writing were for a "miracle on Second Avenue" where telephone repairmen are resurrecting the remains of a five alarmer that wiped out telephone service for a 300 square block area of lower Manhattan. Music industryites affected by the phone black-out, and hedging against predictions of a return to normalcy that ranged from two to six weeks, made various temporary arrangements within a day or two. Examples: Electric Lady Studios set up an emergency number at the Radio Registry—JU2-8800; photographer **Chuck Pulin** found an answering service on the other side of town, WA4-5451; and some set up impromptu offices at hotels with accommodating switchboards. For those interested, the New York Hilton Penthouse, with five telephone lines, was available at \$400 a day.

A FULL SERVICE INDUSTRY: Promoter **Howard Stein** and Warners VP **Stan Cornyn** seem to have been thinking along the same lines—with Stein's Westchester Premier Theatre set for an SRO **Diana Ross** opening March 24 and with Stein often explaining how he wants to reach more than just the rock audience; and with Cornyn's NARM speech, "The Day Radio Died" (see page 47). Consider the saturation of radio, television and national print media as compared to what's considered a big-selling record. No one's suggesting lessening the role or importance of rock, but rather directing additional energies to other, often neglected, areas.

AND YOU THOUGHT THIS WAS THE AGE OF UNBREAKABLE RECORDS DEPT.: **Leo Sayer** and **Hall and Oates** broke the four-day house record at the Bottom Line—taking the title from another Warners headliner, **Ashford and Simpson**. Joining the festivities from ring-side tables were, among others, **Rod Stewart**, **David Essex**, **Bette Midler**, **Adam Faith**, members of the **Average White Band** and **Queen**, and **Brian Protheroe**.

NOTED: **Bobby Vinton** will have a syndicated television show this Fall which has reportedly already been picked up by five of the CBS-owned and operated stations . . . Atlantic sending a soul tour to
(Continued on page 28)

ABC Names Mason Buck As 'Discourse' Editor

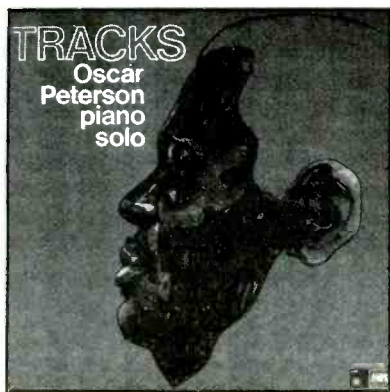
■ LOS ANGELES — John Rosica, vice president of ABC Records, has announced the promotion of Mason Buck to editor of Discourse, the company's international newsletter. In addition, Buck will oversee all the editorial functions of ABC's creative services department.



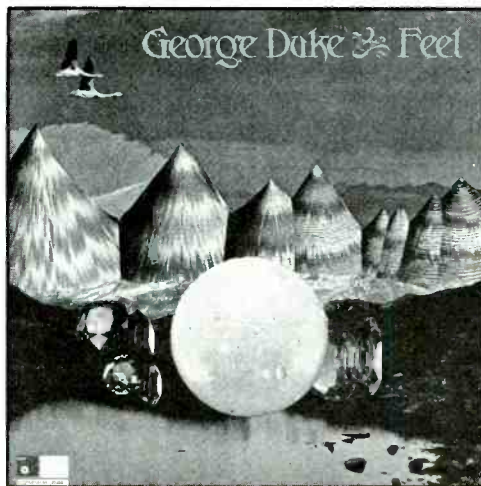
Mason Buck

Buck, who moves up from his position as writer/publicist in ABC's publicity department, was formerly editor of the UCLA Daily Bruin entertainment section. He will report directly to Rosica.

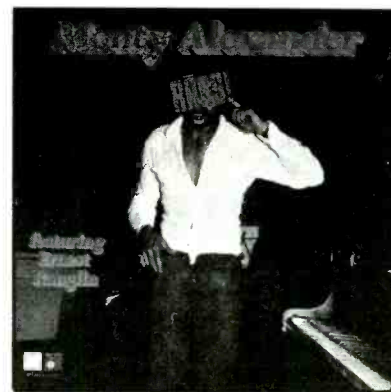
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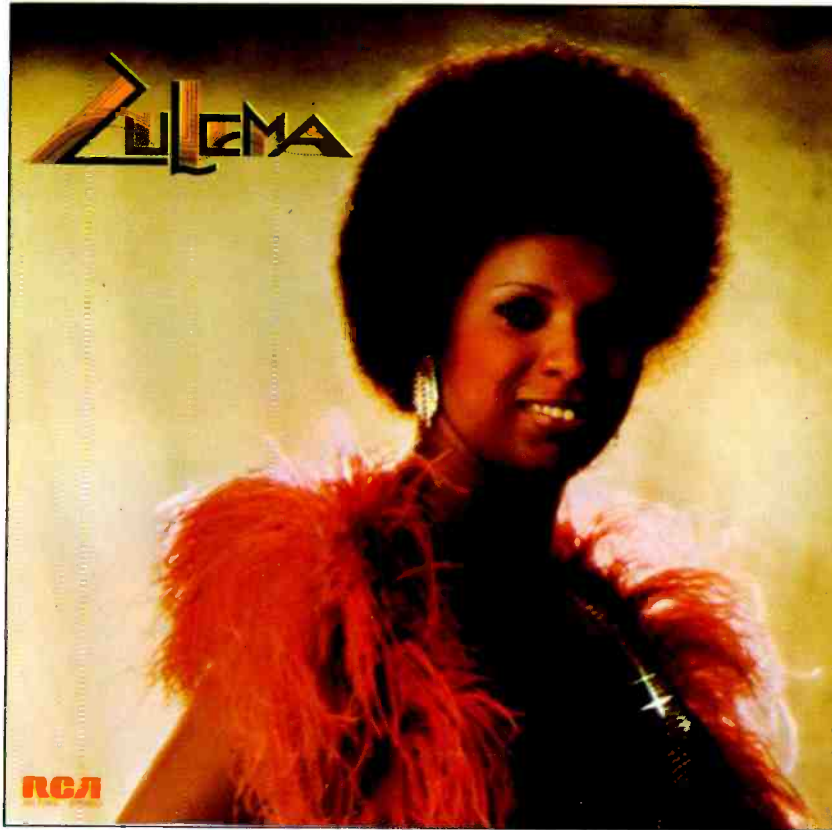
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WESL ST. LOUIS
KKDA DALLAS
KNOK FORT WORTH
KOKA SHREVEPORT
WXEL NEW ORLEANS
WAOK ATLANTA
WIGO ATLANTA
WTHB AUGUSTA
WOKS COLUMBUS
WSOK SAVANNAH
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WZMP MILWAUKEE
WIOT TOLEDO
CJOM WINDSOR
WMMS CLEVELAND
WCUE AKRON
WEDR MIAMI
WTMP MIAMI
WRED FT. LAUDERDALE
WCKO FT. LAUDERDALE
WPDO JACKSONVILLE
WANM
WDIA MEMPHIS

WLOK MEMPHIS
KALO LITTLE ROCK
KOKY LITTLE ROCK
WYLD NEW ORLEANS
WBOK NEW ORLEANS
WXOK BATON ROUGE
WGOK MOBILE
WKXI JACKSON
WLIR LONG ISLAND
WBAB NEW YORK
WPLR NEW HAVEN
WOUR UTICA
WRNW BRIARCLIFF MANOR
WOIV NEW YORK
WHSF WASHINGTON D.C.
WKTK BALT.
WGOE RICHMOND
WMAL WASH. D.C.
WGTB
WMFJ DAYTONA BEACH
KIRL ST. LOUIS, MO.

WBLS NEW YORK
WNJR NEWARK
WDAS FM PHILA.
WEBB BALT.
WWIN BALT.
WOL WASH. D.C.
WOOK WASH. D.C.
WHUR WASH. D.C.
WENZ RICHMOND
WRAP NORFOLK
KTAC TACOMA
KZEL EUGENE
WGUC CINN.
WVUD DAYTON
WCOL COLUMBUS
WNCI COLUMBUS
WLYX MEMPHIS
WBTM LITTLE ROCK
WGVL GAINESVILLE
WPDQ JACKSONVILLE
WQSR TAMPA
WFSO PINELIAS PARK
WBCN BOSTON

RCA
Records and Tapes

WBRU PROVIDENCE
WNTN NEWTON
WHCN HARTFORD
WBLM MAINE
WNEW NEW YORK
KKSS ST. LOUIS, MO.
KTOP TOPEKA, KAN.
KGGF COFFEYVILLE, KAN.
KAAY LITTLE ROCK, ARK.
WYSP PHILA.
WWKE OCALA, FLA.
WKEN DOVER
WMVA MARTINSVILLE
WWCO WATERBURY

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jimmy Ienner—Total Involvement

By ROBERTA SKOPP

■ With gold discs including Three Dog Night's "Hard Labor" album and "The Show Must Go On" single; Grand Funk's "All the Girls In the World Beware" album and the Raspberries' "Go All the Way" single; Lighthouse classics "One Fine Morning," "Sunny Days" and "Pretty Lady;" currently producing the forthcoming Blood, Sweat & Tears album; and "lots of gold in his mother's attic," it's clearly obvious why Jimmy Ienner was voted Record World's Producer of the Year for 1974. He has proven himself highly successful in a variety of aspects of this business, including production, publishing, management and promotion via CAM-USA. In the following Dialogue Ienner discusses his total involvement in the music industry.



Jimmy Ienner

Record World: You have become a producer/star in a sense, sometimes to the point of overshadowing CAM. I was hoping you could talk about CAM—its functions, your involvement with it, etc.

Jimmy Ienner: There's a history involved there. I'm not happy with the way the company has been based primarily on Jimmy Ienner. CAM is an important part of what Jimmy Ienner is all about. CAM started out in this country about eight years ago to basically work with motion picture soundtracks. Victor Benedetto, who is my partner, had been seeking me two years prior to that and I found it interesting, but found myself saying "What do I want with this kind of operation?"

Somewhat later Victor and I decided to talk seriously about the overall operation. I couldn't see it in the form that he originally described it. I saw it as a much bigger operation if we were going to go into it. The first thing that I saw was the background of the ready-made European market.

RW: Was CAM already established in the States at the time of the initial talks?

Ienner: CAM was already established in this country only insofar as the soundtrack situation was concerned. In Europe, involvement extended to magazines, newspapers and other things—not exclusively the music business. There was immediate access to all of these avenues, and that appealed to me. I liked the flexibility under which we would operate. But I didn't like to be just a part of something. I wanted to own, which is my nature.

Anyway, Victor and I started to talk seriously about entering this operation together. It started off nicely with three people. And now, 3½ years later, there are an awful lot of people all over the world involved with CAM.

RW: What exactly does CAM do? What are its functions?

Ienner: It performs a variety of functions. It still does the soundtracking. CAM still controls and produces for motion pictures. But beyond that it now participates in the actual films—not just in the musical end but in the direct filming. CAM is also an active publisher and has developed worldwide publishing situations. It's involved with production. A logging system is under the CAM structure but that would take hours to explain. And we're expanding. We're buying up movie properties, having other producers produce for us and we're actively seeking catalogs.

RW: You get a great deal of executive production credit on albums. What exactly do you do for those albums?

Ienner: I have to go into my history to explain that. I started producing under a lot of different names way back when, because a mandatory situation developed: I was in a lot of different groups and the people who were producing us didn't really know what they

were doing. They were putting their names on the records, but what was really happening was they would listen to records that were making it and steal some parts of one and some other parts of another. They just started letting things go. So, in essence, I started to produce the records, because I looked around and saw that within my realm of people no one else had the nerve to do it.

When I started working at Southern Music I didn't produce because I felt I would be placing myself in competition with the people sitting on the other side of the desk—producers, etc. So I became an "executive" overseeing it all. When I finally went into the CAM situation, Lighthouse was the first group that I put my real name on. People thought that I had just emerged from the woodwork. Lighthouse was the first production that I ever put my real name on, and that was 3½ years ago. Before those days . . . well, there's an awful lot of gold that I keep up in my mother's attic. I hope that someday I'll be able to take it out and feel good about it.

RW: You can't discuss that now because of legal complications?

Ienner: Because of litigation and because I just don't feel good about it. I initially wanted to do what Spector had done in his way. I admired him tremendously. I wanted to be like him but without the outright recognition; I wanted some degree of anonymity. I wanted a situation to arise where, if I walked into a Grammy dinner people wouldn't know whether to say, "Hi . . . that's him," or "Can I have a roll or a napkin." I wanted to have that flexibility.

When I was in the spotlight performing with groups, I wasn't suited for it. I was a young kid, I had braces on my teeth and a flat top haircut. And the acts would go on stage, it would be a bad show, they'd leave with their chicks and I would go and throw up. And following that I would sit and try to fix the show for the next night. So I knew there was something wrong there, that I wasn't geared towards that.

Another problem was that I sang down to the audience. I didn't sing at them or for their participation, because I felt—and this was a little cocky on my part—that the more we did something, the more they understood it. And I was into those complexities: I would throw a high-low harmony into the middle of a Drifters tune, or some Four Lads harmony, or a different kind of technique, and it would always get a big yawn. I would get off more if an arrangement worked rather than if the performance went well with the audience. And if I saw myself on television when we did a show I became hysterical. It was absolutely ridiculous watching.

... too many guys who I thought had much more talent than I did would have a hot streak and all of a sudden it was over and the condition that they were left in was very scary to me.

RW: Did you use your own name?

Ienner: No, I used Jay Francis and other names.

RW: Can you talk about any of that involvement?

Ienner: No, I really can't. Someday I would love to be able to say "Hey, I can." But at the time there was a lot of involvement with a lot of different people. I found myself going from one studio to another, singing bass on this one, tenor on that one and falsetto on another one, and then going in and doing lead vocals. It was changing from sweaters to cummerbunds; showing up at the Brooklyn Fox on this night, going to the Apollo on that night. Everyone would see this tall guy with shiny teeth onstage and they didn't know who it was. Sometimes I didn't know how to say hello, depending on which part I was singing. I would say "Hi" (falsetto), "Hello" (tenor), or "Hello" (bass). So I was very confused at a very young age with this voice thing.

Right now I feel that I've covered all aspects of my career pretty well—the publishing side, the legality side, the production side, the

(Continued on page 50)

**THE NEW RIDERS
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The single from "Brujo" On Columbia Records and Tapes.

NAIRD (Continued from page 3)

are: president, Dick Freeland (Rebel Records), vice-president, Ken Irwin (Rounder Records), treasurer, Ellen Thomas (Tont Enterprises), secretary, Charles Mitchell (Takoma Records), and parliamentarian, Bill Schubert (Philo Records).

NAIRD's program for 1975 will include: Incorporation under not-for-profit laws, funding of a full-time employee in a national office (probably in New York), publication of a bi-monthly newsletter to be mailed throughout the industry, contemplation by the executive board of market research, advertising and legal activities; funding of a paid convention committee for the 1976 convention. Thus NAIRD moves from an organization of volunteers to a budget totaling more than twenty thousand dollars for its program and next convention.

At the pre-convention executive committee meeting it was decided that NAIRD should funnel more of its program toward greater participation by distributor-members, since the problems of dimi-

nishing distribution outlets available to the indie labels was the fundamental reason for the extensive manufacturer interest in NAIRD.

During the convention, the NAIRD membership approved a proposal which will be presented to the National Endowment on the Arts, calling for a pilot project of 60 albums to be produced at an estimated cost of \$100,000-\$150,000. The proposal would involve matching funds on the part of NAIRD manufacturers, full compensation to all artists, musicians etc. as well as a commitment on the part of the manufacturer to distribute records produced under the terms of the program. NAIRD's proposal requested the NEA's support of material that is of "indisputable cultural and artistic value and musical importance but not justifiable financially in the record business as it is constituted today." Application will be made to the National Endowment on the Arts by individuals with NAIRD functioning in an advisory capacity.

Heilicher Addresses NAIRD Convention

■ LOS ANGELES — On Saturday night March 1, Ira Heilicher, the vice president systems and operations for J.L. Marsh / Heilicher Bros., addressed the NAIRD convention at the Miramar Hotel in Santa Monica. Heilicher began his speech by welcoming all and then proceeded to trace the growth of the industry through its different forms of distribution. He continued by stressing the following key points for thought:

1. The full-line retailer is again emerging as a major factor in the industry, which gives the distributor a chance to again use his creativity to better sell his product.

2. The independent distributor is in the music business, not just the record business, and therefore each piece of product must be treated as a unique entity and marketed in a way to capitalize on its uniqueness.

3. The industry is constantly receiving exposure through radio, and this tool should be taken advantage of to the fullest extent possible.

4. The dealings between distributor and manufacturer should be such to take advantage of the quickest and most economical manner of product transportation. Further, the relationship between these two entities of the industry should only be considered to have been completed when bills are paid and the books are closed on each transaction.

5. Each member of our industry is a professional and the business relationships must be conducted in professional manner. Just like the right combination of many factors is needed to produce a hit record, the right combination is also necessary to properly distribute and merchandise it.

CONCERT REVIEW

Average White Band Brews Soulful Sounds

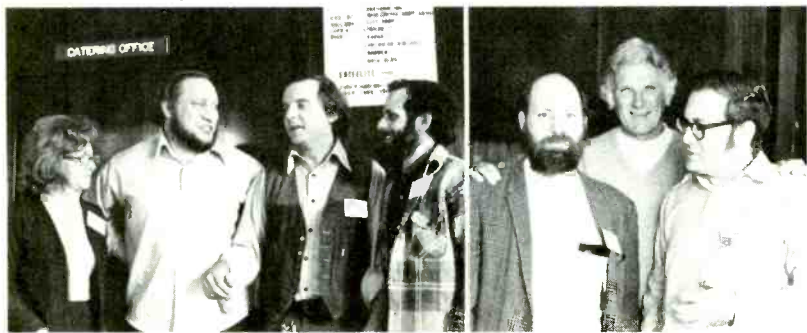
■ AVERY FISHER HALL, NYC — Gaelic soul? Where you were born is one thing, and where you're comin' from quite another. The Average White Band (Atlantic) may hail from Scotland, but their music is no hyphenated hybrid—just pure contemporary r&b.

Other fair-skinned lads have made prior inroads into soul's territory, but AWB is certainly the most important self-contained unit to hit simultaneous pop and r&b chart heights. At their much anticipated New York appearance (3), the sextet drew the kind of audience only they now have the power to attract: a combination of the disco/dance-crazed and those into just listening to funky virtuosity.

An extended "Pick Up the Pieces" was the unmitigated highlight of the evening, but the opening "Work to Do" and other cuts from their current album (especially "Person to Person") were consistently straight-ahead displays of the group's vocal prowess. No need to fear that this lot will be branded as a purely instrumental act; Average White Band, fronted by lead vocalist/bassist Alan Gorrie is the kind of all-around contingent out to make a whole lot more than a mere initial splash in superstar waters.

Opening was the vocal quartet Revelation (RSO), a bountifully talented black foursome plagued by a rhythm back-up that just didn't measure up to their level of perfection. In spite of the fact that their musicians played as if there had not been ample rehearsal time, the vocalists came off well with short hooky items like their single "Sweet Talk and Melodies," as well as more drawn-out pieces like the Labelle-authored "Before You Go to Hollywood."

Robert Adels



New officers elected at the NAIRD Convention were, from left: Ellen Thomas, secretary; Dick Freeland, president; Charles Mitchell, treasurer and Ken Irwin, vice president. Among the label heads taking part in the convention were, from left: Ed Densen of Kicking Mule Records, Ross Russell of Spotlite Records and Bob Koester of Delmark Records.

MCA Income, Revenue Reaches All-Time High

■ UNIVERSAL CITY, CAL.—MCA Inc. has reported the highest annual revenues and net income in its history. Fourth quarter revenues and earnings were also the highest quarterly results ever achieved by the company.

For the year ended December 31, 1974 the company had net income of \$57,768,000, a 125 percent increase over the previous record net income of \$25,633,000 for 1973. Earnings per share were \$6.85 for 1974 as compared with \$3.06 for 1973. Revenues rose 54 percent to \$641,874,000 from \$417,784,000 reported in 1973.

Net income for the fourth quarter of 1974 was \$17,045,000, up 114 percent over the \$7,981,000 earned during the final quarter of 1973. Earnings per share were \$2.01 for the fourth quarter of 1974 compared with \$.95 for the previous year. Revenues of \$191,789,000 for the final 1974 quarter were 21 percent higher than the last quarter of 1973.

Rundgren, Foghat Gold

■ NEW YORK—The RIAA has certified Todd Rundgren's "Something/Anything?" and "Energized" by Foghat as gold albums.

The two albums are the first gold awards for Bearsville Records and come at the same time as Warner Bros. Records board chairman Mo Ostin's announcement of the renewal of Bearsville's distribution agreement with Warner Bros.

N. Y. Central (Continued from page 24)

Europe in April, featuring the **Spinners**, **Sister Sledge**, **Ben E. King** and the **Jimmy Castor Bunch** . . . Broadway's "Goodtime Charley" has the talents and energy of **Joel Grey** and **Ann Reinking**—and they do a sparkling job of keeping what is otherwise a most disappointing evening from turning into a disaster. All considered, both turn in remarkable performances . . . The **J. Jocko Revue** opened for **Eric Burdon** at the Bottom Line (18), having recently completed his first solo album for Kama Sutra. An off-shoot from **Sha Na Na**, Jocko serves as lead singer for a large entourage which features the showy but finely-honed guitar work of fellow Sha Na Na'er **Elliott Randall**. The group uses an r&b base, weaving horns and a strong rhythm section in with the lead vocals and guitar solos. What characterized their performance most, however, was the fun the group members appeared to be having on stage.

The Tyme Is Right



Pictured above are Ms. Grace, who is promoting the Tymes single by the name of "Ms. Grace" to WCHB's Jerry Boulding.

Status Quo

Their #1 album in England!

On the Level (ST-11381)

includes their #1 single in England!

Down Down (4039)

SOON ON U.S. TOUR!



Dick Leahy

(Continued from page 8)

group Fox, will be released in England in April, and it will be followed by a Polly Brown album in May.

Of the five acts GTO has signed thus far—Polly Brown, Fox, Magic Touch, Duane Eddy, Dana and Sparky—only one, Sparky, is from America. But Leahy said he expects that will change. "Because of my experience at Bell, I think probably in England—even though we're a new company—we are one of the first companies people come to see, whereas here, few people know who we are yet. So I think that if we're successful with our British acts, more people in America will begin looking us up."

GTO is distributed by Polydor in England and the rest of the world, but by ABC Records in the United States and Canada. Asked how he and his associates had picked ABC, he said it was "because I liked them." And asked how he felt the recent change of administration at ABC would affect GTO's relationship with the company, he said that "the whole changeover came after we had released 'Up in a Puff of Smoke' in this country, and the record doesn't seem to have suffered, so I can't imagine that it will make much difference. I believe that if your only relationship with a record company is with its president, then it can't be a very good relationship. Besides, we have an office over here, and it's up to us to provide some motivation as well, and not simply sit back and let them distribute our product."

Looking back on his four years with Bell, Leahy observed, "Maybe it was luck, but I think it can be done again. And, you know, I'll always go with tomorrow. It's more difficult, but it's a lot more exciting."

Trower Tours

■ NEW YORK — Robin Trower has embarked on a major American concert Spring tour. Having begun on March 5 on the west coast, the tour follows the release earlier this month of Trower's third album, "For Earth Below," on the Chrysalis label.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The dance floors surveyed this week are mostly in Fort Lauderdale, Florida, with Flamingo, New York's chic private club, thrown in as an attempt at perspective (although Luis Romero's list is so idiosyncratic—**Martha Velez, Buddy Miles, Ipi 'N Tombia**—that his is hardly a "typical" New York Top 10). I went to high school down here (Fort Lauderdale High—a dump that I passed through in something of a haze; the football team was called the Flying L's) and my family still lives here—part of it at least—in a house not far from the beach. So I know how postcard pretty Lauderdale can be and how tired it really is deep down. And I figured it might make a good semi-representative non-cosmopolitan center for a small-scale investigation of just how far urban disco music and discotheque style had spread from the coasts to the hinterlands.

"Small-scale" not so much by choice as by necessity: Fort Lauderdale (pop: 156,000) has only two full-time discotheques that I could discover—the Poop Deck and the Village Zoo, both on the beach—and only a couple of part-time ones—one of these, The Button, a popular beach-front bar with a one-night-a-week disco and records between live band sets other nights, is included here. The Zoo, which also features live entertainment from time to time, has been open the longest—two years. The Poop Deck has been open about 16 months and it recently expanded into larger, sleeker quarters to accommodate its mostly male crowd. And disco nights at The Button started only half a year ago, but are more and more packed each week.

Though all the DJs were somewhat apologetic about their lists—pointing out that they had to play for a constantly-shifting crowd, many of whom are tourists from parts of the country even less in touch with the disco sound than Fort Lauderdale—they all proved to be far more up-to-date than I'd expected, perhaps because radio is spreading disco music faster than ever before. But Frank Heber at the Poop Deck says he still finds it hard to get his crowd into new cuts—like "Hijack" and "Bad Luck"—until they've heard them a number of

(Continued on page 62)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

VILLAGE ZOO/

FORT LAUDERDALE

DJ: Rich Catalano
DO YOU LIKE IT—B.T. Express—Scepter (lp cut)
EXPRESS—B.T. Express—Roadshow
FIRE—Ohio Players—Mercury
GUT LEVEL—Blackbyrds—Fantasy (lp cut)
I AM LOVE—Jackson 5—Motown
I'LL BE HOLDING ON—Al Downing—Chess
LADY MARMALADE—Labelle—Epic
MIGHTY CLOUD OF JOY—Mighty Clouds of Joy—ABC (lp cut)
ONCE YOU GET STARTED—Rufus—ABC
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration

FLAMINGO/NEW YORK

DJ: Luis Romero
AGGRAVATION—Martha Velez—Sire (lp cut)
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
GET YOURSELF TOGETHER—Buddy Miles—Columbia (lp cut)
HEY GIRL, COME AND GET IT—Stylistics—Avco
HIJACK—Barrabas—Ariola (Import)
I'LL BE HOLDING ON—Al Downing—Chess
REACH OUT, I'LL BE THERE—Gloria Gaynor—MGM (lp cut)
TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
WALKING IN RHYTHM—Blackbyrds—Fantasy
THE WARRIOR—Ipi 'N Tombia—Stax (lp cut)

THE BUTTON/FORT LAUDERDALE

DJ: John Terry
BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla
EXPRESS—B.T. Express—Scepter
FIRE—Ohio Players—Mercury
I JUST CAN'T SAY GOODBYE—(Instrumental)—Philly Devotions—Columbia
LADY MARMALADE—Labelle—Epic
ONCE YOU GET STARTED—Rufus—ABC
PHILADELPHIA—B.B. King—ABC
PICK UP THE PIECES—AWB—Atlantic
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
YOU'RE THE SONG—Timmie Thomas—Glades

POOP DECK/FORT LAUDERDALE

DJ: Frank Heber
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
HIJACK—Herbie Mann—Atlantic
I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
I'LL BE HOLDING ON—Al Downing—Chess
LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
PROTECT OUR LOVE—Sister Sledge—Atco (lp cut)
REACH OUT, I'LL BE THERE—Gloria Gaynor—MGM (lp cut)
REAL GOOD PEOPLE—Gloria Gaynor—MGM (lp cut)
SHAME, SHAME, SHAME—Shirley (And Company)—Vibration
UP IN A PUFF OF SMOKE—Polly Brown—GTO

Sherwood Promoted

(Continued from page 4)

projects to increase national activity on Columbia singles. He will maintain close contact with various Columbia artists and managers to effect full promotional support on single releases. He will report directly to Monteiro.

Sherwood first joined Columbia Records as national promotion manager in April, 1973 and, a year later, was promoted to associate director, national singles promotion, Columbia Records. Prior to joining Columbia, he was affiliated with many radio stations, including KROY in Sacramento, WRIT in Milwaukee, WYSL in Buffalo and WGCL in Cleveland.

A&M/Ode Activity

(Continued from page 4)

recently the first white performer ever to appear on Don Cornelius' "Soul Train." Vannelli is currently in the studio recording his next album for the label.

The Ozark Mountain Daredevils are following in their own footsteps, with their "Jackie Blue" A&M single bulleted at 55 on this week's Singles Chart, and their "It'll Shine When It Shines" disc 37 on the Album Chart. The Strawbs' first album since re-signing with A&M, out for less than a month, is bulleted at 75 on this week's Album Chart. The group is currently on U.S. tour. "Nils Lofgren," the first solo A&M album by the former leader of Grin debuts on the RW 151-200 Album Chart this week at 198.

Lani Hall's second solo album for A&M, "Hello It's Me" is receiving strong FM, MOR and pop radio response. Ms. Hall is on tour with Herb Alpert (whose own "Coney Island" album is due from A&M in March).

Lon & Derrek Van Eaton, recently scored in the Top New FM Airplay This Week box on the RW FM Airplay Report with their "Who Do You Out Do" lp. The Van Eaton brothers were produced by Richard Perry.

Joe Cocker's "I Can Stand A Little Rain" album is enjoying a second Album Chart surge, bulleted this week at 93, while his second single from the album, "You Are So Beautiful," is a bulleted 13 on the Singles Chart.

Carole King's soundtrack from the television special, "Really Rosie" is bulleted at 62 on the Album Chart this week, while her fellow Ode artist Tom Scott & the L.A. Express' "Tom Cat" debuts at 162.

Other A&M/Ode product scheduled for release soon includes albums by Humble Pie, Peter Frampton, Rick Wakeman, Stealer's Wheel, Nazareth, Free, Lewis Furey, Armageddon, Hustler and Ayers Rock

Congratulations Marvin, Marilyn, Alan and Mac- and Mac again.

Congratulations Marvin Hamlisch and Marilyn and Alan Bergman for winning the Grammy Award for Song of the Year: "The Way We Were."

Congratulations Mac Davis for composing "In The Ghetto," the Grammy Award-winning Best Soul Gospel Performance of the Year, recorded by James Cleveland and the Southern California Community Choir.

And congratulations again, Mac, for winning the Country Music Association Award as the Entertainer of the Year.



Screen Gems-Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industries, Inc.

101 THE SINGLES CHART 150

MARCH 15, 1975

MAR. MAR.
15 8

101	104	ONLY ONE WOMAN NIGEL OLSSON—Rocket 40337 (MCA) (Casserole, BMI)
102	103	HIJACK HERBIE MANN—Atlantic 3246 (Dunbar, BMI)
103	105	LOVES ME LIKE A BROTHER GUESS WHO—RCA PB 10216 (Cummings, Troiano & Assoc./Cirrus/Septima, BMI)
104	106	REACH OUT, I'LL BE THERE GLORIA GAYNOR—MGM 14790 (Stone Agate, BMI)
105	101	MIDNIGHT SHOW RON DANTE—Bell 610 (Arista) (Don Kirshner, BMI)
106	107	THE LAST FAREWELL ROGER WHITTAKER—RCA PB 50030 (Arcola, BMI)
107	114	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND—Pye 71012 (ATV) (Drummer Boy, BMI)
108	109	CAN YOU GIVE IT ALL TO ME MYLES & LENNY—Columbia 3-10099 (Blackwood of Canada/Marimick, BMI)
109	113	DANCIN' (ON A SATURDAY NIGHT) BOND—Columbia 3-10100 (ATV, BMI)
110	110	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
111	116	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
112	108	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815 (Fox Fanfare/Very Own, BMI)
113	118	SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)
114	102	GIVIN' IT ALL UP J. GEILS BAND—Atlantic 3234 (Juke Joint/Walden, ASCAP)
115	124	YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS—Haven 7010 (Capitol) (ABC Dunhill/One Of A Kind, BMI)
116	122	YOUNG AMERICANS DAVID BOWIE—RCA PB 10152 (MainMan, ASCAP)
117	112	I JUST CAN'T SAY GOODBYE PHILLY DEVOTIONS—Columbia 3-10076 (Brywek/John Davis, ASCAP)
118	—	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON—Spring 156 (Gaucho/Belinda, BMI)
119	—	AFTER LOVING YOU MAJOR HARRIS—Atlantic 3248 (WMOT/Steals Bros., BMI)
120	120	SMOKEY FACTORY BLUES STEPPENWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)
121	128	SKATING AWAY ON THE THIN ICE OF A NEW DAY JETHRO TULL—Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)
122	127	RUNAWAY RHODES KIDS—GRC 2053 (Vicki, BMI)
123	125	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163 (Big Seven/Steals Bros., BMI)
124	—	STEP BY STEP KIKI DEE BAND—Rocket 40355 (MCA) (Yellow Dog, ASCAP)
125	129	WHAT IS LOVE MICHAEL WENDROFF—Buddah 448 (Buddah, ASCAP)
126	130	POWERFUL PEOPLE GINO VANNELLI—A&M 1652 (Almo/Gemo, ASCAP)
127	—	A LOVE LIKE YOURS NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)
128	132	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB) (Silent Giant/Aopa, ASCAP)
129	115	NO LOVE IN THE ROOM FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)
130	133	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple) (Storyworld, ASCAP, Belleville, BMI)
131	117	YOU'RE NOT A BAD GHOST, JUST AN OLD SONG MELANTE—Neighborhood 10000 (Arista) (Neighborhood, ASCAP)
132	—	WILDFIRE MICHAEL MURPHEY—Epic 8-50054 (Mystery, BMI)
133	138	COME GO WITH ME BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)
134	136	GOING AWAY SECOND SOCIETY—Casablanca NB 819 (One And Only/Music of the Times, ASCAP)
135	135	STORMBRINGER DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)
136	137	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
137	140	MY FIRST DAY WITHOUT HER DENNIS YOST AND THE CLASSICS IV—MGM 14785 (Keca, ASCAP)
138	—	S.O.S. AEROSMITH—Columbia 3-10105 (Daksel/Frank Connelly, BMI)
139	134	I COULD FEEL THE MORNING CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)
140	139	HE'S NOT THERE BAND OF ANGELS—Mums ZS8-6035 (Col) (Al Gallico, BMI)
141	144	REFUGEES RACHEL FARO—RCA PB 10202 (Mila, BMI)
142	141	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia 3-10072 (Marson, BMI)
143	146	THE BOOGIEST BAND IN TOWN SLIK—Polydor 15095 (Martin-Coulter/Famous, ASCAP)
144	—	SUN GODDESS RAMSEY LEWIS and EARTH WIND & FIRE—Columbia 3-10103 (Saggitfire, BMI)
145	148	THE BUMP KENNY—UK 5N-49032 (London) (Famous, ASCAP)
146	143	CHICO AND THE MAN (MAIN THEME)/HARD TIMES IN EL BARRIO JOSE FELICIANO—RCA PB 10145 (J&H, ASCAP)
147	119	HOT SAUCE JAN DAVIS GUITAR—Ranwood 1015 (Laurabob, BMI)
148	147	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873 (Assorted/Bellboy, BMI)
149	121	PARTY IS A GROOVY THING PEOPLES CHOICE—TSOP ZS8-3555 (Col) (Mighty Three, BMI)
150	126	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010 (ABC Dunhill, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI)	91	LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	99
ANGEL Buddy Buie w. R. Nix, J. R. Cobb (Low-Sal, BMI)	84	LOVE CORPORATION David Kershenbaum (JiMi/Lane/Ensign, BMI)	57
BEER BARREL POLKA Bob Morgan (Shapiro, Bernstein, ASCAP)	96	LOVE FINDS ITS OWN WAY Kerner & Wise w. Knight, Guest & Patton (Keca, ASCAP)	64
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	62	LOVIN' YOU Scorbu Prod. (Dickie Bird, BMI)	5
BEST OF MY LOVE (Kicking Bear/Benchmark, BMI)	12	MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	36
BLACK WATER Ted Templeman (Landsdowne/WB, ASCAP)	3	MOVIN' ON Bad Company (Bad Co., ASCAP)	37
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	70	MY BOY (Colgems, ASCAP)	20
BUMP ME BABY PT. 1 Sonny Casella (Springfield, ASCAP)	98	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	2
BUTTER BOY Vini Poncia (Tinkle Tunes/Braintree, BMI)	45	MY LITTLE LADY Mike Vernon (Crystal Jukebox, BMI)	82
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	23	NEVER LET HER GO David Gates (Kipahulu, ASCAP)	38
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	22	NIGHTINGALE Lou Adler (Colgems, ASCAP)	44
DANCE THE KUNG FU Biddu (Corren/Wolfsong, MCPS)	60	#9 DREAM John Lennon (Lennon/ATV, BMI)	46
DEVIL IN THE BOTTLE Jack Gilmer (Sunbar, SESAC)	90	NO NO SONG Richard Perry (Lady Jane, BMI)	9
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	43	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP)	21
DON'T CALL US, WE'LL CALL YOU Frank Slay (Claridge/Corbetta, ASCAP)	11	PART OF THE PLAN Joe Walsh (Hickory Grove, ASCAP)	24
DON'T LET GO John Boylan (Screen Gems-Col, BMI)	48	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	15
DON'T TAKE YOUR LOVE FROM ME Manhattans & B. Martin (Mighty Three/Golden Fleece, BMI)	50	PICK UP THE PIECES Arif Mardin (AWB, BMI)	6
EMMA Mickie Most (Buddah, ASCAP)	16	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	81
EMOTION Joe Wissert (WB, ASCAP)	40	POETRY MAN D. Aivali, P. Ramone (Tarka, ASCAP)	8
EVERYBODY WANTS TO FIND A BLUEBIRD Michael Stewart (Irving/Piano Picker, BMI)	77	ROLL ON DOWN THE HIGHWAY Randy Bachman (Eventide, CAPAC; Ranbach/Top Soil, BMI)	33
EXPRESS Jeff Lane (Triple O/ Jeff-Mar, BMI)	10	RUNAWAY Neil Portnow & John Miller (Vicki, BMI)	94
FIRE Ohio Players (Ohio Players/Unichappell, BMI)	31	SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP)	25
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	83	SATIN SOUL Barry White/Soul Unltd. (Sa-Vette/January, BMI)	32
GOOD TIMES, ROCK & ROLL Toxey French (Dunbar, BMI)	65	SHAME, SHAME, SHAME Sylvia (Brendi, BMI)	18
HARRY TRUMAN James William Guercio (Laminations/Big Elk, ASCAP)	26	SHAVING CREAM prod. not listed (Madison, BMI)	76
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	1	SHINING STAR Maurice White w. Charles Stepney (Saggitfire, ASCAP)	66
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	49	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone Diamond, BMI)	63
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	19	SHOWDOWN Rick Hall (Anne Rachel/Yellow Dog, ASCAP)	74
HOW LONG John Anthony (American Broadcasting, ASCAP)	68	SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	88
HUSH/I'M ALIVE Ben Palmers (Lowrey/Big Seven, BMI)	56	SOME KIND OF WONDERFUL Jimmy Lenner (Dandelion/Crash, BMI)	39
I AM LOVE J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)	17	STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI)	79
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	72	SUPERNATURAL THING PT. I Tony Silvester, Bert DeCoteaux (Montage, BMI)	14
I FOUGHT THE LAW Bobby Hart & Danny Janssen (Acuff-Rose, BMI)	67	SWING YOUR DADDY Kenny Nolan (Kenny Nolan/Heart's Delight, BMI)	73
I GET LIFTED H. W. Casey, R. Finch (Sherlyn, BMI)	52	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI)	41
I HAVE A DREAM Mike Curb & Don Costa (First Central/The Kids, BMI)	78	THE PILL Owen Bradley (Coal Miner's/Guaranty, BMI)	87
I WANNA LEARN A LOVE SONG Paul Leka (Story Songs, ASCAP)	47	THE SOUTH'S GONNA DO IT Paul Hornsby (Kama Sutra/Rada Dara, BMI)	27
I'LL BE HOLDING ON Bongiovio, Monardo & Ellis (Heavy/Elbomo/Diagonal, BMI)	100	THEME FROM THE PROPHET Jerry Wexler & Ed Matthews (Kahill, BMI)	86
I'M A WOMAN J. Boyd & L. Waronker (Yellow Dog, ASCAP)	53	TO THE DOOR OF THE SUN Peter De Angelis (April, ASCAP)	29
I'M HER FOOL Chip Young & Billy Swan (Combine, BMI)	89	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) Tamiko Jones (Bushka, ASCAP)	85
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikazi, BMI)	54	TURN TO STONE Joe Walsh & John Stronack (ABC-Dunhill/Barnstorm, BMI)	97
I'VE BEEN THIS WAY BEFORE Tom Catalano (Stonebridge, ASCAP)	69	UP IN A PUFF OF SMOKE P. Swern & G. Shury (Almo, ASCAP)	35
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	55	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	58
KILLER QUEEN Roy Thomas & Queen (Feldman/Trident, ASCAP)	59	WE'RE ALMOST THERE Brian Holland (Gold Forever/Stone Diamond, BMI)	51
L-O-V-E (LOVE) Willie Mitchell (Jec/AI, BMI)	42	WHAT AM I GONNA DO WITH YOU Barry White (Sa Vette/January, BMI)	61
LADY John Ryan (Wooden Nickel, ASCAP)	7	WHO'S SORRY NOW Sonny James (Mills, ASCAP)	80
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	4	YOU ARE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	13
LEONA Tom Dowd (No Exit, BMI)	75	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	28
LIKE A SUNDAY MORNING Joel Diamond (Silver Blue, ASCAP)	93	YOU'RE A PART OF ME Harry Hinde (Chappell/Brown Shoes, ASCAP)	95
LIVE YOUR LIFE BEFORE YOU DIE David Robinson & Friends (Polo Grounds, BMI)	92		
LONELY PEOPLE George Martin (WB, ASCAP)	30		
LONG TALL GLASSES Adam Faith & David Courtney (Chrysalis, ASCAP)	34		

TODD RUNDGREN

BEARSVILLE RECORDS, 75 EAST 55th STREET, NEW YORK, N.Y. 10022/(212) 751-7030

February 26, 1975

Dear Readers:

Perhaps this is not what one would call the "ol soft sell" type advertisement, but I thought I would try something a bit different.

My name is Marc Nathan and I work for Bearsville Records. I have spent three years doing promotion for this company and due to the fact that I was carefully studying, learning about my job in the industry, I maintained a rather low profile and consequently I have not had the pleasure of making all of your acquaintances. But there are some people that have "grown up" with me at the job and have watched me always try to do the best I could for a given situation. I have very important ideas about how a man should believe in his work and it is for that reason only, that I can sit here and write this letter.

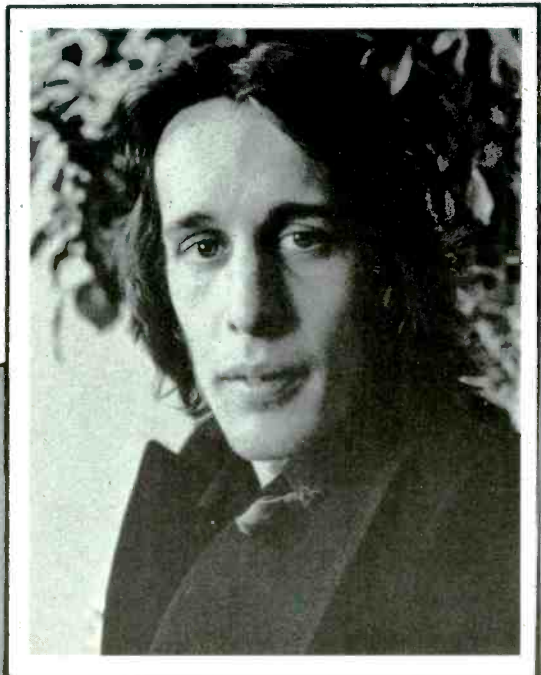
One of our artists is a very highly controversial sort of being who through his records has built up an amazing legion of dedicated fanatics. His name is TODD RUNDGREN and you are probably aware of most of his impressive past credentials. But this note is to call your attention to the present and the future. TODD has just recorded a new single entitled REAL MAN. It was previewed on "The Midnight Special" on February 14th. I have watched TODD perform this type of concert and I can only try to convey to you the type of feeling that the audiences helped to create. People understood that this was TODD's latest and perhaps most important message to the masses. The words are more than just lyrics to a RUNDGREN track, they are speaking to you in the audience, telling you to stand up for what you believe in.

I have been deeply affected by the message in this song and so, I have made a promise to myself that I will try as hard as I can to make sure that you too, listen and understand. What I have learned from all of my friends and acquaintances in the music industry, I will try to utilize in making REAL MAN the most important and successful TODD RUNDGREN single to date.

Sincerely yours,

Marc Nathan

Marc Nathan

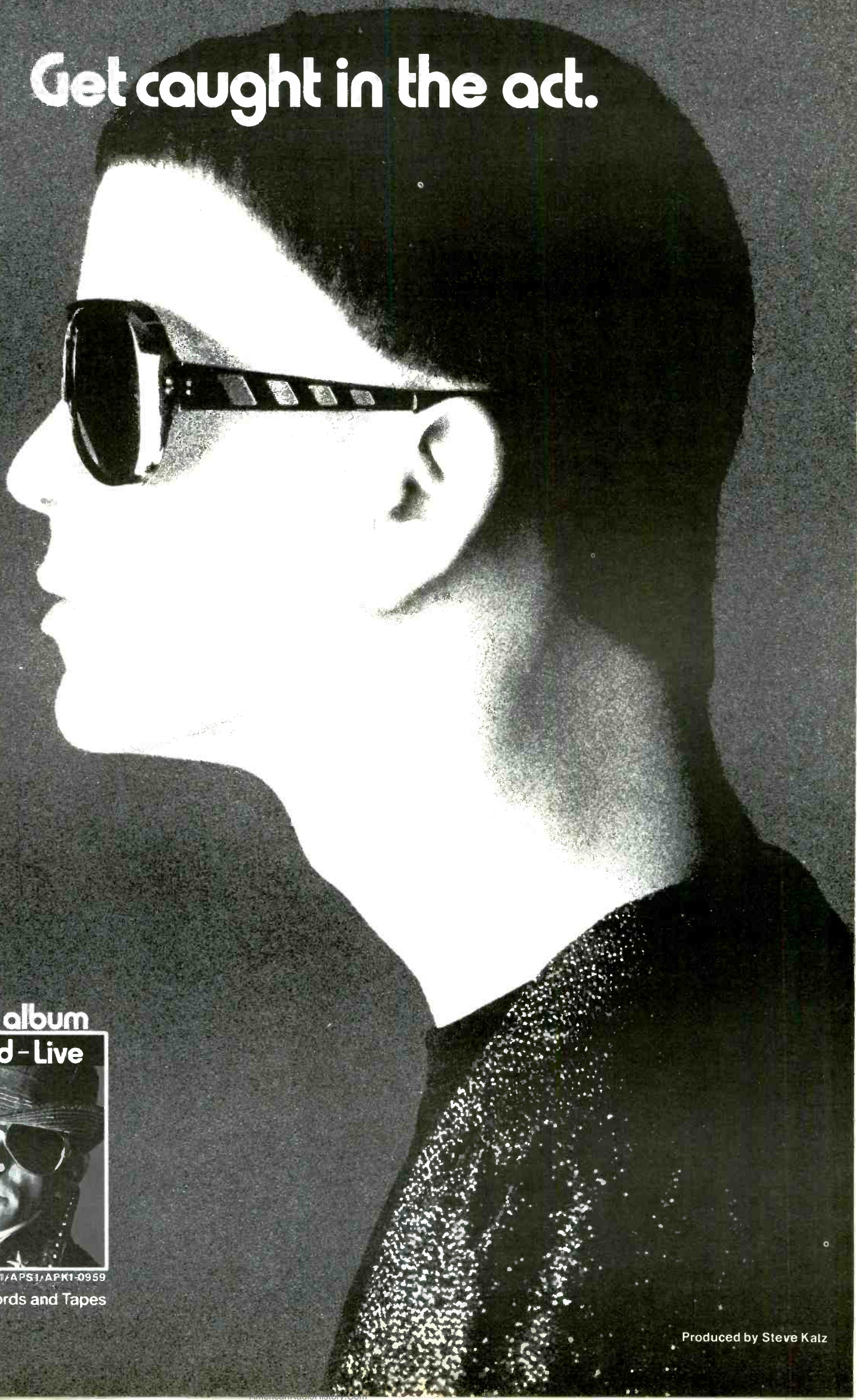


REAL MAN

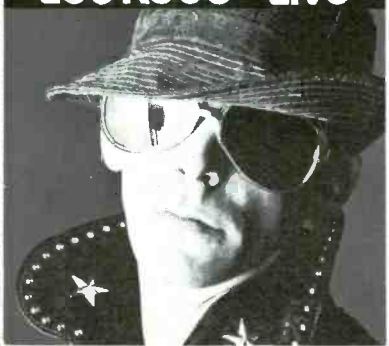
(BSS 0304)



Get caught in the act.



His new album
Lou Reed - Live



APL1/APS1/APR1-0959

RCA Records and Tapes

Produced by Steve Katz

MARCH 15, 1975



THE SINGLES CHART

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

MAR. 15	MAR. 8				WKS. ON CHART
1	2	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN	MCA 40349	8
2	3	MY EYES ADORED YOU	FRANKIE VALLI/Private Stock 003		18
3	1	BLACK WATER	DOOBIE BROTHERS/Warner Bros. 8062		13
4	5	LADY MARMALADE	LABELLE/Epic 8-50048		9
5	8	LOVIN' YOU	MINNIE RIPERTON/Epic 8-50057		7
6	4	PICK UP THE PIECES	AVERAGE WHITE BAND/Atlantic 3229		16
7	7	LADY STYX	Wooden Nickel WB 10102 (RCA)		15
8	10	POETRY MAN	PHOEBE SNOW/Shelter 40353 (MCA)		8
9	13	NO NO SONG	RINGO STARR/Apple 1880		6
10	14	EXPRESS	B.T. EXPRESS/Roadshow 7001 (Scepter)		8
11	12	DON'T CALL US, WE'LL CALL YOU	SUGARLOAF/ JERRY CORBETTA/Claridge 402		13
12	6	BEST OF MY LOVE	EAGLES/Asylum 45218		16
13	16	YOU ARE SO BEAUTIFUL	JOE COCKER/A&M 1641		12
14	19	SUPERNATURAL THING PT. 1	BEN E. KING/Atlantic 3241		7
15	57	PHILADELPHIA FREEDOM	ELTON JOHN BAND/MCA 40364		2
16	22	EMMA HOT CHOCOLATE	Big Tree 16031 (Atlantic)		8
17	18	I AM LOVE	JACKSON FIVE/Motown M1310F		9
18	20	SHAME, SHAME, SHAME	SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)		9
19	25	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE	SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054		6
20	21	MY BOY	ELVIS PRESLEY/RCA PB 10191		7
21	27	ONCE YOU GET STARTED	RUFUS Featuring CHAKA KHAN/ ABC 12066		6
22	28	CHEVY VAN	SAMMY JOHNS/GRC 2046		7
23	24	CAN'T GET IT OUT OF MY HEAD	ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X		14
24	26	PART OF THE PLAN	DAN FOGELBERG/Epic 8-50055		9
25	30	SAD SWEET DREAMER	SWEET SENSATION/Pye 71002 (ATV)		7
26	32	HARRY TRUMAN	CHICAGO/Columbia 3-10092		5
27	31	THE SOUTH'S GONNA DO IT	CHARLIE DANIELS BAND/ Kama Sutra 598		16
28	9	YOU'RE NO GOOD	LINDA RONSTADT/Capitol 3990		16
29	29	TO THE DOOR OF THE SUN	AL MARTINO/Capitol 3987		8
30	11	LONELY PEOPLE	AMERICA/Warner Bros. 8048		12
31	17	FIRE	OHIO PLAYERS/Mercury 73643		14
32	40	SATIN SOUL	LOVE UNLIMITED ORCHESTRA/ 20th Century 2162		5
33	15	ROLL ON DOWN THE HIGHWAY	BACHMAN-TURNER OVERDRIVE/Mercury 73656		8
34	50	LONG TALL GLASSES (I CAN DANCE)	LEO SAYER/ Warner Bros. 8043		4
35	23	UP IN A PUFF OF SMOKE	POLLY BROWN/GTO 1002 (ABC)		10
36	33	MANDY	BARRY MANILOW/Bell 45-613 (Arista)		17
37	36	MOVIN' ON	BAD COMPANY/Swan Song 70101 (Atlantic)		8
38	34	NEVER LET HER GO	DAVID GATES/Elektra 45223		10
39	35	SOME KIND OF WONDERFUL	GRAND FUNK/Capitol 4002		14
40	43	EMOTION	HELEN REDDY/Capitol 4021		6
41	49	THE BERTHA BUTT BOOGIE	JIMMY CASTOR BUNCH/ Atlantic 3232		5
42	52	L-O-V-E (LOVE)	AL GREEN/Hi 5N 2282 (London)		4
43	37	DOCTOR'S ORDERS	CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)		16
44	38	NIGHTINGALE	CAROLE KING/Ode 66106 (A&M)		11
45	47	BUTTER BOY	FANNY/Casablanca 814		8
46	39	#9 DREAM	JOHN LENNON/Apple 1878		12
47	51	I WANNA LEARN A LOVE SONG	HARRY CHAPIN/ Elektra 45236		5
48	56	DON'T LET GO	COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073		4
49	69	HE DON'T LOVE YOU (LIKE I LOVE YOU)	TONY ORLANDO & DAWN/Elektra 45240		2
50	44	DON'T TAKE YOUR LOVE FROM ME	MANHATTANS/ Columbia 3-10045		10



51	55	WE'RE ALMOST THERE	MICHAEL JACKSON/Motown M1341F		4
52	46	I GET LIFTED	GEORGE McCRAE/TK 1007		10
53	41	I'M A WOMAN	MARIA MULDAUR/Reprise 1319		11
54	66	IT'S A MIRACLE	BARRY MANILOW/Arista 0108		3
55	67	JACKIE BLUE	OZARK MOUNTAIN DAREDEVILS/A&M 1654		5
56	60	HUSH/I'M ALIVE	BLUE SWEDE/EMI 4029 (Capitol)		4
57	61	LOVE CORPORATION	HUES CORPORATION/RCA PB 10200		5
58	62	WALKING IN RHYTHM	BLACKBYRDS/Fantasy 736		4
59	68	KILLER QUEEN	QUEEN/Elektra 45226		5
60	63	DANCE THE KUNG FU	CARL DOUGLAS/20th Century 2168		4
61	83	WHAT AM I GONNA DO WITH YOU	BARRY WHITE/ 20th Century 2177		2
62	70	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/ ABC/Dot DOA 17540		5
63	72	SHOESHINE BOY	EDDIE KENDRICKS/Tamla T54257F		4
64	64	LOVE FINDS ITS OWN WAY	GLADYS KNIGHT & THE PIPS/ Buddah 453		5
65	65	GOOD TIMES, ROCK & ROLL	FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 006		6
66	75	SHINING STAR	EARTH, WIND & FIRE/Columbia 3-10090		3
67	42	I FOUGHT THE LAW	SAM NEELY/A&M 1651		7
68	76	HOW LONG	ACE/Anchor ANC 2100 (ABC)		3
69	71	I'VE BEEN THIS WAY BEFORE	NEIL DIAMOND/ Columbia 3-10084		5
70	45	BOOGIE ON REGGAE WOMAN	STEVIE WONDER/ Tamla T54254F (Motown)		18
71	81	TANGLED UP IN BLUE	BOB DYLAN/Columbia 3-10106		2

CHARTMAKER OF THE WEEK

72	—	I DON'T LIKE TO SLEEP ALONE	PAUL ANKA	United Artists XW615-X	1
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73	79	SWING YOUR DADDY	JIM GILSTRAP/Roxbury 2006 (Chelsea)		3
74	84	SHOWDOWN	ODIA COATES/United Artists XW601-X		2
75	82	LEONA WET	WILLIE/Capricorn CPS 0224 (WB)		4
76	86	SHAVING CREAM	BENNY BELL/Vanguard 35183		2
77	78	EVERYBODY WANTS TO FIND A BLUEBIRD	RANDY EDELMAN/20th Century 2134		5
78	80	I HAVE A DREAM	DONNY OSMOND/MGM 14781		3
79	—	STAND BY ME	JOHN LENNON/Apple 1881		1
80	—	WHO'S SORRY NOW	MARIE OSMOND/MGM 14786		1
81	59	PLEASE MR. POSTMAN	CARPENTERS/A&M 1646		17
82	88	MY LITTLE LADY	BLOODSTONE/London 5N 1061		4
83	53	GET DANCIN'	DISCO TEX & THE SEX-O-LETTES/Chelsea 3004		16
84	87	ANGEL	ATLANTA RHYTHM SECTION/Polydor 14262		4
85	91	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE)	TAMIKO JONES/Arista 0110		2
86	89	THEME FROM THE PROPHET (PLEASURE IS A FREEDOM SONG/ON LOVE)	RICHARD HARRIS/Atlantic 3238-A		3
87	90	THE PILL	LORETTA LYNN/MCA 40358		2
88	92	SNEAKY SNAKE	TOM T. HALL/Mercury 73641		3
89	—	I'M HER FOOL	BILLY SWAN/Monument ZS8-8641 (Col)		1
90	93	DEVIL IN THE BOTTLE	T. G. SHEPPARD/Melodyland M6002F (Motown)		4
91	99	AMIE PURE	PRAIRIE LEAGUE/RCA PB 10181		2
92	94	LIVE YOUR LIFE BEFORE YOU DIE	POINTER SISTERS/ ABC Blue Thumb BTA 262		3
93	95	LIKE A SUNDAY MORNING	LANA CANTRELL/Polydor 14261		5
94	97	RUNAWAY	CHARLIE KULIS/Playboy 6023		3
95	98	YOU'RE A PART OF ME	SUSAN JACKS/Mercury 73649		2
96	—	BEER BARREL POLKA	BOBBY VINTON/ABC 1205		1
97	85	TURN TO STONE	JOE WALSH/ABC Dunhill T5026		4
98	100	BUMP ME BABY, PT. 1	DOOLEY SILVERSPoon/ Cotton 636 (Arista)		2
99	58	LOOK IN MY EYES	PRETTY WOMAN TONY ORLANDO & DAWN/Bell 45-620 (Arista)		14
100	48	I'LL BE HOLDING ON	AL DOWNING/Chess 2158		6

FLASHMAKER OF THE WEEK



PHYSICAL GRAFFITI
LED ZEPPELIN
Swan Song

TOP NEW FM AIRPLAY THIS WEEK

- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

WNEW-FM/NEW YORK

- ANOTHER NIGHT**—Hollies—Epic
- CAFE DE PARIS**—Les Variations—Buddah
- CRASH LANDING**—Jimi Hendrix—WB
- LET THERE BE MUSIC**—Orleans—Asylum
- LOVERS**—Mickey Newbury—Elektra
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- STAND BACK**—April Wine—Big Tree
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic

WBCN-FM/BOSTON

- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- LET THERE BE MUSIC**—Orleans—Asylum
- MR. MAGIC**—Grover Washington, Jr.—Kudu
- NATTY DREAD**—Bob Marley & the Wailers—Island
- ORCHESTRA LUNA**—Epic
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- PLUM ISLAND**—Richard Johnson—Fretless
- YOUNG AMERICANS** (single)—David Bowie—RCA

WMMR-FM/PHILADELPHIA

- ANOTHER NIGHT**—Hollies—Epic
- BETWEEN THE LINES**—Janis Ian—Col
- LET THERE BE MUSIC**—Orleans—Asylum
- LOVERS**—Mickey Newbury—Elektra
- ORCHESTRA LUNA**—Epic
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic

WBAB-FM/LONG ISLAND

- AUTOBAHN**—Kraftwerk—Vertigo
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic

- FIVE-A-SIDE**—Ace—Anchor
- GHOSTS**—Strawbs—A&M
- MODERN TIMES**—Al Stewart—Janus
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- RUSS BALLARD**—Epic
- SILK TORPEDO**—Pretty Things—Swan Song
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

WPLR-FM/NEW HAVEN

- BETWEEN THE LINES**—Janis Ian—Col
- BONAROO**—WB
- ILLUSIONS**—Isotope—Gull
- NO MYSTERY**—Return to Forever—Featuring Chick Corea—Polydor
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- RESTFUL MIND**—Larry Coryell—Vanguard
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- TWO SIDES OF THE MOON**—Keith Moon—Track
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M

WRNW-FM/WESTCHESTER

- BLACK SHEEP**—Capitol
- CAFE DE PARIS**—Les Variations—Buddah
- CRASH LANDING**—Jimi Hendrix—WB
- FIVE-A-SIDE**—Ace—Anchor
- FLY BY NIGHT**—Rush—Mercury
- JONAH**—20th Century
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- VASSAR CLEMENTS**—Mercury

WORJ-FM/ORLANDO

- BETWEEN THE LINES**—Janis Ian—Col
- DOWN, DOWN** (single)—Status Quo—Capitol
- NATTY DREAD**—Bob Marley & the Wailers—Island
- NILS LOFGREN**—A&M
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col

WZMF-FM/MILWAUKEE

- CIRCUS**—Argent—Epic
- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- MODERN TIMES**—Al Stewart—Janus
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col

WXRT-FM/CHICAGO

- DEATH OF THE FLOWER**—Keith Jarrett—Impulse
- KRYPTONITE**—Neil Merryweather—Mercury

- NO MYSTERY**—Return to Forever—Featuring Chick Corea—Polydor
- OLD & IN THE WAY**—Round
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- SONG FOR AMERICA**—Kansas—Kirshner
- VASSAR CLEMENTS**—Mercury
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- ZAZU**—Wooden Nickel

WABX-FM/DETROIT

- CRASH LANDING**—Jimi Hendrix—WB
- FRAMPTON**—Peter Frampton—A&M
- LET THERE BE MUSIC**—Orleans—Asylum
- PHILADELPHIA FREEDOM** (single)—Elton John Band—MCA
- 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
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic

KSHE-FM/ST. LOUIS

- LET THERE BE MUSIC**—Orleans—Asylum
- NO MYSTERY**—Return to Forever—Featuring Chick Corea—Polydor
- ON YOUR HANDS OR ON YOUR KNEES**—Blue Oyster Cult—Col
- RORY BLOK**—RCA
- SONG FOR AMERICA**—Kansas—Kirshner
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

KDKB-FM/PHOENIX

- BETWEEN THE LINES**—Janis Ian—Col
- BONAROO**—WB
- DRUICK & LORANGE**—E.A.R.
- FEAR**—John Cale—Island
- FIVE-A-SIDE**—Ace—Anchor
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple
- TOM CAT**—Tom Scott & the L.A. Express—Ode

FM SLEEPER OF THE WEEK



LET THERE BE MUSIC
ORLEANS
Asylum

KZEW-FM/DALLAS

- AN EVENING WITH JOHN DENVER**—RCA
- FRAMPTON**—Peter Frampton—A&M

- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TWO SIDES OF THE MOON**—Keith Moon—Track
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic

KOME-FM/SAN JOSE

- ANOTHER NIGHT**—Hollies—Epic
- CIRCUS**—Argent—Epic
- LOVERS**—Mickey Newbury—Elektra
- NILS LOFGREN**—A&M
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SECRET SAUCE**—Sky King—Col
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col
- WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M

KLOS-FM/LOS ANGELES

- I'LL PLAY FOR YOU** (single)—Seals & Crofts—WB
- KEEP IT DOWN** (single)—Jack Bruce—RSO
- PHILADELPHIA FREEDOM/I SAW HER STANDING THERE** (single)—Elton John Band—MCA
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SONGBIRD**—Jesse Colin Young—WB
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic

KSAN-FM/SAN FRANCISCO

- CIRCUS**—Argent—Epic
- NATTY DREAD**—Bob Marley & the Wailers—Island
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- YOU CAN'T GET OFF WITH YOUR SHOES ON**—Barefoot Jerry—Monument

KZEL-FM/EUGENE, ORE.

- BETWEEN THE LINES**—Janis Ian—Col
- LET THERE BE MUSIC**—Orleans—Asylum
- NATTY DREAD**—Bob Marley & the Wailers—Island
- NILS LOFGREN**—A&M
- NO MYSTERY**—Return to Forever—Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SONGBIRD**—Jesse Colin Young—WB
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- VASSAR CLEMENTS**—Mercury

CHUM-FM/TORONTO

- MODERN TIMES**—Al Stewart—Janus
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- WHO DO YOU OUT DO**—Lon & Derrek Van Eaton—A&M
- YOUNG AMERICANS**—David Bowie—RCA

Right now they're getting ready
to press the new Seals & Crofts album.

In three weeks it will be ready.



Photographed at Century Records.

Meanwhile, here's the single:

"I'll Play For You"
(WBS 8075)

On Warner Bros. records

Seals & Crofts on tour:

March 1—Illinois State University, Normal
March 2—University of Notre Dame,
South Bend, Ind.
March 3—Northern Michigan University,
Marquette
March 5—Indiana State University,
Terre Haute
March 7—Erie, Pa.
March 9—Ohio State University, Columbus
March 11-12; 14-16—Uris Theater, New York
March 18—Boston Music Hall, Boston
March 19—Mike Douglas TV show,
Philadelphia
March 20—Spectrum, Philadelphia
March 21—Convention Center, Niagara, N.Y.
March 22—Arie Crown Theater, Chicago
March 24—Central Michigan University,
Mt. Pleasant

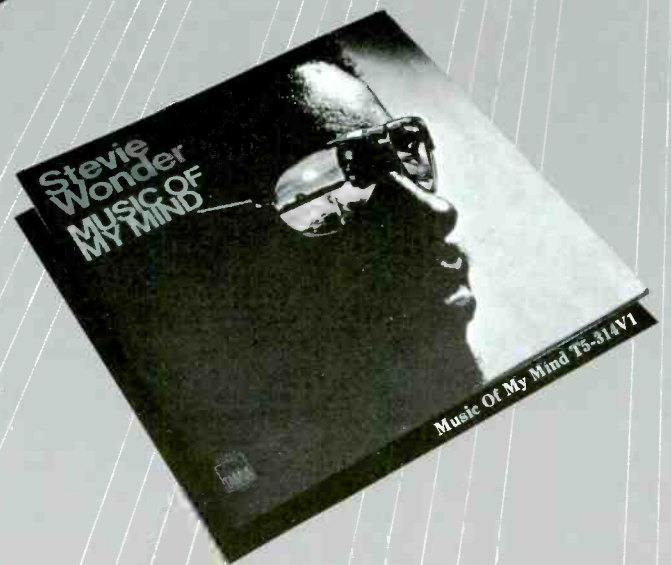
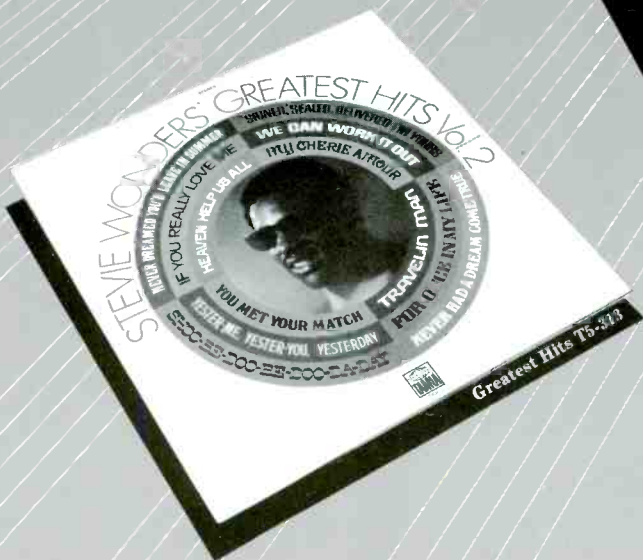
March 25—St. Paul Auditorium
March 26—Kiel Auditorium, St. Louis
March 28—Vanderbilt University, Nashville
March 31—Pittsburgh Civic Auditorium
April 1—Cincinnati Garden
April 3—University of Kansas, Lawrence
April 4—Kansas State University, Manhattan
April 6—Montana State University, Bozeman
April 8—Seattle Arena
April 9—Memorial Coliseum, Portland, Ore.
April 10—Western Idaho Fair Exhibition,
Boise
April 11—Idaho State University, Pocatello
April 17—Sports Arena, Hershey, Pa.
April 18—Sienna College, Albany, N.Y.
April 19—Civic Center, Providence, R.I.
April 20—Civic Center, Hartford, Conn.
April 22—War Memorial, Rochester, N.Y.



Motown Record Takes Pride in Stevie and his Black and Taurus Prod most unique the history of the

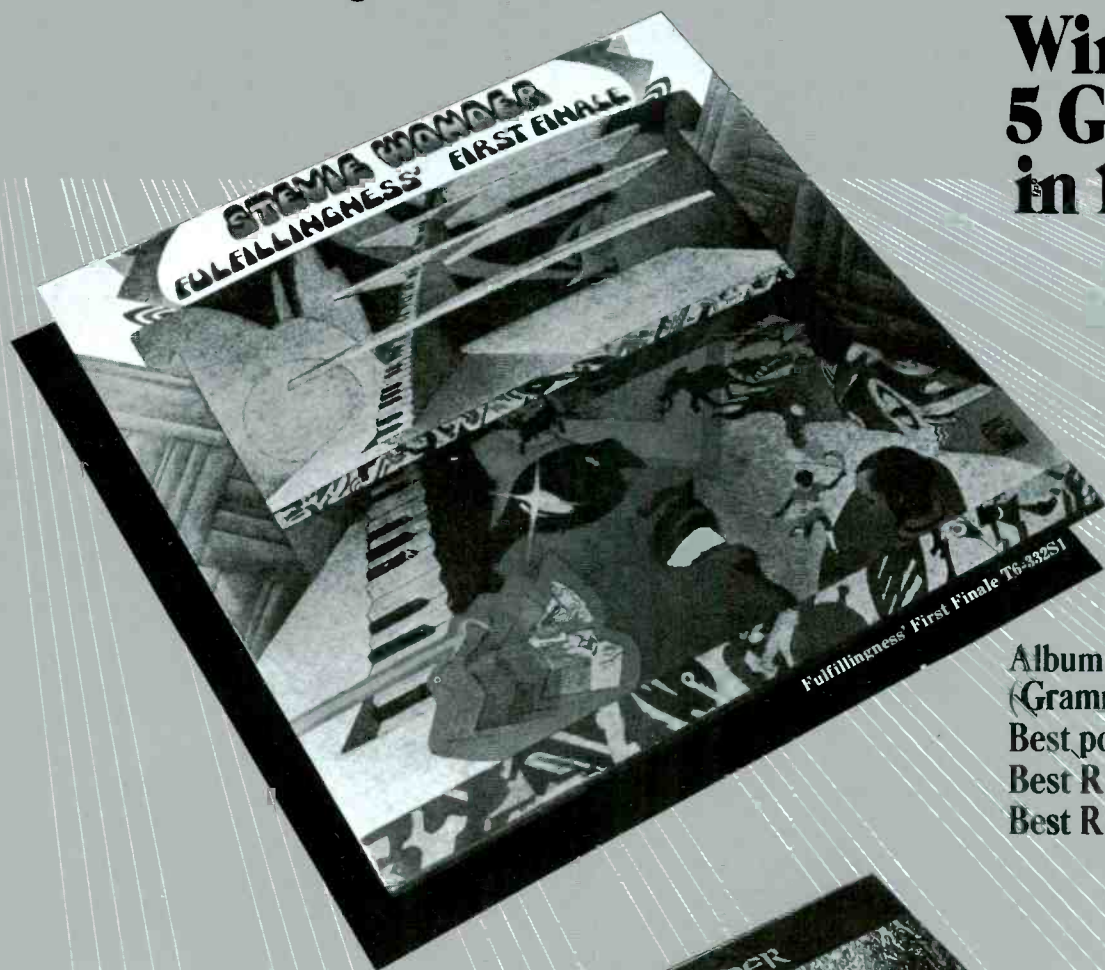
Winner of
5 Grammys
in 1974

Album of the year
(Grammys to the Artist and Producer)
Best pop vocal performance: male
Best R&B vocal performance: male
Best R&B song



Corporation Congratulating Wonder Bull Music, Inc. Productions Inc. on the achievement in Grammy Awards!

**Winner of
5 Grammys
in 1975**



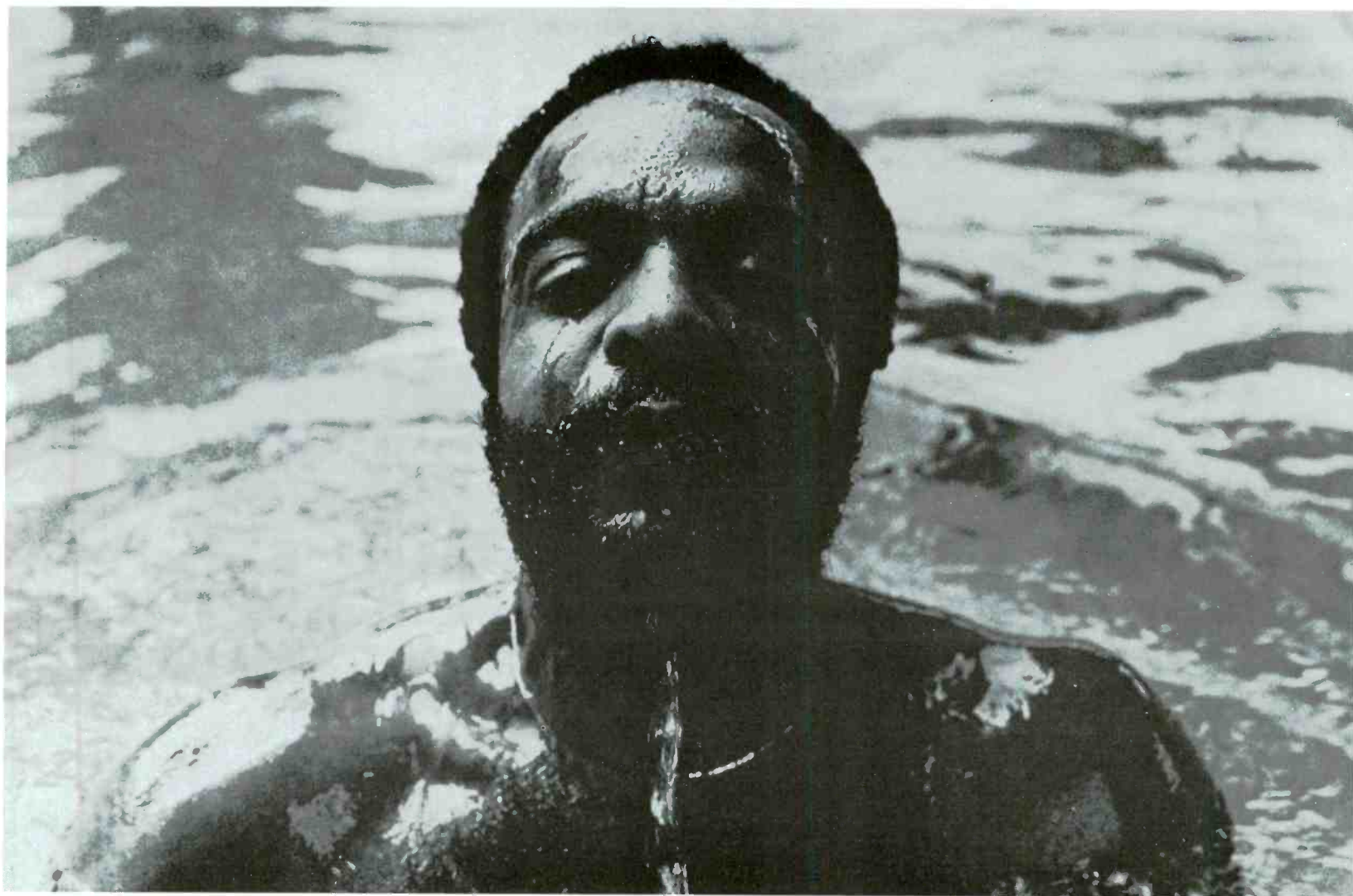
Album of the year
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Best pop vocal performance: male
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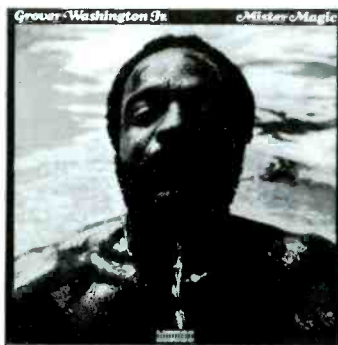
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**There's head music and there's soul music and there's
interpretive, improvisational and progressive music.**

**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.

SALESMAKER OF THE WEEK



PHYSICAL GRAFFITI
LED ZEPPELIN
Swan Song

TOP RETAIL SALES THIS WEEK

- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- AN EVENING WITH JOHN DENVER**—RCA
- ROCK 'N' ROLL**—John Lennon—Apple
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA

CAMELOT/NATIONAL

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- JUST A BOY**—Leo Sayer—WB
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple

MUSICLAND/NATIONAL

- AN EVENING WITH JOHN DENVER**—RCA
- AUTOBAHN**—Kraftwerk—Vertigo
- BRAVE BELT**—Bachman-Turner-Bachman—Reprise
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GREATEST HITS**—Kool & the Gang—Delite
- IMAGINATION**—Gladys Knight & the Pips—Buddah
- MELISSA**—Melissa Manchester—Arista
- ROCK 'N' ROLL**—John Lennon—Apple

RECORD BAR/NATIONAL

- AUTOBAHN**—Kraftwerk—Vertigo
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- LET THERE BE MUSIC**—Orleans—Asylum
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col

SAM GOODY/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NEVER LET HER GO**—David Gates—Elektra
- NIGHTBIRDS**—Labelle—Epic
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- SILK TORPEDO**—Pretty Things—Swan Song

TWO GUYS/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FLAVOURS**—Guess Who—RCA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GREATEST HITS**—Elton John—MCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- PERFECT ANGEL**—Minnie Riperton—Epic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PLUG ME INTO SOMETHING**—Henry Gross—A&M

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

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- GREATEST HITS**—Elton John—MCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NIGHTBIRDS**—Labelle—Epic
- PERFECT ANGEL**—Minnie Riperton—Epic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- A1A**—Jimmy Buffett—ABC Dunhill
- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CROSS COLLATERAL**—Passport—Sire
- LET THERE BE MUSIC**—Orleans—Asylum
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SILK TORPEDO**—Pretty Things—Swan Song
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- VISIONS OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col

KING KAROL/NEW YORK

- FLOATING WORLD**—Jade Warrior—Island
- GHOSTS**—Strawbs—A&M
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- OLD & IN THE WAY**—Various Artists—Round
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- THE CAROL DOUGLAS ALBUM**—Midland Intl.
- THE LAMB LIES DOWN ON BROADWAY**—Genesis—Atco
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.

GARY'S/RICHMOND

- AN EVENING WITH JOHN DENVER**—RCA

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- CRIME OF THE CENTURY**—Supertramp—A&M
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple

FOR THE RECORD/BALTIMORE

- A SONG FOR YOU**—Temptations—Gordy
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- GOT MY HEAD ON STRAIGHT**—Billy Paul—Phila. Intl.
- INSPIRATION INFORMATION**—Shuggie Otis—Epic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- URBAN RENEWAL**—Tower of Power—WB

WAXIE MAXIE/WASH., D.C.

- BELLE OF THE BALL**—Richard Tarrant & Eureka—Shelter
- CICERO PARK**—Hot Chocolate—Big Tree
- DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- I'LL BE YOUR SUNSHINE**—Vernon Burch—UA
- KEEP ON BUMPIN'**—Kay Gees—Gang
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THE CAROL DOUGLAS ALBUM**—Midland Intl.

POPLAR TUNES/MEMPHIS

- A SONG FOR YOU**—Temptations—Gordy
- AN EVENING WITH JOHN DENVER**—RCA
- AUTOBAHN**—Kraftwerk—Vertigo
- CRAZY HORSE**—J.D. Blackfoot—Fantasy
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple

MUSHROOM/NEW ORLEANS

- A SONG FOR YOU**—Temptations—Gordy
- DIXIE ROCK**—Wet Willie—Capricorn
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- MR. MAGIC**—Grover Washington Jr.—Kudu
- NILS LOFGREN**—A&M
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PLAY DON'T WORRY**—Mick Ronson—RCA
- ROCK 'N' ROLL**—John Lennon—Apple
- URBAN RENEWAL**—Tower of Power—WB
- WOMAN TO WOMAN**—Shirley Brown—Truth

RECORD REVOLUTION/ CLEVELAND

- FIVE-A-SIDE**—Ace—Anchor
- FLY BY NIGHT**—Rush—Mercury
- GHOSTS**—Strawbs—A&M
- MODERN TIMES**—Al Stewart—Janus

- NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- VISION OF THE EMERALD BEYOND**—Mahavishnu Orchestra—Col

ROSE DISCOUNT/CHICAGO

- A SONG FOR YOU**—Temptations—Gordy
- AN EVENING WITH JOHN DENVER**—RCA
- A1A**—Jimmy Buffett—ABC Dunhill
- BABE RUTH**—Harvest
- BEST OF THE STYLISTICS**—Avco
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- ROCK 'N' ROLL**—John Lennon—Apple

CIRCLES/ARIZONA

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- MELISSA**—Melissa Manchester—Arista
- MR MAGIC**—Grover Washington Jr.—Kudu
- NIGHTBIRDS**—Labelle—Epic
- PHOEBE SNOW**—Shelter
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song

WHEREHOUSE/CALIFORNIA

- AUTOBAHN**—Kraftwerk—Vertigo
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- CAUGHT IN THE ACT**—Commodores—Motown
- GHOSTS**—Strawbs—A&M
- GREATEST HITS**—Al Green—Hi
- NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- STEPPIN' INTO TOMORROW**—Donald Byrd—Blue Note
- TOM CAT**—Tom Scott & the L.A. Express—Ode

LICORICE PIZZA/LOS ANGELES

- AN EVENING WITH JOHN DENVER**—RCA
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NO MYSTERY**—Return To Forever Featuring Chick Corea—Polydor
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col

- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- SO WHAT**—Joe Walsh—ABC Dunhill

TOWER/LOS ANGELES

- AN EVENING WITH JOHN DENVER**—RCA
- DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC
- GREATEST HITS**—Al Green—Hi
- LET THERE BE MUSIC**—Orleans—Asylum
- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple
- TOM CAT**—Tom Scott & the L.A. Express—Ode



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)

MAR. 15	MAR. 8	TITLE, ARTIST, Label, Number	WKS. ON CHART	
1	8	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN MCA 2133	4	F
2	1	BLOOD ON THE TRACKS BOB DYLAN/Columbia PC 33235	6	F
3	2	AVERAGE WHITE BAND /Atlantic SD 7308	20	F
4	3	GREATEST HITS ELTON JOHN/MCA 2128	17	F



CHARTMAKER OF THE WEEK

5	—	PHYSICAL GRAFFITI LED ZEPPELIN Swan Song SS 2200 (Atlantic)	1	I
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6	6	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	44	F
7	4	FIRE OHIO PLAYERS /Mercury SRM-1-1013	16	F
8	7	EMPTY SKY ELTON JOHN/MCA 2130	7	F
9	5	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11368	15	F
10	11	NIGHTBIRDS LABELLE/Epic KE 33075	10	E
11	14	PHOEBE SNOW /Shelter 2109 (MCA)	20	F
12	10	NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	29	F
13	9	RUFUSIZED RUFUS Featuring CHAKA KHAN/ABC ABCD 837	11	F
14	13	BARRY MANILOW II /Bell 1314 (Arista)	15	F
15	16	A SONG FOR YOU TEMPTATIONS/Gordy G6-969S1 (Motown)	6	F
16	34	FOR EARTH BELOW ROBIN TROWER/Chrysalis 1073 (WB)	3	F
17	17	ALL THE LOVE IN THE WORLD MAC DAVIS/Columbia PC 32927	6	F
18	19	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561	24	E
19	20	DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS/Scepter 5117	14	F
20	39	AN EVENING WITH DENVER JOHN DENVER/RCA CPL2-0764	2	J
21	23	STYX II /Wooden Nickel WNS-1012 (RCA)	8	F
22	24	ON THE BORDER EAGLES/Asylum 7E-1004	40	F
23	18	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	66	F
24	45	ROCK 'N' ROLL JOHN LENNON/Apple SK 3419	3	E
25	27	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194	8	E
26	15	WAR CHILD JETHRO TULL/Chrysalis CMR 1067 (WB)	20	F
27	44	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2206 (WB)	3	F
28	29	URBAN RENEWAL TOWER OF POWER/Warner Bros. BS 2834	8	F
29	35	ELDORADO ELECTRIC LIGHT ORCHESTRA/UA LA399-G	22	F
30	30	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	9	F
31	32	FLYING START BLACKBYRDS/Fantasy F 9481	11	F
32	33	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/MCA 411	39	F
33	37	NEVER CAN SAY GOODBYE GLORIA GAYNOR/MGM M3G-4982	6	F
34	12	SO WHAT JOE WALSH/ABC Dunhill DSD 50171	10	F
35	22	PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835	24	F
36	21	THE PROPHET RICHARD HARRIS/Atlantic SD 18120	10	F
37	36	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	10	F
38	38	FULLFILLINGNESS' FIRST FINALE STEVIE WONDER/Tamla T6-332S1 (Motown)	32	F
39	28	SOUVENIRS DAN FOGELBERG/Epic KE 33137	15	E
40	41	PROMISED LAND ELVIS PRESLEY/RCA APL1-0606	5	F
41	25	NEW AND IMPROVED SPINNERS/Atlantic SD 18118	13	F
42	51	AUTOBAHN KRAFTWERK/Vertigo VEL 2003 (Phonogram)	4	F
43	31	MILES OF AISLES JONI MITCHELL/Asylum AB 202	14	I
44	49	FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030	6	-
45	40	BACK HOME AGAIN JOHN DENVER/RCA CPL1-0544	37	F
46	46	BAD CO. BAD COMPANY /Swan Song SS 8410 (Atlantic)	29	F

47	48	COUNTRY LIFE ROXY MUSIC/Atco SD 36-106	9	F
48	50	PRONOUNCED LEH-NERD SKIN-NERD LYNRYD SKYNYRD/MCA Sounds of the South 363	35	F
49	56	PROPAGANDA SPARKS/Island ILPS 9312	5	F
50	52	SHEER HEART ATTACK QUEEN/Elektra 7E-1026	9	F
51	26	DARK HORSE GEORGE HARRISON/Apple SMAS 3218	12	F
52	43	SERENADE NEIL DIAMOND/Columbia PC 32919	20	F
53	42	SATIN DOLL BOBBI HUMPHREY/Blue Note LA334-G (UA)	13	F
54	47	FLAVOURS GUESS WHO/RCA CPL1-0636	6	F
55	58	WHITE GOLD LOVE UNLIMITED ORCHESTRA/20th Century T-459	16	F
56	54	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	74	I
57	53	ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/Capitol SO 11356	12	F
58	55	RELAYER YES/Atlantic SD 18122	12	F
59	69	HOLIDAY AMERICA /Warner Brothers W 2808	36	F
60	57	GOODNIGHT VIENNA RINGO STARR/Apple SW 3417	16	F
61	59	JOY TO THE WORLD—THEIR GREATEST HITS THREE DOG NIGHT/ABC Dunhill DSD 50178	12	F
62	82	REALLY ROSIE TV SOUNDTRACK Featuring CAROLE KING/Ode 77027 (A&M)	2	F
63	61	THIS IS THE MOODY BLUES /Threshold 2THS 12/13 (London)	17	I
64	63	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)	16	F
65	62	VERITIES & BALDERDASH HARRY CHAPIN/Elektra 7E-1012	25	F
66	77	PLUG ME INTO SOMETHING HENRY GROSS/A&M SP 4502	3	F
67	68	WAITRESS IN A DONUT SHOP MARIA MULDAUR/Reprise MS 2194	19	F
68	65	FREE AND EASY HELEN REDDY/Capitol ST 11348	20	F
69	60	THREE DEGREES /Phila. Intl. KZ 32406 (Col)	10	E
70	80	SILK TORPEDO PRETTY THINGS/Swan Song SS 8411 (Atlantic)	3	F
71	66	STOP AND SMELL THE ROSES MAC DAVIS/Columbia PC 32582	31	E
72	64	CARIBOU ELTON JOHN/MCA 2116	36	F
73	67	STANLEY CLARKE /Nemperor NE 431 (Atlantic)	7	F
74	78	LATE FOR THE SKY JACKSON BROWNE/Asylum 7E-1017	22	F
75	86	GHOSTS STRAWBS/A&M SP 4506	2	F
76	87	THE BEST OF THE STYLISTICS /Avco AV-69005	2	F
77	74	CAN'T GET ENOUGH BARRY WHITE/20th Century T-444	28	F
78	70	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	9	F
79	79	A1A JIMMY BUFFETT /ABC Dunhill DSD 50183	5	F
80	72	PRIME TIME TONY ORLANDO & DAWN/Bell 1317 (Arista)	12	F
81	73	GET YOUR WINGS AEROSMITH/Columbia PC 32847	25	F
82	76	I'M LEAVING IT ALL UP TO YOU DONNY & MARIE OSMOND/MGM M3G 4968	25	F
83	93	BELLE OF THE BALL RICHARD TORRANCE AND EUREKA/Shelter SR 2134 (MCA)	2	F
84	81	CHICAGO VII /Columbia M2-32810	51	H
85	—	ON YOUR FEET OR ON YOUR KNEES BLUE OYSTER CULT/Columbia PC 33371	1	G
86	96	MELISSA MELISSA MANCHESTER/Arista 4031	2	F
87	—	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/Columbia PC 33280	1	F
88	107	PIECES OF THE SKY EMMYLOU HARRIS/Reprise MS 2213 (WB)	1	F
89	75	THE SILVER FOX CHARLIE RICH/Epic PE 33250	13	F
90	124	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	1	E
91	83	TOLEDO WINDOW BOX GEORGE CARLIN/Little David LD 3003 (WB)	14	F
92	105	COMMANDER CODY & HIS LOST PLANET AIRMEN /Warner Bros. BS 2847	1	F
93	135	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633	1	F
94	109	JUST A BOY LEO SAYER/Warner Bros. BS 2836	1	F
95	94	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	60	F
96	106	DOWN TO EARTH NEKTAR/Passport PPSD 98005 (ABC)	1	F
97	92	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	70	F
98	85	FREE TO BE . . . YOU AND ME MARLO THOMAS & FRIENDS/Bell 1110 (Arista)	14	F
99	88	MOTHER LODE LOGGINS & MESSINA/Columbia PC 33175	19	F
100	71	I CAN HELP BILLY SWAN/Monument KZ 33279 (Col)	10	F

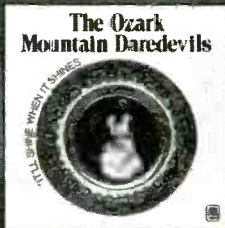
NOW THAT YOU'RE BACK FROM NARM WE THOUGHT YOU'D LIKE TO KNOW WHAT'S HAPPENING:

**"I Can Stand A
Little Rain"
JOE COCKER
(SP 3633)**



**"You Are So Beautiful"—the ultimate
Cocker classic!**

**"It'll Shine When
It Shines"
THE OZARK
MOUNTAIN
DAREDEVILS
(SP 3654)**



**"Jackie Blue" single
caught fire and
burning up the
charts!**

**"Plug Me Into
Something"
HENRY GROSS
(SP 4502)**



**The absolute hot-
test new album on
the streets!**

**"Crime Of The
Century"
SUPERTRAMP
(SP 3647)**



**Fast becoming a
major album from a
major attraction!**

**"Ghosts"
STRAWBS
(SP 4506)**



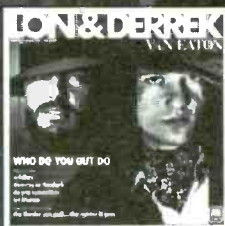
**From 163 to 82
with a bullet in
one week!**

**"Nils Lofgren"
NILS LOFGREN
(SP 4509)**



**Reviewers already
calling it "the album
of the year"!**

**"Who Do You Out Do"
LON & DERREK
(SP 4507)**



**Top FM airplay
around the country
with re-orders to
match!**



101 THE ALBUM CHART 150

MARCH 15, 1975

MAR. 15	MAR. 8		
101	99	WALLS AND BRIDGES	JOHN LENNON/Apple SW 3416
102	101	PLAY DON'T WORRY	MICK RONSON/RCA APL1-0681
103	113	LINDA ON MY MIND	CONWAY TWITTY/MCA 469
104	104	DAWN'S NEW RAGTIME FOLLIES	Bell 1130 (Arista)
105	117	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/Epic KE 33290
106	91	WRAP AROUND JOY	CAROLE KING/Ode SP 7724 (A&M)
107	118	MODERN TIMES	AL STEWART/Janus JXS 7112
108	110	BAND ON THE RUN	PAUL McCARTNEY & WINGS/ Apple SO 3415
109	111	NEVER LET HER GO	DAVID GATES/Elektra 7E 1028
110	—	NO MYSTERY RETURN TO FOREVER	Featuring CHICK COREA/ Polydor PD 6512
111	120	BUTT OF COURSE	JIMMY CASTOR BUNCH/Atlantic SD 18174
112	123	BUSTIN' OUT PURE PRAIRIE LEAGUE	RCA LSP-4769
113	89	REALITY	JAMES BROWN/Polydor PD 6039
114	125	GREATEST HITS	KOOL & THE GANG/Delite DEP 2015 (PIP)
115	97	SUN SECRETS	ERIC BURDON BAND/Capitol ST 11357
116	90	BUTTERFLY	BARBRA STREISAND/Columbia PC 33005
117	100	LIVE IT UP	ISLEY BROTHERS/T-Neck PZ 30070 (Col)
118	84	IT'S ONLY ROCK 'N ROLL	ROLLING STONES/Rolling Stones COC 79101 (Atlantic)
119	131	MISTER MAGIC	GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)
120	95	SOUTHERN COMFORT	CRUSADERS/Blue Thumb BTSY 9002 (ABC)
121	121	LIGHT OF WORLDS	KOOL & THE GANG/Delite DEP 2014 (PIP)
122	132	FIVE-A-SIDE	ACE/Anchor ANCL-2001 (ABC)
123	103	THE MAGIC OF THE BLUE BLUE	MAGIC/Atco SD 36-103
124	108	DON'T CHA LOVE IT	MIRACLES/Tamla T6-335S1
125	115	I FEEL A SONG	GLADYS KNIGHT & THE PIPS/Buddah BDS 5612
126	116	THE LAMB LIES DOWN ON BROADWAY	GENESIS/Atco SD 2-401
127	139	BABE RUTH	/Harvest ST 11367 (Capitol)
128	102	DRAGON FLY	JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)
129	114	ANKA PAUL ANKA	/United Artists LA314-G
130	—	GREATEST HITS	AL GREEN/Hi SHL 32089 (London)
131	122	CAUGHT UP	MILLIE JACKSON/Spring SPR 6703 (Polydor)
132	98	MELODIES OF LOVE	BOBBY VINTON/ABC ABCD 851
133	130	WOMAN TO WOMAN	SHIRLEY BROWN/Truth TRS 4206 (Stax)
134	112	CHEECH & CHONG'S WEDDING ALBUM	/Ode SP 77025 (A&M)
135	134	TAPESTRY	CAROLE KING/Ode SP 77009 (A&M)
136	—	LET THERE BE MUSIC	ORLEANS/Asylum 7E 1029
137	—	THE DRAMATIC JACKPOT	RON BANKS & THE DRAMATICS/ ABC ABCD 867
138	—	VISIONS OF THE EMERALD BEYOND	MAHAVISHNU ORCHESTRA/Columbia PC 33411
139	129	SIMON & GARFUNKEL'S GREATEST HITS	/Columbia KC 31350
140	140	TUNEWEAVING	DAWN/Bell 1112 (Arista)
141	145	FOREVER MICHAEL	MICHAEL JACKSON/Motown M6-825S1
142	133	IN HEAT	LOVE UNLIMITED/20th Century T-443
143	136	COURT AND SPARK	JONI MITCHELL/Asylum 7E-1001
144	—	CROSS COLLATERAL	PASSPORT/Atco SD 36-107
145	—	DIXIE ROCK	WET WILLIE/Capricorn CP0149 (WB)
146	149	GOT MY HEAD ON STRAIGHT	BILLY PAUL/Phila. Intl. KZ 33157 (Col)
147	119	KUNG FU FIGHTING	CARL DOUGLAS/20th Century T-464
148	141	BACHMAN-TURNER OVERDRIVE II	/Mercury SRM-1-696
149	146	BEST OF BREAD	/Elektra EKS 75056
150	127	BUDDHA AND THE CHOCOLATE BOX	CAT STEVENS/ A&M SP 3623

151-200 ALBUM CHART

151	SERGIO MENDES	/Elektra 7E 1027
152	OLD & IN THE WAY	/Round RX 103
153	THE HARDER THEY COME	SOUNDTRACK/Island MLPS-9202
154	THE CAROL DOUGLAS ALBUM	Midland International BKL1-0931 (RCA)
155	SCORCHING BEAUTY	IRON BUTTERFLY/MCA 465
156	HUNKY DORY	DAVID BOWIE/ RCA LSP 4623
157	SOON OVER BABALUMA	CAN/ United Artists UA-LA343-G
158	OHIO PLAYERS' GREATEST HITS	Westbound WB 1005 (Chess)
159	CICERO PARK HOT CHOCOLATE	/Big Tree BT 89503 (Atlantic)
160	NIGHTLIFE THIN LIZZY	/Vertigo VEL 2002 (Phonogram)
161	IN CONCERT VOL. II	VARIOUS ARTISTS/CTI 6049 (Motown)
162	TOM CAT TOM SCOTT & THE LA	EXPRESS/Ode SP 77029 (A&M)
163	IMAGINATION	GLADYS KNIGHT & THE PIPS/Buddah BDS 5141
164	FEEL	GEORGE DUKE/BASF 25355
165	BAD BENSON	GEORGE BENSON/ CTI 6045 (Motown)
166	BOB DYLAN'S GREATEST HITS	VOL. 2/Columbia KC 31120
167	TO THE DOOR OF THE SUN	AL MARTINO/Capitol ST 11366
168	RAGS TO RUFUS	RUFUS/ABC ABCX 809
169	RIDDLE OF THE SPHINX	BLOODSTONE/London PS 654
170	NEW YEAR, NEW BAND, NEW	COMPANY JOHN MAYALL/ ABC Blue Thumb BTSD-6019
171	IT'S TIME	BONNIE BRAMLETT/ Capricorn CP 0148 (WB)
172	ZULEMA	ZULEMA/RCA APL1-0819
173	CAUGHT IN THE ACT	COMMODORES/Motown M6-820S1
174	MAD DOG	JOHN ENTWISTLE'S OX/ Track/MCA 2129
175	I'LL BE YOUR SUNSHINE	VERNON BURCH/UA LA 342-G
176	THE DYNAMIC SUPERIORS	/Motown M6-822S1
177	BABY DON'T GET HOOKED ON ME	MAC DAVIS/Columbia KC 31770
178	CRIME OF THE CENTURY	SUPERTRAMP/A&M SP 3647
179	BREAKIN' THE BREAD	FRED WESLEY & THE NEW JB'S/People PE 6604 (Polydor)
180	THE SMOKER YOU DRINK THE	PLAYER YOU GET JOE WALSH/ ABC Dunhill DSX 50140
181	TANYA TUCKER'S GREATEST HITS	/Columbia KC 33355
182	WHO'S SORRY NOW	MARIE OSMOND/MGM M3G-4979
183	FLOATING WORLD	JADE WARRIOR/ Island ILPS 9290
184	KINKY FRIEDMAN	/ABC ABCD 829
185	LOVE IS A FIVE LETTER WORD	JIMMY WITHERSPOON/ Capitol ST-11360
186	SLOW MOTION MAN	/UA UA-LA345-G
187	THE WHOLE THING STARTED WITH	ROCK AND ROLL AND NOW IT'S OUT OF CONTROL RAY MANZAREK/Mercury SRM-1-1014
188	ROLLER COASTER WEEKEND	JOE VITALE/Atlantic SD 18114
189	SINNER AND SAINT RORY	GALLAGHER/Polydor PD 65010
190	BACK TO COUNTRY	LORETTA LYNN/ MCA 471
191	THE ORCHESTRAL TUBULAR BELLS	MIKE OLDFIELD & DAVID BEDFORD/Virgin VR 13-115 (Atlantic)
192	RORY BLOCK	/RCA APL1-0733
193	STEPPING INTO TOMORROW	DONALD BYRD/Blue Note/UA BN-LA 368G
194	PAMPERED MENIAL	PAVLOV'S DOG/ABC ABCD 866
195	FLY BY NIGHT	RUSH/Mercury SRM1-1023
196	DON'T CRY NOW	LINDA RONSTADT/Asylum SE 5064
197	RIDE 'EM COWBOY	PAUL DAVIS/ Bang 401
198	NILS LOFGREN	/A&M SP 4509
199	KEEP ON BUMPIN' & MASTER PLAN	KAY-GEES/Gang 101 (PIP)
200	BURT BACHARACH'S GREATEST	HITS/A&M SP 3661

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BACHMAN-TURNER OVERDRIVE	12, 148	BARRY MANILOW	14
BAD COMPANY	46	PAUL McCARTNEY & WINGS	108
RON BANKS & THE DRAMATICS	137	HAROLD MELVIN & THE BLUENOTES	90
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ERIC BURDON BAND	115	DONNY & MARIE OSMOND	82
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CHICAGO	84	PRETTY THINGS	70
STANLEY CLARKE	73	PURE PRAIRIE LEAGUE	112
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BOB DYLAN	22	SCOTT-HERON & JACKSON	78
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GORDON LIGHTFOOT			

Mad-Hatted 'Rock 'N' Roll'



The mad-hatted John Lennon visited WNEW-FM program director Scott Muni (seated) to present the station with a copy of his recently released "Rock 'N' Roll" album. With Lennon and Muni are, from left, Capitol Records' Irwin Sirotta and Bob Edson.

AM Action (Continued from page 16)

Ozark Mountain Daredevils (A&M). Mentioned here previously as a new action item, positive things continue developing on this one. Jumping on playlists this week on KHJ, KFRC, WOKY and WIBG. Also on KJR (extra-29) and WQXI (HB). Many programmers not yet playing the record are lending their ears, we are told.



John Lennon

Hot Chocolate (Big Tree). The activity on this one remains delicious. New air play this week on KHJ, KILT and KDWB. With a few exceptions it is all positive. Good numbers as follows: HB-27 WRKO, HB-28 KFRC, 28-19 CKLW, 22-19 WHBQ, 19-9 WCOL, 13-10 WOKY, 21-18 WIBG, 22-18 WIXY, 16-12 WLS, 24-22 WFIL, 20-15

WCFL and 30-27 WQXI.

Toni Orlando & Dawn (Elektra). One of the hottest new pop records around, this group's first for Elektra tucks another solid week of action under its wing. New stations include WABC, WRKO, KFRC, CKLW, WFIL and KILT. Progress report on last week's initial ads: 30-28 WHBQ, 25-21 WSAI, HB-29 WIBG and HB WQXI.

Barry White (20th Century). Maintains unlimited success as the momentum on his latest venture continues to build. Jumping on the record are pop heavies WQXI, KDWB, WIXY and Y100. Also on WABC (#30) KIMN, KJR, WSAI and WIBG.

NEW ACTION

Paul Anka (United Artists) "I Don't Like To Sleep Alone." Immediate response from quite a few majors on his latest reassures us that Anka is back to stay. As the title implies, this will undoubtedly be a sharp request force from the ladies. Received automatically by CKLW, WQXI and KDWB along with a host of secondaries.

John Lennon (Apple) "Stand by Me." Culled from his current album "Rock 'N' Roll," this new single release, having previously been picked by many stations — among them WABC as an lp cut — now obtains full attention from many more majors. It can now be heard in full rotation on WSAI (28), WIXY and WABC, plus many more.

Ace (Anchor). Supporting a host of secondaries along with major airplay on KJR are at least four more heavies this week, blasting this record into the league of other chart-toppers. New believers are KFRC, WOKY, WDGY and WCOL.

Scott Shannon (Continued from page 16)

off it. It's a good trick; it makes people wake up and listen to your radio station.

RW: How do you feel about being surrounded by the chief secondaries like WFOM and Z93? What kind of effect do they have on you?

Shannon: I think it's great! I love it because I was a secondary myself once.

RW: But now you're on the other side. How does it feel?

Shannon: What we're doing now is determining which one of the secondaries we can depend on. We don't care how big the city is, it makes no difference. You can bring a hit out of a city of 50,000 if it's a good radio station. We'll be the first to jump on a record that we think is a hit. We don't care about the size of a city.

RW: There are exceptions to the rule, however.

Shannon: Yeah, I agree there are exceptions. We played a song called "Loving Arms" by Dobie Gray, which we know was a hit record. It was number 1 in Nashville. It was a hit record—it had just had some bad breaks. For instance, the "Doraville" record was number 1 in Atlanta. You can't say the company didn't get the job done. You can't say that it was an Atlanta hit, because it was a hit and did well in other cities.

The record just didn't come home. We must assume now that the case is closed and it was not a total hit. That's the way I feel about it, but as long as it was good for my station and it didn't hurt me, then that's fine. But, the majority of the time, a record that will do well in Atlanta will do well everywhere else. When we played the "Fairytale" record in Nashville, we were the first top 40 station to play it. It went top three, but it was not what you would consider a total national hit; however, it was a hit wherever it was played.

RW: Well, the problem with that was that the record broke so sporadically. That was one of the records that hung out in the national chart in the 20's for one of the longest periods of time.

Shannon: Regional breakout, separated regional breakout will hurt a record. As far as we were concerned, "Fairytale" was one of the better programming pieces of material we had all year long.

When we add a record, we look at many different things and many different guidelines. We really have to be aware of the person who is adding the record in each market. We have to know why the record was added. We have to know why it's doing well. We have to know what kind of person he is. We evaluate each market, program director or music director, and each record independently.

RW: You have to know the story behind every record.

Shannon: There's a different story behind every single record. If I like a record and John Leader, our music director, likes the record, and it's got some credentials somewhere, then we are very likely to add it. We do music in a very simple way. First, there is the "research category." It consists of records that have the credentials to warrant their addition to the playlist. Then there are two more categories—The Leader "ear picks" and the Shannon "ear picks." If the same record happens to be in both stacks of "ear picks," then there's a good chance it could be added. We sit in John Leader's office with the trades and the possible adds and within a couple of hours or so, we come up with the week's adds.

RW: Could you define the relationship between the program director and the music director?

Shannon: It varies from market to market. I feel I have a pretty good commercial ear. I can usually tell you who a record will appeal to. When I moved here I realized John had earned a lot of respect as a music director. So, I asked him to continue doing the music. As music director, as long as his average is good, he has the job. He's incredible. He's one of the best music directors in the country. I don't get in his way. Occasionally, we pull a record off that is hurting the overall air sound. In the end though, the program director must be responsible for the musical sound of the radio station. Let's face it, that's what your station sound is—the music. I paint the musical picture with the records that he's selected. He does great research. He has a great relationship with the music people and he's been nothing less than fantastic with me. ☺

Shashoua Reports Strong Attendance

■ NEW YORK—Roddy Shashoua, president of MusExpo '75, the International Record and Music Industry Market to be held in Las Vegas his year from Sept. 21-24, has reported that initial foreign and domestic attendance figures are running "substantially

ahead of our most optimistic projections." Shashoua said that he had originally projected reservations in Las Vegas for approximately 5,000 but has now made arrangements for an additional 2,000 rooms, due to the overwhelming response.

'Meet the Press' Luncheon



The "Meet the Press" luncheon brought key manufacturers, rack jobbers and the press together for a question and answer session that covered a wide range of topics including variable pricing, the singles market, quadraphonic and the future of budget lps. Participants were from left: Elliot Tiegel of Billboard, George Albert of Cash Box, Sidney Davis of Music Retailer, Record World publisher Bob Austin, moderator Stanley Gortikov of RIAA, Mike Maitland of MCA, Larry Uttal of Private Stock, Kenneth Glancy of RCA, Mike Mallardi of ABC Records & Tape Sales; Dave Rothfeld of Korvettes, Al Teller of UA, Bruce Lundvall of Columbia and David Lieberman of Lieberman Enterprises.

NARM Awards

(Continued from page 3)

(MCA); best selling comedy album: "Cheech & Chong's Wedding Album" (Ode); best selling album by a group: "Bachman-Turner Overdrive II" (Mercury); best selling album by a female artist, "If You Love Me (Let Me Know)" — Olivia Newton-John (MCA); best selling album by a male artist: "Elton Johns' Greatest Hits" (MCA).

Soul and Country

Best selling album by a female soul artist: "Imagination"—Gladys Knight & the Pips (Buddah); best selling album by a male soul artist: "Can't Get Enough"—Barry White (20th Century); best selling album by a female country artist: "If You Love Me (Let Me Know)" — Olivia Newton-John (MCA); best selling album by a male country artist: "Behind Closed Doors" — Charlie Rich (Epic).

Miscellaneous

Best selling children's album: "Free to Be . . . You and Me" — Marlo Thomas & Friends (Bell); best selling economy album: "Scott Joplin: Piano Rags, Vol. 1" — Joshua Rifkin (Nonesuch); best selling pop instrumental album: "Tubular Bells" — Mike Oldfield (Virgin); best selling classical album: "Snowflakes Are Dancing" — Tomita (RCA); best selling jazz album: "Headhunters" — Herbie Hancock (Columbia); best selling album by a new artist: "Bad Co." — Bad Company (Swan Song).

Best Selling Album

The best selling album award went to "Elton John's Greatest Hits" (MCA).

Heilicher Address Keyed to Future

(Continued from page 3)

unnecessary product in the marketplace and the shift in population towards an older median age.

The discount chains must maintain record outlets, according to Heilicher, and new locations in shopping malls must be convinced of the profitability of recordings business if the industry is to retain its present sales volume. He estimated that, by 1980, 50 percent of total shopping dollar volume will be done in suburban shopping malls.

Further, Heilicher warned that price cuts by retail chains, especially in the Los Angeles market could and already have in some cases reduced the sales on department store record department sales to the point where these departments may have to be eliminated. He added that the elimination of these departments will further reduce the sales to the over thirty market which cannot relate to the typical retail record outlet as a shopping market for their dollars. The industry, accord-

NARM Elects New Officers

■ LOS ANGELES — The membership of the National Association of Record Merchandisers elected the following new officers at their 17th annual convention: president Jay Jacobs (Knox Record Rack); vice president, Daniel Heilicher (J. L. Marsh Co.); secretary, Norman Hausfater (Musical Isle of America); treasurer, George Souvall (Alta Distributing Co.).

ing to Heilicher, is making a serious mistake by reducing the retail cost on major hit product.

Employing a catch-phrase of a previous NARM convention, Heilicher warned against "profitless prosperity"—the high volume album movement which leaves no profit for the retail sale.

NARM Pres. Awards

■ LOS ANGELES — The NARM Presidential Awards were presented by 1974 NARM president David Lieberman at the NARM convention last week. Awards presented were for top artist, to Stevie Wonder, and for top executives, to Warner Brothers president Joe Smith and chairman of the board Mo Ostin.

'The Mythical Group'



The merchandising of groups and their recorded product was the subject of "Perfekt Records and Tapes Presents Mythical Group," led by a panel that consisted of, from left: RW's Spence Berland, Elektra/Asylum's George Steele, Licorice Pizza's Jim Greenwood, Front Line's Irving Azoff and moderator Barry Grief of A&M Records. The workshop dealt with a hypothetical rock group and the steps each member of the panel would take in creating a full-scale marketing strategy and promotional campaign. Azoff presented a theoretical tour plan and outlined the responsibility that management would expect the label to assume. Steele presented the label's viewpoint, Berland discussed the function of the trade magazine and Greenwood defined the support that the retail outlet can provide to new product.

NARM 1975

(Continued from page 3)

order to further discuss the matter and it was agreed that one week's delay between initial airplay and the arrival of product in the market would be satisfactory.

Highlight

The "Meet The Press Luncheon" held on Tuesday afternoon proved to be a highlight of the convention and was the occasion for discussion of the pricing of lps and singles, quadraphonic product, independent distribution problems, and budget lps. Participating in the luncheon were Record World publisher Bob Austin, Eliot Tiegel of Billboard, George Albert of Cashbox and Sidney Davis of Music Retailer. On the panel, which was moderated by RIAA president Stanley Gortikov, were Mike Maitland of MCA, Larry Uttal of Private Stock, Ken Glancy of RCA, David Rothfeld of Korvettes, Al Teller of United Artists, Bruce Lundvall of Columbia and Dave Lieberman of Lieberman Enterprises.

Opinions among manufacturers varied on the subject of variable pricing. Lieberman asserted that singles were down 25-30 percent since the price hike last year, and some support of a rollback in singles prices to \$1.19 was expressed. Manufacturers have all re-defined budget product as their \$4.98 lines, the consensus agreed and Rosenthal suggested that more \$4.98 pricing be applied to MOR product as a method of expanding the adult audience.

Stan Cornyn: 'The Day Marketing Is Reborn'

■ LOS ANGELES—Stan Cornyn, senior vice president, creative services Warner Bros. Records, chided the recording industry for immoderate reliance on radio exposure during his speech last week at the NARM convention. Titled "The Day Radio Died," his speech immediately followed Amos Heilicher's keynote address. The record business, according to Cornyn, has mistakenly identified its interests and its audience with those of the radio industry and in doing so, has lost the following of a vast segment of its potential market.

Cornyn believes that new areas of exposure must be found and developed, the importance of airplay to a record's success be diminished and the thrust of the industry's efforts be re-directed in order to "retain our audience beyond its 25th birthday." He presented 16 proposals, many of them drawn from other industries' marketing techniques, that would lessen the dependency on airplay and broaden the resources available to manufacturers in creating public awareness of recordings. Some of those methods included more emphasis on record reviews in mainstream publications, the re-introduction of listening booths in retail outlets ("You're really not interested in marrying your fiancé, still shrink-wrapped," said Cornyn), variable pricing ("Not everything that we put out is worth 6.98") and an awakening to "the psychology of record-buying," which in Cornyn's estimation is not necessarily predicated upon a buyer's desire to hear the music he may be buying.

Cornyn, whose 1971 NARM address was the object of widespread commentary in the industry, summed up by saying that "I hope, by 1979, radio will become our bonus, our extraordinary edge, but not our life's blood."

Following is the full text of Cornyn's speech:

My Fellow Americans:

The day radio died came quite unexpectedly. It was a day like other days in radio. Bill Ballance was midway through a breathtaking clitoral dialogue. Paul Drew had just shortened the maximum record length to 44 seconds. Rosalie was turning down Al Coury's proposal of marriage. Just then, in the prime of its life, radio was stricken. All across America, its voice . . . went. Bill Gavin tried mouth-to-mouth. Bob Wilson tried heart massage. Kal Rudman rushed 50 white labels to the Mayo Clinic. The pulse flickered.

All across America there fell a disquieting quiet. Weeks passed. No radio. No radio.

An entire generation of pimpled teenagers began finding new uses for right hands, which had grown permanently fixed to their right ears, holding transistors. Habits changed. Gary Owens cupped his hand to his ear, heard nothing. Gary will now have to cup his hand elsewhere. Motorola redesigned its line: instead of car radios in the new Chevy line, they introduced dash-board toothbrushes. Top 40 had become a phrase better suited to Carol Doda than Buzzy Bennett. "Billboard" put out a radio nostalgia issue, a salute to Top 40. "Billboard," which does more saluting than a buck private, put out this issue, and old promotion men took out nice ads praising the inventor of the tight play list.

The Day Radio Died . . . What if it did? What would happen to our business? This morning, despite my natural tendency to change the world, I'm not going to say one bad thing about radio. In a spirit of fair play, I'm not going to say a good thing about it, either. I don't know much about it. But I do know that if it weren't for the radio, half of us in the record business would have to give up our Mercedes leases. I don't want to.

Like many of you, I assume, because of the blessings of this business, I live in an expensive house, with an expensive wife, and two very expensive sons who unfor-

tunately couldn't be here this morning. Their mother is having them gilded. What happens to all that . . . the Mercedes leases and all, the day radio dies? If it weren't for radio, the record business would be—in one of our business' more elegant phrases of the day—in the toilet. That makes me nervous.

As an industry, we have committed the unnatural act: we have become, year by year, so dependent on radio exposure of our records that—without that play—we're cooked. In the last ten years, and dramatically in the last five, the record business

has sold only what it could get played. And that's my question: Do we, as an industry, really want to confine our sales only to records that can get frequent airplay? Isn't that stupid of us? To give up all the rest? To give up all the people who might buy records, but aren't transistorized? To be almost totally dependent on another industry, which has very different goals than ours, to do our marketing for us? What's happened to our buyers? Why is it adults are no longer record buyers? Why is it I feel like I have to make embarrassed little jokes if my wife blurts out that she likes Andy Williams records?

I know records have always had a young market . . . but nothing like it is now. A few years back, that audience maybe dwindled after age 30. Now, it drops off a cliff. Broadway musicals are as popular as ever. Their audiences are still the same age audiences. That audience used to buy original cast albums. Now they don't. Why? Other than in the country music area, adults have stopped buying records. As an industry, we haven't worried about adults a lot. We've had a hit on our hands: rock and roll. Through the natural force of Yankee greed, we've done it up green with rock and roll. But we've lost our best audience.

Why is it, you go into a book store, it isn't that way? No narrow demographics there. Perhaps if book stores stocked only Rod McKuen's poetry, all you'd find in there would be flush-faced stewardesses. But that's not the case. Book stores have product for everybody. But we don't.

My wife, let me tell you, wouldn't know Led Zeppelin if it fell on her foot. Neither would 90 percent of America over 30 years old. Anybody over 30 going into a record store, they don't know what's in there. It's like they went into a book store and all the books were Chinese novels. As a record industry, we're selling Chinese novels to Chinese novel buyers. We're

lucky there's a lot of them. So far.

So . . . we sell our records to a demographic audience from 15 years old to 25 years old. Try that theory on the Ford Motor Company: suggest they concentrate on the 15 to 25 market. Try it on other entertainment media. Suggest to CBS television that they stop trying to program for the biggest possible audience, and put on shows exclusively for the 15 to 25 market. It's gotten to the point that, if you don't like rock and roll, then you don't buy records. Record companies discovered their best advertising was free radio play. It was a sensational gimmick—one peculiar to America, but wow, was it a winner! Record companies gobbled it up. The stakes got higher.

Promoting records onto radio became the life breath of record companies. A&R men took to hovering expectantly outside the promotion department, waiting, eagerly, for a crumb of KJR night-time play to fall their way. Program directors became mythical figures. If Bill Drake or John Rook nodded, 16 T-shirted promotion men jumped. But program directors don't and shouldn't care about the record business. Radio's a different business. Radio stations build audiences by concentrating on radio demographics. But radio demographics don't have to be record demographics. I mean, it's OK by me if radio is making it with the 15 to 25 group, and flushing the rest. That's their business. But it's not our business, which is records. And the record business has let itself be led into that minklined trap.

The result? The record business depends on another business, and one which chooses to profit by a narrow audience. The record business is now like radio—a phase you go through between the day you're too old for Tonka Toys till you're 25 or 30. And today, the record business should trust no one under 30 . . . to remain customers. And that, I believe, is trouble.

The monopoly of rock and roll makes records and record stores scary to a lot of people. It's quite possible that most of today's music scares most people to death—they think it's loud, unintelligible, repetitive, juvenile and to them irrelevant. (Obviously, there's not one bit of truth to what I've just said about any artists on Warner Bros.) No wonder adults aren't buying. They're staying away. And just in time for a depression. What I hear us say to ourselves these days about depressions is: well, look, records are still a cheap form of home entertainment, and they'll survive, even if the whole thing goes bust. People may not fly out for a \$500 week-end in Vegas; they'll stay home and play records. That's a little too easy. With no job, you're still going to buy records?

I get a picture in my mind of this Detroit auto worker. He's on lay-off, really hurting. And we're expecting he'll bring home the latest Frank Zappa album to cheer up his weekend. Well, face it, what else are we putting out? I'm not sure we should be confident. There are no real historical parallels, but during the last depression, the really big one, record sales fell from 98 million dollars in 1929 to 8 million dollars in 1933. That's a 90 percent drop in four years, at a time when the whole U.S. gross national product dropped only 50 percent.

So records are vulnerable. History tells us that just before the last, 1929 depression, the coming of electric recordings was treated in 1925 with a lot of industry

(Continued on page 48)

Radio Promotion: Does It Really Exist



Moderated by Warner Bros. president Joe Smith, this radio program panel brought into focus the often conflicting problems facing manufacturers rack jobbers and radio programmers; the beneficial effect of tight playlists on some radio ratings and the problems thus created for the recording industry. Other methods of exposure were suggested and the need for broader demographics in both broadcasting and recording were stressed. Pictured above are, from left, standing: Bill Gavin, George Wilson of Bartel Broadcasting, Buzz Bennett, Jerry Moss of A&M, Ira Heilicher of J. L. Marsh and NARM executive director Jules Malamud; seated: Bob Wilson of R&R, Paul Drew, Lou Lavinthal of ABC Record & Tape Sales, Smith, Epic/Columbia Custom Labels vice president Ron Alexenburg and 20th Century president Russ Regan.

Cornyn Speech

(Continued from page 47)

hoopla. But that hoopla didn't slow the decline of record sales, probably because the full benefits of electric sound could only be realized by the consumer after he bought extremely expensive new playback equipment. We have picked a great time to introduce quad. In 1929, singles cost 75 cents. After the depression hit, that 75 cents seemed like sinful extravagance to the American bread-winner. Finally, in the mid-thirties, our industry began to climb out of the depression, but only after it cut its singles price per single from 75 cents to 35 cents, and put out not old product, but its hottest artists—Bing Crosby, Fats Waller, Glenn Miller—at the 35 cents level. Yet our list prices go up and up.

I realize that so far I haven't been a real pick-me-up for your day. I feel that with every paragraph I've been like Rosemary Woods bringing Nixon a new set of tape transcripts: "Wait! You hear this one, Dick!" There may be rocky times ahead. I'm not predicting them; I'm only listening to . . . and remembering a story my dad told me about him and mom during the depression getting in the car and driving around the block to avoid the kid collecting for the L.A. Times. But the record business is singularly blessed and cursed by radio; blessed because of free exposure for our product; cursed because of the narrow demographics this exposure reaches. I think it's a problem.

I think it's a problem that we at Warner Bros. Records won't put out an album unless we think it'll get airplay. And I can't blame us. I think it's a problem that we then have to break a top 40 radio single out of that album before we feel like Real Men. The point is: as long as the record business looks at radio as it is now, as long as we persist in thinking of it as our

NARM Meets 'Tommy'



Opening night at the NARM convention featured a discotheque party, hosted by Polydor Records to introduce the Robert Stigwood film production of "Tommy" and the accompanying soundtrack. The event was entirely supervised by Polydor Incorporated's director of marketing, east coast, Arnie Geller; and vice president of sales Phil Picone. Pictured from left at the event are: Don England, president of Phonodisc Inc.; Korvettes executive Ben Bernstein; Jimmy Bowen, vice president, a&r, Polydor Inc.; and Stan Moress, vice president, artist relations, Polydor Inc. In the center photo: Fred Salem, assistant to the president, Polydor Inc.; Rick Stevens, Polydor Inc. director of marketing/west; Mike Lipton, president of Musical Isle of America; and Don England, president of Phonodisc Inc. And in the photo at right: Polydor Inc. executives Arnie Geller, director of marketing/east; Mike von Winterfeldt, vice president, international; and Phil Picone, vice president, sales.

total exposure medium, we're tied to radio's audience: an audience of single kids. And if times get worse, radio won't be less powerful. Concerts cost a lot of money; radio doesn't. You can't hear magazines. And TV—a medium that looks for the broadest possible audience—relegates rock to midnight, because in prime-time they're looking for something we should: the biggest possible audience, not the specialized one. And it will stay that way until our business realizes that radio is an added marketing tool, but not the whole tool kit.

So what we have is this: A drastically narrow market of young radio listeners. This group, with zero population growth, is not growing. And we have a depression on our hands. It's another fine mess you've got us into, Ollie. What do we do about it? You know I wouldn't be here if I didn't

have all the answers. I do not propose changing radio. Another three-hour seminar on the problems of the tight play list will be as productive as the last two thousand ones. But there are some answers, I hope.

Pretend this is the day that radio died. There's no more radio. And all you have are four albums to work on for the next couple of months. Those four albums are going to feed your family . . . or else. I must say I'm not sure what to do. But let's take some stabs at it.

First, let's take a page from the book business. Can we find some way to get a whole record review section in our newspapers? How come the book business gets the "New York Times Book Review," and records end up behind gardening tools?

Second: like the book business again. How come every kook doctor with a new diet book is interviewed on every TV show from Dinah Shore to "Wonderama," but our authors end up on FM radio, if we're lucky. We should be before the adult public, and it's only because we're lazy or crazy that we're not.

Third: like the movie business, we might be advertising on a persistent daily basis in newspaper entertainment sections, telling people where they can buy their entertainment today (like where you'll find a movie listed)—and not saving our ad budget just for the big Sunday pop, behind gardening tools.

Fourth: like the milk business, which was also stock with kids, we might have an industry-wide ad fund for TV, with some horny housewifely actress telling us how a record break just improved her life; "records have something for everybody."

Fifth: like the sports business, we might engender national interest in what record number one next week. Nick the Greek could give the odds: 9 to 5 on Ringo; Kool and the Gang 30 to 1.

Fantasy-land? It happened once: I used to mess my pants each week, waiting till Snooky and Giselle told me what the real no. 1 was on My Hit Parade.

Sixth: a real industry organization. Why not toss together RIAA, NARAS, NARM and the rest. Half the money we spend in convention hotel rooms could make the sky light up for a national industry awareness campaign for records and tapes . . . now that radio's died.

Seventh: like promoting records as a gift item, taking a leaf from the floral industry's book. Records fit the psychological criterion of the gift-giving drive: they say something flattering about both the

giver and the receiver. But Jethro Tull is hardly what a husband sends his wife when she's got him guilty enough to pass the ten buck bouquet barrier. So, how about packaging albums to lend a little prestige to them. The book industry can sell 200,000 deluxe Christmas books at \$25, \$40, and \$100 a shot.

Eighth: more record companies might seriously go after the \$4.98 market. Some are, now, basically using fairly weak or tired albums. But we could do a lot better at it. Not everything we put out is worth \$6.98.

Ninth: we might think of merchandising as something more than a branch of the America T-Shirt Co. I believe, at latest count, that record companies have printed enough posters to gift wrap the state of Texas. Merchandising must be something else, something more.

Tenth: promotion men might promote records, in addition to radio. I grew up in an industry where it was once one of my greatest ambitions to meet a thing called a Juggy Gayles. It was Damon Runyon; I loved it. Promotion then was adventure, romance. Today, it is statistics. But what, on the day radio died, would all these promotion men do? Where will they go? They can't hope for another kind of radio; we've used up AM and FM, and underground. Ship-to-shore seems limited. But there is more to promotion than disc jockeys. For promotion men, radio should not be the only game in town. Records should be.

Eleventh: on the day radio died, what of the salesmen? Trained since infancy to respond to a hitbound on CKLW with 6,000 pieces, what if there is no CK, Mr. Salesman? Perhaps . . . selling. Perhaps, on the day radio died, thousands of salesmen's cars all across America will tilt forward, as in-store displays dating back to Russ Columbo are finally lifted from their trunks.

Twelfth: wake up to the psychology of records: why they're bought. And it isn't, half the time, because the buyers want to hear the records. It's because of what the record does for them. People buy albums because they give the buyer identity. Albums, like other purchases, say something about the buyer. We buy and possess to be thought highly of. To be envied. To be loved. Be the first on your block with Glitter Rock on your coffee table. (Or, for our market, on your orange crate.)

And we could understand more about
(Continued on page 49)

CBS Fetes NARM Members



CBS artists and executives greeted the members of NARM by hosting an opening night party at the convention site, the Century Plaza Hotel. Pictured above during the evening's festivities are (top row) from left: Dave Mason, manager Jason Cooper and CBS Records president Irwin Segelstein; vice president of national sales for Epic & Custom Labels Jim Tyrrell, manager Jack Kellman, Minnie Riperton and Ron Alexenburg, VP and general manager, Epic & Custom Labels; (bottom row) Jon Mark with Bruce Lundvall, vice president and general manager, Columbia Records; Neil Diamond, Jackie De Shannon, west coast vice president of a&r for Columbia Records Don Ellis and Wolfman Jack.

Cornyn Speech *(Continued from page 48)*

the psychology of collecting records, and why people collect anything. When I was a kid, I was a record collector, but I don't hear that term used much anymore. And that vanished psychology is costing us. What I'm suggesting is this: record merchandisers might spend a little more time with the psychology of record purchasing, and a little less with how to return albums before the cartons are opened. For the ones who do, who think of their business as providing psychological value satisfaction to buyers, not just selling records, there's an incredible, untapped world out there. I hope it will be pursued by all of us.

Thirteenth: packaging to appeal to customers. When I spoke here four years ago about "The Rock Revolution," at a time when that was about to become, as they say in Poland, big potatoes, I talked about the need for us to bend toward the will of our artists. And now, four years later, I feel things may have gotten a little out of hand. In the early '70s, the artists, as they had every right to, began dictating the look of their albums. Titles and artists' names disappeared from record jackets. Customers were sometimes really stumped when they picked up a 12" square and asked themselves, "Well, what the hell is this?" Liner notes disappeared, as the throngs from San Francisco learned to distrust words. Packaging became so laid back its heels are now in the air: no names, no notes, no nothing. Well, when it comes to packaging records, if that's the way the artist feels . . . screw the

artist. Warner Bros. Records, believing as it does that the pen is mightier than the pill, is as of now bringing liner notes back to pop albums. (One small step for mankind.)

Fourteenth: records today have to be pre-sold by the time the customer arrives in the store. There's little way once he's there to introduce the possible customer to something new. He can't sample the music. He can't read a paragraph or two. The listening booth has all but vanished. We have shrink-wrapped ourselves into oblivion. I wish someone could find a way to make record stores more like magazine stands or book stores, where you feel welcome to sample the merchandise. Albums are like being engaged to a girl before you get married. You're not really interested in getting married with your fiancée still shrink-wrapped. You like to sample the merchandise a little, before you commit all the way.

Fifteenth: take better care of the singles buyer. Encourage the kid. Perhaps we, as an industry, made a mistake in raising singles to \$1.29. Maybe we should go back to find our lost, 99¢ customer. He's the bicycle customer who'll someday learn to drive, and be back to buy our Cadillacs . . . so we can lease our Mercedes.

Sixteenth: and most important of all, hold onto our customers when they start slipping towards marriage, babies and the Sears appliance department. The growth of record outlets in shopping malls, with high house-wife traffic, is one of the most

Phonogram Hollywood Bash



Pictured above at Phonogram, Inc./Mercury's March 4 party at the Speakeasy in Hollywood are, in the photo at left (from left): Irwin H. Steinberg, president, Phonogram, Inc.; Jim Taylor, manager of Mercury recording artist Neil Merryweather; and Neil Merryweather. In the photo at right: Lalomie Washburn (left) of Mercury recording group Lovecraft, greets Lou Simon, executive vice president of marketing, Phonogram, Inc.

encouraging trends we have. If shopping mall outlets can display, merchandise and advertise to the 25 to 35 year audience, then, as an industry, we can all keep going. It concerns me that both Jethro Tull and Frank Sinatra can pack concert halls, and both draw the same big bucks on tour, but Tull albums will outsell Sinatra albums 10 to one.

It could be that most adults feel records are for teenagers. And maybe they're right. Maybe most of the records we put out are for teenagers. But also, maybe we're responding to the easiest sell, not the best one. We must retain our audience beyond its 25th birthday.

Those are my "16 Reasons." (There are

160 more, to be sure.) It's not, unfortunately, in my power to get all these things rolling. No one company can. Nor do I expect some sudden industry consciousness to seize this convention, with all of us deciding to pledge money to a giant industry promotion fund, with Bruce Lundvall leaping to his feet shouting, "I'll pledge \$100,000" — and Barrie Bergman shouting, "I'll pledge \$150,000"—and the highest bidder getting to have his picture taken with Pete Bennett.

But . . . With that kind of consciousness, and that kind of attack, we can survive and build real industry marketing, without the radio crisis. And let's say that today, The Day Radio Died, is the Day Marketing Is Reborn in our industry. And let's say Marketing gets rolling, and takes up the slack. And we get a real industry going. And then, four years from now, Jules Malamud calls me back like the Winter Olympics for another speech, and by then we've got it together.

I will, at that time hopefully, be able to predict another crisis. In 1979, I will, hopefully, also be able to tell of a whole new raft of entries in the Guinness Book of Records. Which, of course will be about records:

There'd be a paragraph about **Record World** publisher Bob Austin: that because of his diligence and dedication to making America's senior citizens more conscious of record reviews, Mr. Bob Austin has broken his all time record, and not had his picture in **Record World** for three consecutive issues.

That because of his revolutionary marketing activities, Mr. Russ Solomon has broken his old record, and has now discussed "New Frontiers in Returns Policy" on 73 consecutive NARM panels.

That in 1979, because of super-human denial, for one consecutive week, David Geffen was not quoted in *Cash Box* saying how his label was truly "artist oriented."

But also, in '79, I'll be able to point to a record industry that is singularly blessed. One that, while standing on its own two feet, independent and strong, also has the biggest extra blessing possible: because radio will not die. But I hope, by 1979, radio will be our bonus, our extraordinary edge, but not our life's blood.

Thank you for listening; for indulging my poppings-off. I've said these things not because I enjoy making speeches—which I don't—but because I've spent now about half my lifetime in the record business, and don't want to see any of us have to go without our Mercedes leases.

Especially me.

NARM Highlights



At this year's NARM convention, held at the Century Plaza Hotel in Los Angeles, at a variety of functions, pictured above, are (from left, top row) 1974 NARM president David Lieberman of Lieberman Enterprises accepting an award from NARM 1975 president Jules Malamud; during a NARM repast (clockwise) David Lieberman, MCA Records president Mike Maitland, chairman of the board of United Artists Music Group Mike Stewart, RIAA president Stanley Gortikov, Private Stock Records president Larry Uttal, RCA Records president Ken Glancy, Jules Malamud, UA president Al Teller, vice president and general manager of Columbia Records Bruce Lundvall; David Rothfeld of Korvettes and Mike Mallardi of ABC Record & Tape Sales; Amos Heilicher of Heilicher Brothers with Stan Cornyn, Warner Brothers vice president; (bottom row) Barrie Bergman of Record Bar with Ed Rosenblatt of Warner Brothers; Epic recording artist Charlie Rich performing at the Tuesday (4) luncheon; and 20th Century recording artist Barry White performing during the Monday Night (3) dinner.

Burdon Shows Power and Vitality

■ HOLLYWOOD — Chances are that only his mother and the Almighty have even the slightest inkling as to how he pulls it off, but whenever Eric Burdon (Capitol) chooses to materialize, it's a sure bet that he'll bring a great band along for the ride.

Past and Present

The original Animals, as they stormed out of Newcastle in the early Sixties, were potent enough to've issued a serious challenge to the Beatles and Rolling Stones at the front line of the English Invasion. (The continued activity of Alan Price, Chas Chandler, Hilton Valentine, and of course Eric, certainly speaks well enough of the talent this band housed.) His New Animals, with their multiplicity of instrumental skills, could — and often did — decisively upstage most everybody on the west coast during the Summer of Love. And the story of War is hardly news to anybody within 50 miles of a transistor radio.

Playing a two-night engagement at the Roxy, Burdon unequivocally demonstrated that a recent period of musical inactivity has diminished neither his personal capacity for excellence nor his nose for a band strong enough to match it. The group he presently fronts combines the best of previous ensembles — the vitality of the original Animals, the intelligence of the New Animals and the bottom-line groove of War — and takes it all to a power-saturated 1975 conclusion. Making the accomplishment even more impressive was the fact that two of the band members, guitarist Snuffy Walden and pianist Rabbit Bundrick, were recent additions.

Band Members

Even when the newness presented a few ragged edges, however, the band had enough muscle to shove right past them. Guitarists Walden and Aalon Butler set each other off perfectly; Snuf-

fy the more conventional lead guitarist, Aalon the decidedly unconventional interpreter of sound texture. Yet as good as the two were, the man to watch in this band is Alvin Taylor, whose relentless assault on a helpless drumkit provided some of the evening's most explosive moments. The only disappointment was that Rabbit's contribution, undoubtedly as solid as his considerable track record, was completely engulfed by the decibel onslaught of the rest of the band.

Burdon Delivers

But the man that people paid to see was Eric Burdon, and he gave them their moneysworth with a vengeance. Even on the relatively small Roxy stage (which must've looked absolutely miniscule to Burdon, just off a Grand Funk tour) his athletic histrionics were a solid visual counterpoint to the music. And his voice, I'm pleased to report, has lost nothing. Even on material as potentially bone-dry as "House Of The Rising Sun" he found something fresh to express vocally. If new material like "Dragon Lady" and "River Of Blood" is an advance warning of the nature of his next album, then perhaps the fire of his live act (which the current release, "Sun Secrets," doesn't even hint at) has found the vehicle for faithful translation to record.

Jimmy Witherspoon

Were Jimmy Witherspoon (Capitol) not the blues master that he unquestionably is, then his low-key opening set might've been altogether smothered by contrast to Burdon's electric aggression. As it was, Spoon, with the assistance of a band that spotlighted exceptional guitarist Hollywood Fats, held the crowd with his polished command of an idiom that can too easily sound tired and lackluster in the hands of lesser craftsmen.

Ben Edmonds

Mahler Symphony Cycle Completed by Vanguard

■ NEW YORK — With its March release, Vanguard Records has completed its series of Mahler symphonies. The final albums are of the entire first, fifth, and sixth symphonies, and the Adagio from the tenth, and are available in both stereo and quadraphonic. As in previous installments of the Mahler cycle, Maurice Abravanel conducts the Utah Symphony.

The complete series, while continuing to be available singly, will also be offered as a 14-record boxed set this Fall in stereo and quadraphonic versions.

Crystal Clear



United Artists' Crystal Gayle was in town recently to appear at L.A.'s Palomino Club and to perform at the Academy of Country Music Awards, where she was nominated as most promising female vocalist. Shown at the awards show are (from left) Ms. Gayle; Crystal's sister, Loretta Lynn; and Ray Anderson, UA vice president, promotion.

Dialogue (Continued from page 26)

record contract side and on a personal level. To answer your question about the executive production responsibilities—well, I really went into all ends of the business. I didn't want to leave anything unturned because too many guys who I thought had much more talent than I did would have a hot streak and all of a sudden it was over, and the condition that they were left in was very scary to me. I never related it to a one on one, meaning that I thought that might happen to me, because I just didn't know. I was still basking in the realm of being unknown but getting the money, getting the notoriety with my peers and other rewards. But later—I think it was after the initial Lighthouse success—I felt a little starved for all those years that I wasn't known. And with everything that I had been through from being in the business all those years I had learned a lot on different levels. If it was a district person, a program director, a label president, a promotion man or a salesman or a publicity person, I learned how to deal with them.

I think I've dealt fairly well in covering the legal aspects of the situation. Knowing when things became legal jargon and when it became a moot point and where it really became a point—a point that could lose or not, and how it was worded. I was also able to—and this was one of the most difficult things—spend as much time as I possibly could stripping myself constantly during the turmoil in making the transition from music performer into the other end of it. And it took total starvation during a period of two years to make that adjustment. So, learning all the ends as I did, or as well as I could at the time, I have never stopped learning. There's not a day when I go into the studio or into the office that I don't learn something.

Being a publisher one second, and the next second being a producer, and having to keep changing caps constantly has taught me a lot. I may be in the middle of a mix and one of my people can have a crisis and I have to now switch off that mix and answer a question. Or a manager might call me and say "You know 'X' record company is not supporting us in Cincinnati for the date tonight and what do you think?" I have to switch character immediately. It's taken me awhile only because I've grown in such depth. I've tried to know myself, what my failings are and then to try and correct them if they are correctable.

I also have to be able to at least take whatever vantage point I may or may not have and explain it to another person. At that point a lot of situations arise that put me in the position of being the executive, not only in picking the material, but which is the best vocal part, which is the best deal, which is the best structure for the promotional campaign and all of that. And I find that role more and more demanding today because there's much more call for that from me by other people, in terms of more volume than I would ever have expected. I have always been pretty selective in who I deal with. It's not just the music. I don't want it to sound like the music is unimportant because the music is important, but I wanted to know what the people were about. Are they really doing their music? Is it something they strived for? How are they really as people? And did I get off on their music? There were a lot of elements involved. And challenges.

RW: Why, like with Blood, Sweat & Tears, would you choose to produce a group that has been cold with albums?

Ienner: I think there's a multitude of reasons why that's happened. I love jazz. I like the players. When I went out to Chicago I heard the band and I heard the excitement—there was a fire there. They were really trying. I love this business and I think that there's enough room for everybody. And if someone or some unit says in their music or in what they are that they really want to do it—that's a challenge. The guys that are in the group now, except for David Clayton-Thomas and Bobby Colomby, had no real part of that early success. Bobby today still doesn't understand how it happened. I think it happened because it was perfect timing. They were the forerunners of that big sound. Bobby is a big reason for me taking it on also—I love that man. And if I can do it I'm going to feel really good about it because it's going to be a big thing. If they don't do it, because all of the ingredients are, at this point, supposedly stronger as far as the people and my involvement is concerned, more of it will fall on me than on them. Because if nothing happens that's the norm. Nothing happened with David's album, nothing happened with the last Blood, Sweat & Tears album. But I think this album is ready. I'm pretty sure people are watching a lot closer because there's a buzz all over about it now. But the whole thing puts more onus on me, which I dig. I think the band could happen really big all over again.

(Continued on page 53)

GIL SCOTT-HERON

BRIAN JACKSON



WHEN THEY OPEN THEIR MOUTHS, THE PEOPLE LISTEN.

People listen because Gil and Brian are accomplished musicians. Fine musician/singers with something to say. And they've paid their dues through years of work and sweat and performing. To rave reviews from the press and the public.

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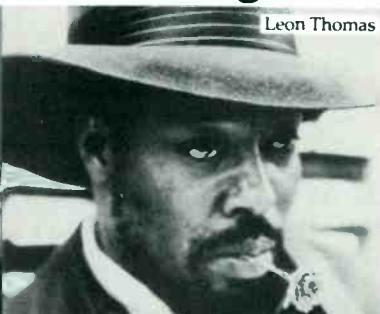
Their latest:

First Minute of a New Day (Arista 4030)

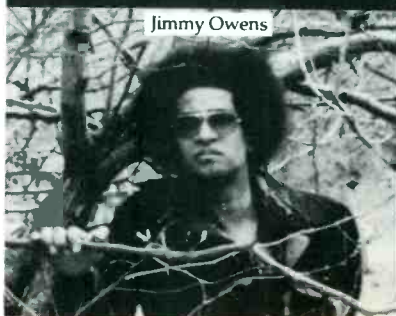
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Morton Dubin:

TV Records Spots Miss Their Mark

■ NEW YORK—"I wouldn't send away for some of the records I see advertised on TV because I judge their quality by the quality of the commercial," says Morton Dubin, chairman of the board of directors of the Videotape Production Association. "The viewer gets a concept of the product from the way the commercial is made," he added, pointing out that many of those who produce TV album commercials try to cut production costs in the wrong places.

'Percentage Basis'

"It's necessary to relate production costs to overall costs on a percentage basis," he says. "If you buy \$100 thousand worth of time to try to save \$1,000 on making the commercials, you're going about it the wrong way. You have to ask yourself if a \$10,000 commercial with a \$90,000 time buy is better than a \$5,000 commercial with a \$95,000 time buy."

Dubin, whose work with the Videotape Production Association centers around the promotion of videotape as a medium of communication, feels that the super-market concept of buying and

selling isn't effective when creating TV spots. "The key is not to spend more money making the spot just to spend more, but to spend more for more effective programming." Dubin says that a good TV spot these days can cost up to \$15,000. "The end result has to be the end objective," he continued. "You have to define your problem. Is it (1) saving money on production or (2) selling your product? The TV spot is your album on display. It's the difference between having 100 albums in the back of the store or 50 in the store window. Sometimes a commercial isn't a commercial; it can be just 30 or 60 seconds of audio and video. To come up with good, effective album spots, record companies have to spend the money to do it right; they have to work backwards, starting by defining their objectives."

Dubin says that technology can save the producer money and the Videotape Production Association—which is open to record companies on all allied member basis for \$200 a year—does report to members on new innovations in technology. But, he emphasizes, getting caught up in the technology, rather than the techniques, can often lead to ineffective programming.

Solid State Cameras Demonstrated by RCA

■ NEW YORK—RCA has demonstrated prototypes of solid state technology that promise to lower the cost of a TV camera to under \$100 by the early 1980's. Present retail prices are \$3,000 to \$4,000 for a totally solid-state TV camera weighing only a few ounces and compatible with normal TV receiver standards. Using an image sensor known as a CCD (charge-coupled device) rather than a vidicon tube, these cameras have been under development as part of the general experimental trend towards digital electronic technology.

RCA's announcement that the first of these cameras will soon be available for consumer use and that the internal CCD's will also be solid for other applications marks the beginning of digital sensing and display, which may someday see inch thin wall-sized TV screens, home computer systems, and the revamping of sound recording, storage and playback through digital rather than analog systems.

Audio/Video Notes

■ Todd Rundgren created his own video effects for a recent Midnight Special appearance. Rundgren is reported to be building his own video studio . . . Ampex has introduced a new series of video cassettes for the Sony U-Matic cassette system. Called the series 167 video cassette, they're said to exceed all current requirements for picture and color . . . RCA is hiring a separate ad agency for a push of their black and white TV line . . . Marantz has introduced three new stereo receivers priced from \$299.95 to \$599.95. Two of the three boast Dolby FM de-emphasis . . . Kenwood has introduced a \$119.95 belt-drive turntable to add to its line of belt, direct and synchronous drive machines . . . Latest bottom line price for pocket calculators is \$15.95, down from last year's low of \$19.95.

Stereo Components Continue As Top-Selling Audio Items

■ NEW YORK—The present economic state seems to have sealed the fate of quadraphonic as a consumer item. Manufacturers are turning towards higher priced "luxury" stereo components and inexpensive but functional stereo components as their best bets until dollars start rolling again. Only in the area of four-track record-at-home tape decks has quad had any success in really establishing itself.

But the return to stereo is not total regression. Since consumers seem happy with stereo as a sound reproducing system, attempts are underway to expand the stereo experience. Two recent products, both speakers, have presented revolutionary variations

of the basic stereo two-speaker playback experience. They are Magnaplanar and Phase Array. Both speaker systems use thin, large area speakers in an attempt to create a 3-D audio effect. Opinions vary as to the success of the experiments. Critics say that bass frequencies are lost. Others complain that the sound doesn't "sound like a speaker."

The Magnaplanars especially are a "Disneyland" type of experience. The speakers are actually six feet high, three feet wide, inch thick, cloth covered panels that stand in the room. They disperse the sound in such a way that you can't really tell where it's coming from; it gets no louder as you approach the speaker, and no matter where you're standing in relation to the speakers you get a stereo effect. The feeling is that invisible players are surrounding you, creating a very dimensional effect.

Any number of experiments are underway to further improve on stereo. Graphic equalization has been introduced as a consumer control, digital electronics are developing the concept of analog-digital-analog amplifiers and tuners, noise reduction is being questioned with Dolby, DBX and Burwen competing for the top system, and what a speaker is and how it should reproduce sound is open for question. So far, some of the first answers have been surprising, as in the case of Magnaplanar. Quadraphonic may not have been a success, but it has spurred new approaches to the reproduction of sound and the results are worthy of our attention.

TEAC Unveils New Products

■ MONTEBELLO, CAL. — TEAC Corporation of America has announced a number of new products in that company's expanding line of audio and video equipment including their new Accuphase by TEAC line of components. The emphasis from TEAC is on tape recorders; with two new decks now shipping to dealers. These are both top-of-the-line machines. The Model A-6100 sells for \$999.50 and is a two-track mastering recorder featuring switchblade playback heads and 10.5" reel adaptors. The other is Model A-7300 which is a top-of-the-line machine with a \$1449.50 price tag. TEAC describes the latter as designed for "the serious recordist who desires to achieve studio-like quality."

FM Tuners

TEAC has also introduced a new generation of FM stereo tuners with their Accuphase T-101, which they claim is "capable of reducing to below audible level all noise and distortion that have mixed with the FM signal during its transmission to the receiver." This unit will retail for \$450. Another new TEAC/Accuphase entry is the model E-202, an integrated stereo amplifier with 100 watts output per channel that will retail for \$750.

These new audio components come hot on the heels of TEAC's entry into the educational/industrial video field with a color record and playback videocassette system.

Videodisc Presentation Set by Philips, MCA

■ NEW YORK—Philips and MCA will premiere their optical videodisc system in a series of demonstrations at New York's Hotel Pierre, March 17-21.

Invitations have been sent to representatives of the electronics and entertainment industries, the financial community, governmental agencies and the press, as well as to persons in the fields of education and engineering.

N. V. Philips of the Netherlands and MCA Inc. entered into a long-term agreement in the Fall of 1974 for development, manufacture and worldwide marketing of an optical videodisc system.

Dialogue (Continued from page 50)

RW: Do you ever see yourself recording a solo artist?

Ienner: I've met many, many single artists; I have not met one that I would really pick. Right now, there are two people in my mind who I would say could be single artists for me—Bobby Scott and Randy Newman. To those I could say yes, immediately.

RW: What about the whole conflict on the Raspberries—the image conflict between top 40 versus FM airplay?

Ienner: Do I find one? It hasn't left me alone. Yes, there is a tremendous conflict there.

RW: Why do you think it is? Why can't both co-exist?

Ienner: I think that on the merits of what their records are, someone should be able to sit there and judge what they do and don't do. Like them or dislike them, for their music and not for what they are. And I don't think that the boys have even come close to getting anything that they deserve.

RW: Do you feel that the albums are crossover items?

Ienner: I think that they are. I think that they are easily segued. It's not a struggle to do both. I think that it's inherent in the music. I think that the guys have had trouble onstage over the past couple of years, and that in itself has not enhanced it. I've also been hit over the head a few times, saying that they're my creation in the studio, which isn't true. I don't think they come up on stage to their records—up to that standard. But they are the same people.

It's hard for me to listen to any album I've done. For the first month or two after I do an album, every time I listen to it, once I finish mastering it, I don't hear the music. I remember the incidents. Whether they be funny, or whatever. I guess anybody does this, whose lived their work: you listen and you say, "I should have done this different, or that different." You have to slap your hands and say "out."

RW: How do you balance the aesthetically pleasing side with the commercial element? Is it calculated at all or is it a natural flow?

Ienner: That's a good question. I don't know if it's calculated. I think I may do all my calculating when I first decide to do that act; how much of this is missing, how much of this do I have, and where can I add, which is my main point. There are a lot of groups that I've been presented with which are really big groups. I look and I try to find where I can add, if I can, because as I said, with a lot of major acts, I felt that I couldn't add. All I could do was stay on the same track that they did. I like to change. Even if an act is tremendously successful like a Three Dog or a Grand Funk, I like to take that and move it. I think we're going to be doing the exact same thing with Blood, Sweat & Tears.

RW: What's the status of Lighthouse?

Ienner: It's very confusing. Bob McBride, the lead singer, has been gone for the last two albums and Skip Prokop is now out of Lighthouse. So Lighthouse, with Ralph Cole now leading the band, is trying to get itself together in Canada. And that's where that stands.

RW: And you don't know what's going to happen at this point?

Ienner: Well, I have an idea what may happen, but it depends on whether all the pieces can be put together. I love that band because it's the first band I ever put my name on. And, being in a vulnerable position as they were, I was afraid to have someone else do an injustice to them. I wanted to do the best that they were capable of at that moment.

RW: What about future plans? You've already done so much, and you keep going in new directions and doing more. Do you have things set up in your mind?

Ienner: I always like to think ahead. My office staff always says that I'm more businessman than producer. I don't know if that's true. They may see that side of me more. I really don't know about that. I do have a lot planned and I know I have some very capable people to back me up. As for what I'm actively pursuing right now, there are very large catalogues. And I'm going to establish publishing catalogues. I'm looking to buy two full film companies, which would give us at least six or seven films a year. I'm looking at a lot of different avenues. I'm looking to have a whole set-up so that when producers want to work with us, there are immediately other acts that would be fine marriages. I someday want to do films; I want to see what I can do instead of just hearing it. Not that it doesn't give you great pleasure, but I'd like to see it once too.

But I would once like to see my work actually walking and talking. I also am a great admirer of comedy. I like the human side. I like people not just to listen to this well done, performed, sequenced thing. I like them to find out that there are human beings who did it. Then they get a little more of their own picture of who the people are. ☺

CONCERT REVIEW

J5, Blue Magic, Hues Corp. Score

■ NEW YORK — Bigger than Avery Fisher and Carnegie, yet smaller than Madison Square Garden, Radio City Music Hall could be the best thing to happen to the New York Music scene in years, especially if they keep bringing in shows like the Jackson Five/Blue Magic/Hues Corporation (February 6-12). What started out as a concert turned into an extravaganza that had to be seen to be believed. The production was superb, the sound as good as any that's ever been heard, the lighting magnificent and the talent was the best. Maybe that's why it was one of the hardest tickets in the world to come by.

The Hues Corporation—H. Ann Kelly, St. Clair Lee and Karl A. Russell (RCA)—opened the show and proved that their success is no fluke. Rising out of the bowels

ABC/Impulse Releases Three Sun Ra Albums

■ LOS ANGELES—Ed Michel, director of a&r for ABC/Impulse Records, has announced the label's release of three albums by Sun Ra. The albums, all produced by Sun Ra's manager Alton Abraham, were originally released on Saturn Records but have been unavailable for several years.

Sun Ra's solo piano talents are showcased on "Monorails and Satellites," while the sessions represented on "Bad and Beautiful" feature tenor saxophonist John Gilmore, baritone saxophonist Pat Patrick and alto saxophonist and flutist Marshall Allen. The third album, "Jazz in Silhouette," was recorded in 1958 and was among the first albums Sun Ra made with a big band.

Babbling Brooks



At ABC Records to record radio spots for the label's soundtrack album from his film "Young Frankenstein," Mel Brooks (left) paused long enough to be photographed with vice presidents Marv Helfer (center) and Steve Barri. The "Young Frankenstein" lp, which contains both music and dialogue from the film, was produced by Barri, while Helfer initiated its acquisition by ABC and has supervised all marketing plans for it.

of this cavernous institution they proved spirited, colorful and captivating. Their selections included their newest single "Love Corporation," (destined to be a hit) their two million seller "Rock the Boat," "Freedom For the Stallion," and "Rockin' Soul." Like one of their songs says, "We'll never go wrong if we're singing our song," so it goes when you're listening to the Hues Corporation.

Philadelphia's Blue Magic (Atco) featuring one of the best new lead singers in the person of Ted Mills (only Cuba Gooding of the Main Ingredient, Philip Wynne of the Spinners and William Griffin of the Miracles come close to achieving Ted's musical dexterity) bedazzled the crowd with a set that could best be described as "all-singing, all-dancing." Vernon and Wendell Sawyer (brothers), Keith Beaton and Richard Pratt (the rest of Blue Magic) and backed by the Magic of the Blue (a tight, funky and powerful band) are guaranteed to play, dance and sing their way into your hearts.

Opening with Barry White's "You're My First, My Last, My Everything," and going through a set that included their million seller "Sideshow," "Three Ring Circus," "Look Me Up," "Just Don't Want To Be Lonely," and their newest single "Love Has Found Its Way to Me," Blue Magic kept their numerous fans glued to the edge of their seats throughout. They're a magnificent group loaded with the talent to make it B-I-G!

As if all this wasn't enough the Jackson Five (Motown) finally took the stage and proceeded to literally tear the house down. The concert was billed as their Las Vegas act and possibly the only thing that the boys left behind was their Vegas audience. All the glitter, all their charm, all of their great singing, beautiful tunes and fine footwork were intact. Even baby brother Randy (Michael better watch out for him, he's cuter now than Michael was at his age) and sisters Janet (who did a Sonny and Cher schtick with Randy and tore the house apart) and LaToya (who tapped danced with the boys to Benny Goodman's "Sing, Sing, Sing") contributed their parts in helping to make this a very special event.

The Jackson Five, led by Michael and supported by Tito, Jackie, Jermaine and Marlon are probably the most dynamic and versatile entertainers to appear in New York or anywhere else in years.

Dave Stein

Record World en España

By FERNANDO MORENO

■ Todo un acontecimiento fué la Gala de Brasil en el MIDEM-75, y digo todo un acontecimiento por que el espectáculo presenciado fué único en su género. **Olavo A. Bianco**, corresponsal y compañero de **Record World** en Brasil, me indicaba, que lo presenciado era solo una muy pequeña muestra de lo que es en realidad el Carnaval brasileño, uno, que no ha tenido la suerte de verlo, pensaba, si esto es una pequeña muestra, ¿que será el original? Inimaginable. Rompió el fuego **Beth Carvalho** para seguirla diez artistas más para el total de la Gala. Los minutos eran lentos, lentísimos, para la explosión de ritmo que presenciábamos, si uno era mejor, el otro más, y así hasta el final donde una gran parte del público puesto en pie en las sillas, interrumpió en la tarima para corear y bailar la última Samba, el último suspiro de aquella magia que nos envolvía a los cinco mil espectadores que estábamos en el recinto preparado especialmente para tal evento. Puestos a consignar valores, y perdon si omito algunos, me quedo con la gran revelación de **Benito Di Paula**, luego, su éxito se traduciría en las visitas al Stand de Copacabana Record, y su canción "Charlie Brown." Esa guitarra prodigiosa de **Baden Penel**, la alegría y su saber llegar al público de **Jorge Ben**, pero, sobre todo, esa salida majestuosa de **Elizeth Cardoso**, su empaque su señorío, su saber estar, cautivaron al que escribe y supongo que a los cinco mil asistentes que la veíamos. Que lección de naturalidad nos dió **Elizeth**, indiscutiblemente, mientras existan artistas como ella, el mundo del

espectáculo sobrevivirá a cualquier tipo de crisis. Después de todo lo contado, visitas, comentarios, todo ese trajín que trae consigo el MIDEM, caras conocidas, nuevas, negocios . . . un detalle bonito. La entrega del Blason de Oro de la Ciudad de Sao Bernardo Do Campo al Alcalde de la ciudad de Cannes por el Sr. **Carvalio** (Director de Copacabana Record) y la reciprocidad de esta ciudad entregando a este Sr. de una medalla para el Alcalde de la ciudad brasileña, para mí, era al reconocimiento a esa alegría que nos mandó Brasil en un día de Enero, lluvioso nublado de Europa.

Mi agradecimiento a mi compañero Olavo, a **Paulo, Talmus, Carlos, Marotto** y Sr. **Carvalio** del sello Copacabana, como así mismo a los Sres. **Garea** y **Haltermann** de Discos Columbia S.A. que también se portaron con un servidor atendiendo en la medida que se puede atender a alguien en este Cartamen. Quiero dejar patente también estas gracias a los Sres. **Galtes, Martinez** y **Dijerte** de RCA española que hicieron posible mi desplazamiento de Nice a Cannes y al Sr. **Chevri** y a toda la Organización del MIDEM que tuvieron para mí tantas atenciones. A todos, ¡Gracias!

Cuando las cosas se hacen bien, se deben reflejar de alguna manera y que mejor manera que dejarlas reflejadas en papel impreso que siempre queda. Me refiero a la presentación en España por parte de RCA de lo que ahora y desde ahora se llama Soul Explosion. En una discoteca ma-

(Continued on page 56)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Jerry Masucci**, Presidente de Fania Records, en asociación con **Don Kirshner**, acordaron lanzar esta semana la primera exposición de música salsera, en un show de televisión de costa a costa como es el "Don Kirshner's Rock Concert" que es lanzado al aire por más de 120 estaciones televisoras a través de todo el territorio norteamericano. El espectáculo presentado de música salsoul será integrado por los **Fania All Stars**, integrado por renombrados líderes de bandas famosas tales como

Ray Barretto, Willie Colon, Larry Harlow, Johnny Pacheco, Roberto Roena y **Bobby Valentín**. Los números que se presentarán "Congo Bongo" y "Soul Makossa." El grupo recibirá como invitados a **Manu Dibango, Billy Cobham, Mongo Santamaría** y **Jorge Santana**. Estas secuencias están contenidas en la próxima a estrenarse nueva película del grupo Fania, titulada "Salsa." . . . Por otra parte, la estación de Nueva York de "progressive rock," la WQIV-FM, lanzó un programa especial de una hora dedicado a la música latina salsoul. **Pablo "Yoruba" Guzman** estuvo a cargo de los microfonos y brindó una selección de viejas y nuevas interpretaciones salseras al mismo tiempo que aquellas de música latino orientadas al jazz, rock y soul del hoy. Este programa presentado en Febrero 23 fué el primero en una serie de especiales de música latina que serán presentados por la WQIV-FM.



Johnny Pacheco

Por otra parte, el popular programa de música salsera "Listen to Louie, que se mantuvo fuera del aire por largo tiempo, vuelve a la actualidad a través de la RXTG FM, la más poderosa estación estereo FM en el área de Phoenix, Arizona. **Louie Enriquez**, que durante mucho tiempo cautivó a su audiencia haciendo presente la música salsoul en Arizona está de plácemes, ya que al irse del aire su show, solo quedaba el de **Bob Feinman**, que también ha hecho una gran labor a favor de la música salsoul en Tucson y que cada día mantiene más fanaticos. Louie está ansioso de recibir muestras de música de salsa dirigidas a Louie Enriquez Productions, 7038 E. Vernon, Scottsdale, Arizona 85257. ¡Felicidades Louie! . . . Se ha iniciado la creación en Chicago de un Comité para salvar el "Show Latin Explosion," que mantenía en el aire desde hace más de 2 y medio años el buen amigo **Juan Montenegro** y que mantenía una gran audiencia entre la juventud latina al ofrecer lo mejor de música salsoul en el área. Diferencias surgidas entre **Alderman Roman Picinski**, Chairman of the Board y **Aurelia Pucinski**, manager de la estación y el popular



Mari Trini

d.j. **Juan Montenegro** llevaron el asunto a suspensión del show en Febrero 18. Apelamos a la estación para que reconsidere esta suspensión.



Peer, Fundora y Garcia

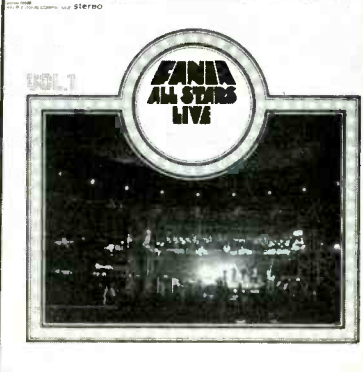
Paquito Navarro, muy popular personalidad radial del área neoyorkina anuncia la creación de la Latin American Music Productions Enterprises en el 1501 Broadway, New York, empresa que se dedicará completamente a la promoción y crecimiento de la popularidad de la música latina. Paquito nos refiere en su bien traída carta lo siguiente: "Por largo tiempo ha habido una falta absoluta de coordinación de expertos que pudieran efectivamente promover la música latina en el área. Durante los últimos 10 años, la música latina ha pasado por un proceso increíble de crecimiento por la dedicación de unos cuantos talentosos individuos en el campo de la promoción. Muchos de ellos no están hoy día en

(Continued on page 55)

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VICENTE FERNANDEZ—Caytronics
3. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
4. **CHIQUILINA**
LES DINERS—CBS
5. **BAILEMOS SIMPLEMENTE UNA VEZ MAS**
LOS SAYLORS—Raff
6. **QUE SEA MI CONDENA**
JUAN GABRIEL—Arcano
7. **SOY LO PROHIBIDO**
GERMAIN—Capitol
8. **POR EL AMOR DE UNA MUJER**
DANNY DANIEL—Miami
JULIO IGLESIAS—Alhambra
9. **ESPEJISMO**
JUANELLO—Caytronics
10. **LA NOCHE QUE MURIO CHICAGO**
BANDA MACHO—Sulfana

Bakersfield, Cal.

By KWAC

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PALITO ORTEGA—International
2. **SOY LO PROHIBIDO**
VICTOR YTURBE—Miami
3. **ANOCHÉ NO DORMI**
ENRIQUE GUZMAN—Raff
4. **LO SOY**
LOS MAYANS—Musimex
5. **AQUEL AMOR**
LOS FREDDY'S—Peerless
6. **TENGO GANAS DE DECIRTE**
ELIO ROCA—Miami
7. **LA NOCHE QUE MURIO CHICAGO**
BANDA MACHO—Caytronics
8. **BAJO UN CIELO AZUL**
HERMINIO RAMOS—Mericana
9. **MARIA LA BRAVA**
SANDRO—Caytronics
10. **CHIQUILINA**
PUNTO SEIS—Parnaso

Spain

By FERNANDO MORENO

1. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Ariola
2. **ROCK YOUR BABY**
GEORGE McCRAE—RCA
3. **PENAS**
JUAN BAU—Zafiro
4. **SUGAR BABY LOVE**
RUBETTES—Polydor
5. **CONVERSACIONES CONMIGO MISMO**
JUAN PARDO—Ariola
6. **ACTITUDES**
ROBERTO CARLOS—CBS
7. **A FLOR DE PIEL**
JULIO IGLESIAS—Columbia
8. **ENTRE DOS AGUAS**
PACO DE LUCIA—Fonogram
9. **LET ME GET TO KNOW YOU**
PAUL ANKA—Hispavox
10. **ROCK THE BOAT**
HUES CORPORATION—RCA

New York

By EMILIO GARCIA

1. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
2. **A FLOR DE PIEL**
JULIO IGLESIAS—Alhambra
3. **CONTIGO Y AQUÍ**
ELICO ROCA—Miami
4. **DOS COSAS**
LOS TERRICOLAS—Discolando
5. **ASI, ASI**
WILFREDO VARGAS—Karen
6. **SANGRE LATINA**
NELSON NED—UA Latino
7. **PERDON POR SER COMO SOY**
PALITO ORTEGA—Fania
8. **POR EL AMOR DE UNA MUJER**
DANNY RIVERA—Velvet
JULIO IGLESIAS—Alhambra
9. **YO CANTO POR CANTAR**
NYDIA CARO—Alhambra
10. **PRUEBA DE AMOR**
TANIA—Top Hits

Spain

By FERNANDO MORENO

1. **FUENTE Y CAUDAL**
PACO DE LUCIA—Fonogram
2. **CAMILO**
CAMILO SESTO—Ariola
3. **ANKA**
PAUL ANKA—Hispavox
4. **SERENADE**
NEIL DIAMOND—CBS
5. **GRANDES EXITOS**
SANTANA—CBS
6. **CONVERSACIONES CONMIGO MISMO**
JUAN PARDO—Ariola
7. **461 OCEAN BOULEVARD**
ERIC CAPTON—Polydor
8. **JOAN MANUEL SERRAT**
J.M. SERRAT—ZAFIRO
9. **COMO EL VIENTO DEL NORTE**
PAXTI ANDION—Fonogram
10. **MOCEADES 5**
MOCEADES—Zafiro

Brazil

By OLAVO A. BIANCO

1. **CANTA, CANTA MINHA GENTE**
MARTINHO DA VILA—RCA
2. **CHARLIE BROWN**
BENITO DI PAULA—Copacabana
3. **ELTON JOHN'S GREATEST HITS**
ELTON JOHN—Young/Fermata
4. **1,800 COLINAS**
BETH CARVALHO—Tapere
5. **EU QUERO APENAS**
ROBERTO CARLOS—CBS
6. **FOTOGRAFIA**
JOSE AUGUSTO—Odeon
7. **O REBU "INTERNACIONAL"**
TRILHA DE NOVELA—Som Livre/RCA
8. **DISCO DE OURO "DUFUSORA"**
DIVERSOS—Continental
9. **IDOLO DE PANO**
TRILHA DE NOVELA—Continental
10. **EXCELSIOR "A MAQUINA DO SOM" 2**
DIVERSOS—Som Livre/RCA

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — King Clave — "Los Hombres no deben Llorar" — y Morris Albert — "Dime" ó "Feelings" — acaparan los primeros lugares de popularidad, alcanzando elevadísimas cifras en ventas. Ambos intérpretes, desconocidos hasta hace poco en el mercado mexicano, se encuentran en la actualidad ubicados como arrolladores ídolos. En el caso de Morris Albert, era de esperarse, por la forma paulatinamente ascendente en que fué creciendo "Dime" y la versión en inglés "Feelings;" pero por lo que respecta a King Clave, resultó una verdadera sorpresa. El tema "Los hombres no deben Llorar" surgió violentamente, agotándose en corto tiempo gigantescas ediciones de discos. Claro está, que gran parte de este éxito se lo debe King Clave a la vigorosa labor promocional de José Angel Rota.

Del sello Audio Latino, aparecen Los Sobrinos del Juez que lanza RCA, con un tema que se vislumbra como futuro hit. Se

titula "Mortifica," el cual viene acompañado en el sencillo con "Harina de Maíz," ambos del compositor Eddie Elmer . . . Reorganización en Musart. La imagen de compañía gris, está cambiando radicalmente; y esto solo se podía lograr sustituyendo ejecutivos. Buena medida, y magníficos resultados . . . Y como consecuencia de este sistema renovador, Los Felinos y su "Flor Morena" superan las cien mil copias vendidas; al igual que Moceades con "Tómame ó Dejame" y Camilo Sesto con "¿Quieres ser mi Amante?" . . . Dentro de la lluvia de novedades lanzadas por CBS, destaca el tema "Cuando menos te esperaba" de Leo Dan.

Con extraordinario éxito, Raúl Vale revive el antiguo tema "Volver" del zorzal criollo Carlitos Gardel . . . El Ing. Heinz Klincwort—Presidente de AMPROFON — dispuesto a exterminar la piratería. Todos los sistemas hay (Continued on page 56)

Nuestro Rincon (Continued from page 54)

el negocio. Yo considero que podemos juntar algunas de estas fértiles inteligencias bajo un solo techo y ofrecer ayuda experta a otros que desean y necesitan entrar en el negocio de la promoción. Por eso he creado la Latin American Music Productions. Somos expertos en las áreas de Consultores de Música, Relaciones Públicas, Publicidad para Televisión, Radio y Prensa. Sé que podemos llevar nuestro concepto adelante y llevar el apropiado mensaje a las personas que se quieren alcanzar con él" . . . Bueno, Paquito, el mejor de los éxitos en esta nueva etapa de tu fructífera labor promocional.

Discos Columbia de España, firma que se ha dedicado a difundir la música clásica española a través del mundo en sus grabaciones de zarzuelas y música clásica, acaba de lanzar ahora nuevas grabaciones de "Arias de Opera" por Montserrat Caballe, "Romanzas de Zarzuelas" por Montserrat Caballe, "Duos de Opera" por Caballe y Di Stefano (Continued on page 56)



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souvenir photo booklet.

En Mexico (Continued from page 55)

que intentar para hacer polvo a estos parásitos. ¡Adelante, amigo **Klincwort!** . . . Continúan sosteniéndose **Los Freddy's** con "Aquel Amor" . . . Apareció el nuevo L.P. de la **Generación 2,000** conteniendo su hitazo nacional "Tu Eres" . . . Varios jóvenes valores surgen con mucha fuerza. Así tenemos a **Fernando Riba** con "Chica de Ojos Negros;" **Rosalba** —la voz de caramelo— con "No Conozco al mundo sin tu amor;" el compositor-intérprete **Israel** con "Yo te amé" y **Mario Eduardo** con "Libre y Solitario."

¡Muy bien lograda la nueva producción de **Enrique Guzmán!** El artista Cisne RAFF. cambió de género y se deja escuchar fuerte-

mente con el huapango "Nunca, Nunca Vuelvas" de **Juan Gabriel** . . . Estuvo de visita el Guatemalteco **César**, creador de "Mi Ple-garia." Y paralelamente a su estancia, Capitol puso en el mercado su reciente grabación "Que Importa lo que Digan" . . . ¡Y otra vez **Roberto Carlos!** El acumulador de hits carioca, comienza a sonar con el número "Estás tan Linda."

No podía faltar **Vicente Fernández** dentro de los intérpretes que han grabado "El Rey." Y aunque tarde, pero es una de las mejores versiones que se han escuchado. ¡Felicitaciones **Vicente!** . . . ¡Y será hasta la próxima!

Nuestro Rincon (Continued from page 55)

y "Romanzas de Zarzuelas" por **Plácido Domingo**. ¡Éxitos Haltermann! . . . Hispavox anuncia el próximo lanzamiento del nuevo álbum de **Mari Trini** titulado "Transparecias," con orquesta dirigida por el Maestro **José Luis Sanesteban** . . . **Omar Marchant** dirigió el esplendido "V.I.P. Cocktail Party" ofrecido en honor de **Monique I Peer**, de Peer Southern Organization en el "American Club" de Miami la semana pasada. Se reunieron grandes personalidades de radio, prensa, televisión y composición brindándole a la muy querida Monique y su brazo derecho en la organización **Provi García** amplios honores y congratulaciones. ¡Fué una noche inolvidable! . . . Y ahora . . . ¡Hasta la próxima!

Jerry Masucci, president of Fania Records, in association with **Don Kirshner**, has announced that salsoul music will be getting its first national television exposure by way of an appearance of the Fania All Stars on the 120 station syndicated "Don Kirshner's Rock Concert." The show will be aired in New York on Saturday, March 8 at 11:30 p.m. Featuring such premier Latin music talents as renowned bandleaders-performers **Ray Barretto**, **Willie Colon**, **Larry Harlow**, **Johnny Pacheco**, **Roberto Roena** and **Bobby Valentín**, the Fania All-Stars will be performing two songs, "Congo Bongo" and "Soul Makossa," from their upcoming feature-length film, "Salsa," filmed at Yankee Stadium in front of a wildly cheering audience of some 40,000 fans. The group will be joined by guest stars **Manu Dibango**, **Billy Cobham**, **Mongo Santamaría** and **Jorge Santana** at various junctures in the performances. Fania's Masucci noted, "There really couldn't be a better or more suitable premiere presentation of salsa to national television audiences than this by our acclaimed All-Stars, and we have to extend a special thank you to **Don Kirshner** for giving us the opportunity to display the excitement of salsa to such a broad-based audience."

WQIV-FM, New York's new progressive rock station, initiated its (Continued on page 57)



XMS-125

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UN CAMINO HACIA EL AMOR

JUAN ERASMO MOCHI—*Arcano* DKL1 3286

El excelente interprete español brinda aquí una magistral interpretación del tema del título. También brillante en "Por el Amor de una Mujer" (D. Daniel-S. Marti), "Mi Mundo esta Vacío" (Daniel-Mochi), "Amor de mis Amores" (Mochi-J. Pardo) y "Aun me queda la Esperanza" (Mochi-Ferro).

■ The excellent Spanish performer shines on his superb performance of "Un Camino hacia el Amor" (J.E. Mochi). Also superb on "Cuando Volverán a España" (Mochi), "Así es Mejor" (Mochi-Ferro), "Nubes, Viento, Algas y Sal" (Mochi), more.



LA VOZ

HECTOR LAVOE—*Fania* XSLP 00461

En producción de Willie Colon el muy popular salsouler Hector Lavoe brinda aquí lo mejor de sí como solista. Dinamicos arreglos! "El Todopodero" (Colon-Lavoe), "Un Amor de la Calle" (O. Brito), "Rompe Saraguey" (D.R.), "Mucho Amor" (R. García) y "Mi Gente" (J. Pacheco).

■ Produced by Willie Colon, top salsouler Hector Lavoe offers his best here as a salsoul performer. Dynamic arrangements! "Paraizo de Dulzura" (H. Lavoe), "Emborrachame de Amor" (M. Cavagnaro), "Tus Ojos" (D.R.) and "El Todopoderoso" (W. Colon-Lavoe).



TONY CARPENTER

Alhambra ALS 20

Respaldado por grandes arreglos de brillantes músicos, Tony Carpenter ofrece aquí un muy buen repertorio. "No Pudo Ser" (D. Daniels-S. Marti), "Tú Solamente Tú" (A. Bourbon), "Ya lo debias Saber" (Daniel-Martí) y "Rosas de Papel" (Torre-Spielman-E. Luís).

■ Backed by outstanding arrangements and great musicians, talented Spaniard Tony Carpenter offers a good package. "Quien soy Yo" (Steve Fern-E. Luís), "No te Alejes Más" (Silven-J. González) and "Amor Sencillo" (R. Ceratto).



CARLOS BARBERIA

Y SU ORQUESTA KUBAVANA—*Discolando* OLP 8181

Con arreglos de Frankie Colon, Louis Ramirez, Miguel Menendez y Peruchin, Carlos Barbería y su Orquesta Kubavana ofrecen aquí un buen repertorio salsoul. "Tortura China" (R. Marrero), "Danzonete" (A. Díaz), "El Manicero" (M. Simons) y "Popourrit de congas."

■ With arrangements by Frankie Colon, Louis Ramirez, Miguel Menendez and Peruchin, Carlos Barbería and his Kubavana Orchestra render an outstanding salsoul package. "Aguacero de Mayo" (D.R.), "Mosaico Barbería," "Porque te has Ido" (Mestre-Montiel) and "Dueña de mi Corazón" (P. Delgado).



En España (Continued from page 54)

dileña, nos reunimos para presenciar una puesta en escena de lo que es y debe ser una promoción de cara a los artistas. Todo, desde la atención en la entrada hasta el pase de las películas, spot y música, fué perfecto canciones que eren y son éxito y otras que espero lo sean en un futuro no muy lejano, fueron presentadas a los medios y a las Srts. de las Tiendas de ventas para que nos diéramos cuenta del poder mágico de la música negra de los EEUU, canciones y películas de **George McCrae**, **the Hues Corpo-**

ration, **Wilson Pickett**, **K.C. & The Sunshine Band**, **The Main Ingredient**, **The Tymes**, **The New Birth**, y **Crown Height Affair**, hicieron las delesias de todos cuantos estabamos presentes, lastima que durara tan poco o nos lo pareció a nosotros. Estupenda idea la de RCA la de hacernos pasar una tarde tan bonita y . . . un comentario. Los éxitos están en las listas, esto quiere decir que la idea es perfecta y valida ya que este tipo de promoción lo esta haciendo RCA en distintas ciudades de España!! Enhorabuena!!

Chappell Inks Tom Pacheco



Chappell Music has entered into a worldwide co-publication and administration agreement with writer/artist Tom Pacheco through his Huckleberry Creek Music. Pacheco, whose songs have been recorded by such artists as Jefferson Starship and Richie Havens recently opened a month-long engagement at New York's Factoria. Pictured above are: (from left): Françoise Laslamonie, assistant to Buddy Robbins; Jacob Solman, Tom Pacheco's manager; Buddy Robbins, assistant to the president, Chappell creative; Pacheco; Norman Weiser, president of Chappell Music and Mitchell Schoenbaum, professional department, contemporary, Chappell.

Nuestro Rincon *(Continued from page 56)*

special Latin music hour on Sunday, February 23 at 7:05 p.m. Pablo "Yoruba" Guzman was at the mike and he treated his audience to a selection of old and new "salsa" (up-tempo Latin music), along with Latin-oriented rock, jazz and soul of today. This was the first in a series of special Latin music shows to be presented by the station . . . As of February 18, the "Latin Explosion" radio program over WEDC, Chicago, is no longer on the air. Foreign Language Broadcasts Inc., in the person of Alderman Roman Pucinski, chairman of its board of directors, and Aurelia Pucinski, station manager, decided to terminate all relations with Juan Montenegro and Latin Explosion Productions, and by so doing terminate the only alternative programming for Latin youth in the city of Chicago. In just over 2½ years on the air, "Latin Explosion" brought the best of salsa and latino music to its thousands of listeners and provided much more than entertainment to young latinos. It was a real service and a real part of the Latin community. A Committee to Save Latin Explosion was created in order to save this show and they are asking for help. Contact is David Hernandez: (929-8154).

On the other hand, the "Listen to Louie" show has been off the air for several years in the Phoenix, Arizona area. Now, beginning March 1, the "Listen to Louie" show will be heard Saturdays over the most powerful FM stereo station and only jazz station in the area, KXTC. The format hasn't changed and it will also feature all good salsoul with a smattering of funky jazz, leaning heavily on labels from the east coast and the Caribbean. Louie Enriquez is asking for deejay copies that should be addressed as follows: Louie Enriquez Productions, 7038 E. Vernon, Scottsdale, Arizona 85257. Congratulations Louie!

Paquito Navarro, radio personality in New York, sent us news which read: "Allow me to introduce our new organization dedicated to the growth of our beloved Latin music. For a long time I felt there was a lack of coordinated experts that could effectively promote Latin music. In the last 10 years, Latin music has gone through an incredible growth because of the dedication of a few talented individuals in the field of promotion, many of whom are no longer in the business. I felt that we could bring together some of these fertile minds under one roof to offer our expertise to others who want to get into the business of promotion. Latin American Music Productions Enterprises is now ready to offer a complete service in all areas of this business. We are experts in music consulting, public relations, advertising for television, radio and newspapers, magazines, posters, etc. Any person that would like to contact Paquito Navarro should address his letter to 1501 Broadway, Suite 1804, New York, N.Y. 10036; phone: (212) 391-1646. Congratulations and the best of luck in your new efforts, Paquito!

Discos Columbia is releasing in Spain more classical music following their policy of releasing the best of zarzuelas and classics. They are releasing this week "Operas Arias" by Montserrat Caballe, "Romanzas de Zarzuelas" by M. Caballe, "Opera Duos" by Caballe and Di Stefano and "Romanzas de Zarzuelas" by Placido Domingo . . . Hispavox has announced the release of a new album by Mari Trini titled "Transparencias," in which the orchestra is conducted by talented maestro Jose Luis Sanesteban . . . Omar Marchant organized the "VIP Cocktail Party" in honor of Monique I Peer, which was held last week at the American Club in Miami. The best of radio, television and press were present. Our congratulations to Monique and Provi Garcia. It was beautiful to be present! . . . And that's it for the time being!

CLUB REVIEW

Barbieri, Urbaniak Impress the Line

NEW YORK—While jazz is oft considered the "only true American musical art form," the recent Gato Barbieri (Impulse)/Michal Urbaniak (Columbia) bill at the Bottom Line was testimony to the fervor with which musicians from around the world have embraced the idiom. Barbieri is Argentinian and flavors his sets strongly with Latin rhythms. Urbaniak is Polish and borrows from his country's folk tunes and from European avant-garde influences in the music he performs.

Barbieri's set (21) was recorded for a future album, and if the tapes prove at all representative of what one heard in the audience, it should be high among his best discs. An exceptionally enthusiastic performance was marked by beautiful improvisations from Barbieri himself, and some very exciting duets with horn and tuba man Howard Johnson. The rhythm section kept abreast of the ever-changing tempos as Barbieri led them through a set consisting largely of new versions of some of his long-time favorites.

Urbaniak is establishing a following for himself in a city in which he has appeared regularly over the last year. His music is flashy much in the way Billy Cobham's is—and related in technique to that of John McLaughlin. The violin passages are often repeated in quick succession, sometimes with wife Ursula Dudziak matching her husband's lines with a scat run through a synthesizer. The most successful tunes are those based on Polish folk melodies, and those done at more moderate volume levels (which at this performance turned out to be the same).

Ira Mayer

Pretty Things Tour

NEW YORK—The Pretty Things will be making their first coast-to-coast American concert tour in conjunction with the recent Swan Song release of their new album "Silk Torpedo."

Swan Song and Atlantic Records, have embarked on a major sales, merchandising, promotional, publicity, and advertising campaign to support the album. The entire Atlantic Records team is concentrating heavily on the "Silk Torpedo" album. For merchandising, a large blowup poster of the Pretty Things album has been manufactured plus a Swan Song display which features the Pretty Things album in addition to current albums by Bad Company and Led Zeppelin.

RDT Adds West

LOS ANGELES—R. Dean Taylor, president of RDT Productions, Inc., has announced the appointment of Lou West, as director of creative affairs. His duties will include production activity and liaison between RDT and its recording commitments with Pye, Polydor, Chrysalis, Jane and GRT records.

Zep Zaps LP Chart

(Continued from page 3)

A two-record set, "Physical Graffiti" has been certified gold and platinum by the RIAA upon its first shipments, according to Swan Song vice president Danny Goldberg.

Commenting on the achievement, Atlantic Records president Jerry Greenberg said, "On behalf of Atlantic Records and the Led Zeppelin we are all extremely thrilled in 'Physical Graffiti' being the highest debuting album on the Record World Charts. Our initial shipment on 'Physical Graffiti' is the largest we have ever had on a double album."

Backstage Bravos



Presenters and winners gathered backstage for a group photo at the Recording Academy's Los Angeles Chapter-hosted Grammy Awards dinner, held at the Beverly Wilshire Hotel simultaneously with the New York telecast. Pictured (from left) are Wolfman Jack, emcee for the evening; Bones Howe, the show's producer; Sebastian Cabot, winner for Best Children's Recording; presenters Jim Nabors, Bernadette Peters, Rod McKuen and Donna Fargo; plus Eric Miller, who accepted for Joe Pass, winner of Best Jazz Performance by A Group.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Billy's Back Home" — Billy Paul (Phila. Intl.). A tender melody which will garner much chart action once again for the "Me And Mrs. Jones" man. Slow and moving lyrics are the main ingredient.

DEDE'S DITTIES TO WATCH: "Love Has Found Its Way To Me" — Blue Magic (Atco-UPT); "Shakin' Up" — Barbara Mason (Buddah-SLO); "One, Two, Three

Hamilton Street" — Equations (Dakar-UPT).

DISCO POTENTIALS: "Love Freeze" — First Choice (Philly Groove); "Check It Out" — Bobby Womack (UA).

MGM Records, in their search to find someone to promote their dynamic material, has found the right person at the right time. There is a strong rumor that they have hired Wendall Bates, formerly with Sussex Records. Bates was handling the national slot.

The 17th Annual Grammy Awards made good on some levels of entertainment. Stevie Wonder once again walked away with numerous awards, dedicating one to the late Duke Ellington's son. However, some persons in attendance felt that the categories should have been divided up into new rhythm and blues artist, male, female and group. Instead it was a conglomeration of new and old. Therefore, artists that should have won walked away disappointed, but could at least look towards next year. Thom Bell's award for Producer of the Year was one rightfully deserved.

Leaving Chelsea Records was Pat Bush, where she was assistant to Chris Clay. Ms. Bush, from what we understand, is going into independent promotion.

Jay DuBois has left WOOK-AM (Washington) to take a position with KATZ-AM (St. Louis). DuBois will have the 8 p.m.-midnight shift.

(Continued on page 60)

Chess/Janus to Distribute Black Caucus Benefit LP

■ **NEW YORK**—Chess/Janus Records has acquired the rights for distribution of the album, "The First Annual Benefit Concert For The Congressional Black Caucus," announced Chess/Janus President Marv Schlachter. The album is scheduled for release March 3.

The album, recorded September 25, 1974 at the concert held at the Capital Centre, Largo, Maryland preceding the annual fund raising dinner for the Congressional Black Caucus, features performances by War, Curtis Mayfield, Kool and the Gang, Gladys Knight and the Pips and Jimmy Witherspoon. All profits resulting from sales of the album will benefit the office of the Congressional Black Caucus, which is a research facility to support the legislative program of the Congressional Black Caucus.

A \$50,000 advance sales check was presented to the 17 caucus members at a reception held in the Rayburn House Office Building in Washington, D.C. prior to the album's release. Commenting on the event, Marv Schlachter stated, "The participation of the artists and their respective record companies, along with the caucus members and supporters represents a positive association of support from varied backgrounds to strengthen the fight to make our government responsive to the needs of all people. I want to acknowledge the enormous cooperation of everyone involved in the project and I feel secure that

we have established a precedent that will continue to grow. We are privileged to see the merger of a new era of cooperation as the entertainment world joins hands with the caucus to welcome an historical occasion."

Additional Speakers

Additional speakers at the reception included Congressman Wather G. Fauntroy, (Representative, Washington, D.C.), Congressman Charles Rangel (Representative, N.Y.) and Nate McCalla, president, Shakat Records.

The concert, as well as the album, was largely conceived by three caucus supporters: Stan Hoffman, vice president and general manager of Chess/Janus Records; Nate McCalla; and Modeen Broughton, Congressional Black Caucus Dinner Coordinator, at the caucus annual fund raising dinner two years ago, when it was agreed that a concert in addition to the dinner could substantially aid the Congressional Black Caucus' fund raising efforts.

BASF/MPS To Sponsor 'Oscar Peterson Month'

■ **BEDFORD, MASS.** — The Sam Goody and Tower Record chains will be involved in an "Oscar Peterson Month" promotional campaign being sponsored by BASF/MPS Records, according to Paul Wennik, national sales manager/promotion director of BASF/MPS.

Jacobs Joins Mocha

■ **CHICAGO** — Raymond Haley, president of Capricorn Music Ltd., has announced the appointment of Alan Jacobs as director of a&r for Mocha Records, a newly-formed Chicago based label. In addition, Jacobs will be heading up Second Generation Productions. This appointment will be in effect immediately and he will report directly to Raymond Haley.

Background

Jacobs was former theatre and musical director of Marquee Productions Theatre in Northern Indiana.



Prior to the release of the Chess/Janus Records' "The First Annual Benefit Concert for the Congressional Black Caucus" album, a reception was held at the Rayburn House Office Building in Washington, D.C. at which the 17 Black Caucus members received a \$50,000 advance sales check. Shown above at the reception are, from left: Chess/Janus president Marv Schlachter, Gloria Toote, assistant secretary for HUD and Stanley Scott, special assistant to the President of the United States; (center photo) Nate McCalla, president, Shakat Records; Congressman Charles Rangel, from New York and Congressman Wather G. Fauntroy, from Washington, D.C.; (right photo) Bernie Block, Delite Records; Congressman Harold Ford, from Memphis and Stan Hoffman, Chess/Janus vice president.

R&B PICKS OF THE WEEK

SINGLE **JOHNNY BRISTOL, "LEAVE MY WORLD"** (Bushka Music, ASCAP). Once again Bristol's known creativity shines through. He has encompassed expressions of tender meaning by way of strong lyrics. Another jumper for total action, this uptempo disc should see chart success. MGM M14792.

SLEEPER **LOVE COMMITTEE, "DARLING COME BACK HOME"** (Jobete Music, ASCAP/Stone Diamond Music, BMI). Eddie Kendricks did it first, but this new group re-does the natural melody. In addition, the lyrics are emphasized more than ever. Produced by Weldon McDougal. TSOP ZS8 4764.

ALBUM **EARTH, WIND & FIRE, "THAT'S THE WAY OF THE WORLD."** A package meant to enlighten the universe by way of such fantastic tunes as their current single, "Shining Star." Maurice White and company have emerged as true stars on the recording scene. Columbia PC 33280.



BREAKOUT WITH "I'VE ALWAYS HAD YOU" BY BENNY TROY ON DE-LITE RECORDS

WIVY Jacksonville, Fla. **WOOK** Washington, D.C.
WEAM Washington, D.C. **WAAA** Winston-Salem
WBBX Portsmouth, N.H. **KALO** Little Rock
WKXL Concord, N.H. **KOKY** Little Rock
WGAN Portland, Me. **WRDB** Fort Lauderdale
WPNO Auburn, Me. **WPDQ** Jacksonville
KSFO San Francisco **WLIB** New York
KQV Pittsburgh **WEBB** Baltimore
WCAO Baltimore **WENZ** Richmond
WIDE Biddeford **WIGO** Atlanta
WPNO Auburn **WXAP** Atlanta
WERS Boston **WENN** Birmingham
WBME Belfast **WGOK** Mobile
WLAM Lewiston **WLLE** Raleigh
WARE Ware, Mass. **WEAL** Greensboro
WRDO Augusta **WSRC** Durham
WDEV Waterbury **WDIA** Memphis
WVON Chicago **WLOK** Memphis
WCHB Detroit **WMBM** Miami
WJLB Detroit **KCOH** Houston
WGPR Detroit **KYOK** Houston
WTRX Saginaw, Mich. **WBOK** New Orleans
WDAS, Philadelphia **WYLD** New Orleans
WHAT Philadelphia **KOKA** Shreveport

WHEN YOU'RE HOT, YOU'RE HOT

DISTRIBUTED BY PICKWICK INTERNATIONAL

MARCH 15, 1975

1. **AVERAGE WHITE BAND**
Atlantic—SD 7308
2. **NIGHTBIRDS**
LABELLE—Epic KE 33075
3. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
4. **FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
5. **DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
6. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6-96951 (Motown)
7. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
8. **NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—MGM M3G 4982
9. **FLYING START**
BLACKBYRDS—Fantasy F 9472
10. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
11. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
12. **FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251 (Motown M6-82251)
13. **FOREVER MICHAEL**
MICHAEL JACKSON—Motown M6-82551
14. **TO BE TRUE**
HAROLD MELVIN AND THE BLUE NOTES
Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
15. **RIDDLE OF THE SPHINX**
BLOODSTONE—London PS 654
16. **NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
17. **BUTT OF COURSE**
JIMMY CASTOR BUNCH—Atlantic SD 18124
18. **DON'T CHA LOVE IT**
MIRACLES—Tamla T6-33651 (Motown)
19. **LIGHT OF WORLDS**
KOOL & THE GANG—Delite DEP 20144 (PIP)
20. **THE BEST OF THE STYLISTICS**
Avco AV 69005
21. **GREATEST HITS**
KOOL & THE GANG—Delite DEP 2015 (PIP)
22. **RUFUSIZED**
RUFUS Featuring CHAKA KHAN—ABC ABCD 837
23. **GOT MY HEAD ON STRAIGHT**
BILLY PAUL—Phila. Intl. KZ 33157
24. **EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32047 (London)
25. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—ABC ABCD 867
26. **ZULEMA**
ZULEMA—RCA APL1-0819
27. **REALITY**
JAMES BROWN—Polydor PD 6039
28. **OHIO PLAYERS' GREATEST HITS**
Westbound WB 1005 (Chess/Janus)
29. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU-2051 (Motown)
30. **THE DYNAMIC SUPERIORS**
Motown M6-82251
31. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
32. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 344-6 (UA)
33. **HOT CITY**
GENE PAGE—Atlantic SD 18111
34. **LOVE'S THE THING**
BARBARA MASON—Buddah BDS 5628
35. **CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
36. **GREATEST HITS**
AL GREEN—Hi SHL 32089 (London)
37. **MY WAY**
MAJOR HARRIS—Atlantic SD 11819
38. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
39. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia PC 33280
40. **CAUGHT IN THE ACT**
COMMODORES—Motown M6-82051

GOSPEL TIME

By IRENE JOHNSON WARE



us where it's at for sure.

New releases from Savoy Records are "To Be Like Jesus," Professor Charles Taylor and the Taylor Singers, Gene Martin and the Haynes Temple Choir C.O.G.I.C.; "I Just Want To Testify," the Harold Smith Majestics; "Where Roses Never Fade," the Angelic Choir; "Blessed Is The Man," Faith Temple C.O.G.I.C. Inspiration Choir; "Great Is Thy Faithfulness," the Voices of Christ; "I Need Thee," Elder Franklin E. Sherrer and the Souls of Faith; "God Has Smiled On Me," James Cleveland and the Voices of Tabernacle; "Blessed Is The Man," Washington, D.C. Chapter Choir of Gospel Music Workshop of America; and "Introducing Frederick Stevens and The Stevens Singers." Contact Fred Mendelsohn about deejay copies.

"Just Being Alive" is the title of the latest release of the Henry Jackson Company on the Myrrh label. "I've Been Changed," "Such As I Have," "Give I Thee," "Send Your Power," "With Christ It Can Be Done," "Just Being Alive," "All The Way (Use Me Lord)," "Count It Joy," "Face To Face" and "Lord Gimme The Mind" are the tunes on the lp. David T. Walker appeared through the courtesy of Ode Records as a guitarist, and Paul Humphrey appeared through the courtesy of Blue Thumb Records as a drummer, produced by Gene Barge.

Gospel Music Workshop of America's Birmingham Chapter meeting was held February 12, 1975. The board of directors meeting of Gospel Music Workshop of America will be held at the Thunderbird Hotel in Las Vegas, Nevada March 18-20. Gospel announcers and affiliates should contact Ed Smith: (313) 893-0740. Deejays dues must be up-to-date by March 19, 1975, to be able to "MC" in N.Y.C. at Madison Square Garden during the National Convention.

It was recently announced that William H. (Bill) Rayborn has joined the staff of Christian Artists Corporation, Cam, Florida. Rayborn is a native of Tulsa, Oklahoma and a graduate of Oklahoma Baptist University. He was formerly director of record promotion for Word, Inc. in Waco, Texas, and, most recently, executive director for Andrae Crouch & the Disciples. Rayborn will serve as one of two vice presidents of the corporation, with Howard Parker of Woodland Hills, California as the other.

One of the first projects of the new company is the organization of a music seminar and camp to be held in Estes Park, Colorado, August 10-16, 1975. The camp will feature such well-known Christian artists as Ralph Carmichael, Andrae Crouch, the Continental Singers, Kurt Kaiser, Ken Medema, Keith Miller, Doug Oldham and Richard & Patti Roberts. Other projects in which Rayborn and Christian Artists Corporation are involved will be announced soon.

"Glory Glory" b/w "Come To The Water" by the Howard Roberts Chorale and the Staples Community Choir, is a new single record release from the original soundtrack recording of the motion picture "Lord Shango." The picture went into release in early February and should be appearing in your area very soon.

Soul Truth (Continued from page 58)

Young deejay Michael Gamble, 15 years of age, holds a part-time position with WPDQ-AM (Jacksonville) on Sundays, 4-8 p.m. Also at that station is J.J. Ramey, who left WMFJ-AM (Daytona Beach) to hold down the slot of 8-midnight slot. 'PDQ's basketball team has collected \$2,500 for various community groups.

Thursday, March 6, Guy Colson, who was in his early thirties, died in the early morning. At press time there were no further details. Colson held down the 10-3 p.m. time slot on WLIB-AM (New York).

MARCH 15, 1975

1. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
2. **FLYING START**
BLACKBYRDS—Fantasy F 9472
3. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
4. **FEEL**
GEORGE DUKE—BASF MC 25355
5. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
6. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344-G (UA)
7. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
8. **IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049 (Motown)
9. **URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
10. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2 (ABC)
11. **TIM WEISBERG 4**
A&M SP 3658
12. **BODY HEAT**
QUINCY JONES—A&M SP 3617
13. **JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
14. **SPECIAL EDITION**
PAUL HORN—Island ISLD 6
15. **HOT CITY**
GENE PAGE—Atlantic SD 18111
16. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 2051 (Motown)
17. **FACING YOU**
KEITH JARRETT—ECM 1017 (Polydor)
18. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
19. **ONE**
BOB JAMES—CTI 6043 (Motown)
20. **SHE WAS TOO GOOD TO ME**
CHET BAKER—CTI 6050 (Motown)
21. **GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
22. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
23. **PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
24. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 9059 (Fantasy)
25. **INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277 (ABC)
26. **CAPTAIN MARVEL**
STAN GETZ—Columbia KC 32706
27. **SINGERELLA**
GARY BARTZ—Prestige P 10083
28. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHU ORCHESTRA—Columbia PC 33411
29. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
30. **ASTRAL SIGN**
GENE HARRIS—Blue Note BN-LA 313-G
31. **STEPPING INTO TOMORROW**
DONALD BYRD—Bluenote UA BN-LA 368G
32. **FRESH FEATHERS**
JOHN KLEMMER—ABC ABCD 836
33. **SPANISH BLUE**
RON CARTER—CTI 6051 (Motown)
34. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
35. **IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
36. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
37. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
38. **SYMBIOSIS**
GIL EVANS—BASF MC 22094
39. **CROSS COLLATERAL**
PASSPORT—Atco SD 36-107
40. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052 (Motown)

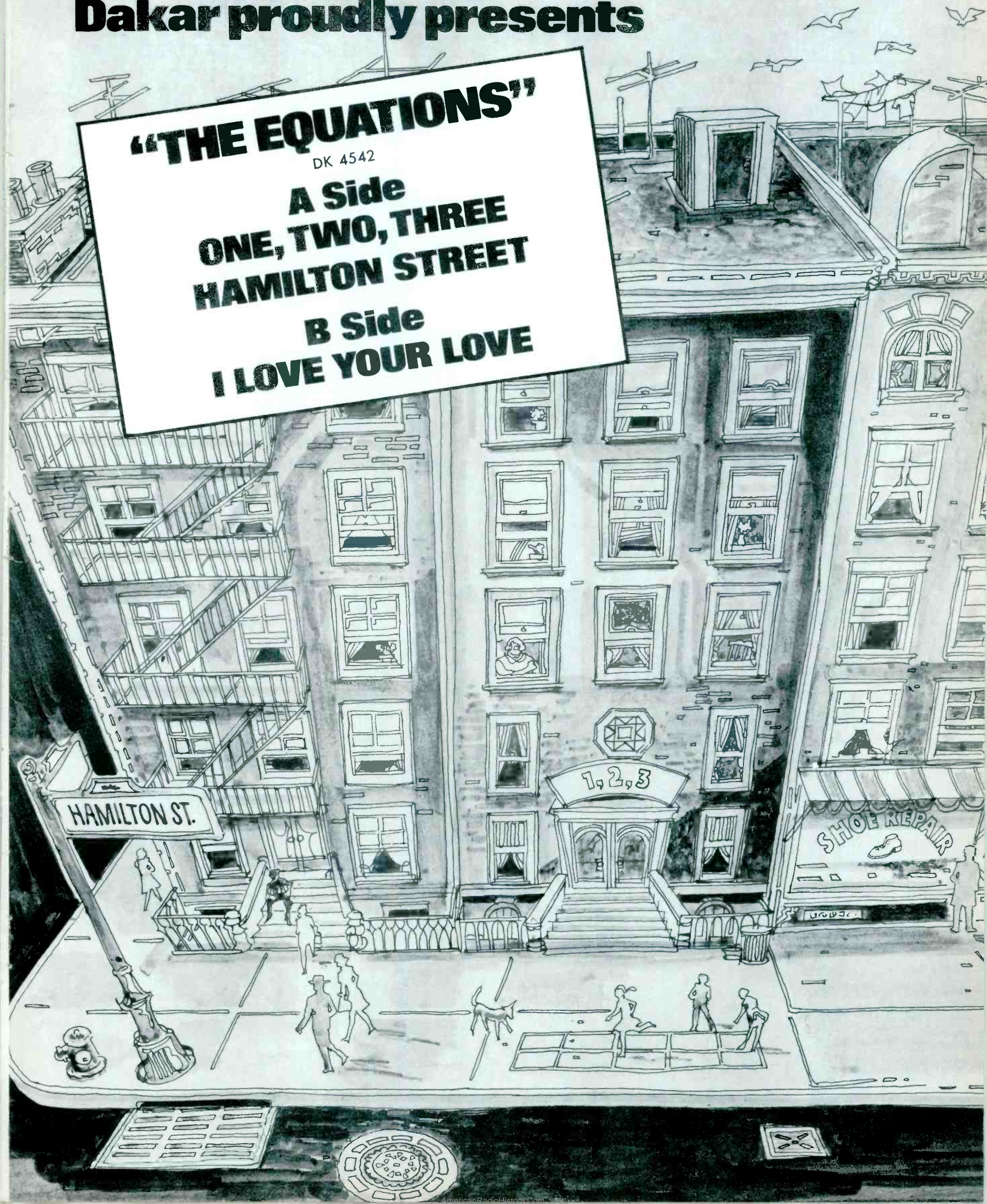
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DK 4542

A Side
ONE, TWO, THREE
HAMILTON STREET

B Side
I LOVE YOUR LOVE





THE R&B SINGLES CHART

MARCH 15, 1975

MAR. 15	MAR. 8	
1	3	SUPERNATURAL THING PT. 1 BEN E. KING—Atlantic 3241
2	5	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum)
3	1	LADY MARMALADE LABELLE—Epic 8-50048
4	9	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
5	6	SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
6	8	I AM LOVE JACKSON FIVE—Motown M1310F
7	1C	LOVIN' YOU MINNIE RIPERTON—Epic B-50057
8	11	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
9	2	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
10	7	HAPPY PEOPLE TEMPTATIONS—Gordy G1738 (Motown)
11	15	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
12	4	I BELONG TO YOU LOVE UNLIMITED—20th Century TC2141
13	19	SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
14	14	I GET LIFTED GEORGE McCRAE—TK 1007
15	12	RHYME TYME PEOPLE KOOL & THE GANG—DeWite 1563 (P.P.)
16	16	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
17	25	MY LITTLE LADY BLOODSTONE—London 5N-1061
18	1B	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
19	20	STAR ON A TV SHOW/HEY GIRL STYLISTICS—Avco 4649
20	23	CRY TO ME LOLEATTA HOLLOWAY—GRC 047
21	22	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
22	28	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
23	29	ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN—ABC 12066
24	13	DON'T CHA LOVE IT MIRACLES—Tamla T4256F (Motown)
25	17	TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
26	34	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
27	33	LOVE CORPORATION HUES CORP.—RCA PB 10200
28	30	LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON—Capitol 3998
29	31	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249
30	32	I'LL BE HOLDING ON AL DOWNING—Chess 2158
31	37	BUMP ME BABY, PT. 1 DOOLEY SILVERSPORN—Cotton 636 (Arista)
32	40	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
33	21	MOTHER'S SON CURTIS MAYFIELD—Curton 2006 (Buddah)
34	41	REALITY JAMES BROWN—Polydor 14268
35	24	FIRE OHIO PLAYERS—Mercury 73643
36	39	DANCE THE KUNG FU CARL DOUGLAS—20th Century TC2168
37	26	BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamla T5425F (Motown)
38	51	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
39	49	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
40	42	SMOKIN' ROOM CARL CARLTON—ABC 12059
41	62	SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)
42	50	CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW-587X
43	45	GIVE ME YOUR BEST SHOT, BABY (PART 1) EBB TIDE—Sound Gems 100
44	52	SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
45	53	WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
46	55	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
47	56	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
48	57	DEEPER AND DEEPER BOBBY WILSON—Buddah 449
49	58	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB)
50	39	YOU AND YOUR BABY BLUES SOLOMON BURKE—Chess 2159
51	27	MIDNIGHT SKY, PART 1 ISLEY BROTHERS—T-Neck Z58-2255 (Col)
52	64	WHAT AM I GONNA DO WITH YOU BARRY WHITE—20th Century 2177
53	54	SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
54	58	WANNA BE WHERE YOU ARE ZULEMA—RCA PB 10116
55	38	I'LL BE WHAT YOU WANT ME TO BE CHARLES BRINKLEY—Music Machine 3145
56	36	PARTY IS A GROOVY THING PEOPLES CHOICE—TSOP Z5-3555 (Col)
57	66	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F
58	60	SOME OTHER TIME SIMTEC SIMMONS—Innovation 118047
59	67	COME ON DOWN (GET YOUR HEAD OF THE CLOUDS) GREG PERRY—Casablanca 817
60	68	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668
61	69	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
62	65	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple)
63	—	BAD LUCK (PART 1) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z58 3562 (Col)
64	46	DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
65	—	LOVE HAS FOUND ITS WAY TO ME BLUE MAGIC—Atco 7014
66	47	GIRLS (PART 1) MOMENTS & WHATNAUTS—Stang 5057 (All Platinum)
67	—	TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067
68	70	STOMP AND BUCK DANCE CRUSADERS—ABC Blue Thumb 261
69	43	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045
70	73	BUMPIN' BUS STOP THUNDER & LIGHTNING—Private Stock 010
71	74	HEAVEN RIGHT HERE ON EARTH NATURAL FOUR—Curton CMS 0101 (WB)
72	75	THE BOTTLE BATAAN—Epic 8-50089
73	—	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
74	—	TOM CAT TOM SCOTT & THE L.A. EXPRESS—Ode 66105 (A&M)
75	—	MIGRATION CREATIVE SOURCE—Sussex 632

Who In The World: B.T. Express—Non-Stop Hits

NEW YORK—Some groups wait years for the kind of success Roadshow Records recording group B.T. Express enjoyed with its first recording, "Do It 'Til You're Satisfied." The album and the single of the same name are certified gold and crossover pop and r&b hits. This week the album moves to 19 on the **Record World** Album Chart. The group's current hit single, "Express," is bulleted at 10 on this week's Singles Chart.

They began as the King Davis House Rockers, managed by King Davis, and the nucleus of that band—lead guitarist Rich Thompson and tenor saxophonist Bill Risbrook—is now part of the B.T. Express.

Musicians have come and gone and so have group names (The King Davis House Rockers begat The Madison Street Express begat Brothers Trucking begat B.T. Express), but Davis finally completed the B.T. Express with an assemblage of strong musicians who had worked with artists and groups ranging from Wilson Pickett to the Rashed Ali Quintet. In addition to Thompson and Risbrook, the group now consists of: Bass-player Louis Risbrook (Bill's brother), who began play-

ing professionally at age 15; Panamanian-born Carlos Ward, an experienced artist on solo flute, alto sax, piccolo and clarinet who has played with the John Coltrane Octet, Don Cherry, Pharoah Sanders and McCoy Tyner; Orlando T. (Terrell) Woods, the group's drummer and occasional songwriter; Barbara Joyce Lomas, who hails from Bessemer, Alabama and sang with the Uptights on their single "Three At Last;" and conga player Dennis Rowe, the newest member of the group.

Jeff Lane

Producer Jeff Lane's wife Marion brought the group to Doc Productions and Doc brought B.T. to the attention of Roadshow president Fred Frank, who signed the group after witnessing one of its live performances at the Show Boat. Then came "Do It . . ." and the rest is history. Now handling productions for the group is Sid Maurer of O Productions.

B.T. Express has come a long way in a short time (as their name implies) and the talent displayed on "Do It 'Til You're Satisfied" indicates that they have staying power.

Disco File (Continued from page 30)

times on the radio. Both Rich Catalano at the Village Zoo and John Terry at The Bottom say they try to stick to disco songs—mostly the standards with a few interesting exceptions—but crowd requests often run to rock: **Led Zeppelin**, **Elton John**, **Wet Willie**. The night I visited The Button, it was overflowing with a young college crowd—DJ Terry took the microphone to welcome the Universities of Michigan and West Virginia, to great cheers from each contingent—which wanted nothing so much as **Led Zeppelin**. So Terry sandwiched "Whole Lotta Love" between "Do It ('Til You're Satisfied)" and "Shame, Shame, Shame." When it comes to soul, Button people prefer the funky, familiar stuff—**Sly**, **War**, **Stevie Wonder** or **Doctor John's** still-popular "Right Place, Wrong Time"—but Terry says **Barry White's** "What Am I Gonna Do With You," **Graham Central Station's** "Feel the Need," "Satin Soul" by **Love Unlimited Orchestra** (he didn't have the **Gene Page** version) and cuts from **Herbie Hancock's** "Thrust" album are going over well.

Rich Catalano at the Zoo is into more soft-core, sweet-soul stuff and lists among his personal favorites "Girls" by the **Moments & Whatnauts**, **Gloria Scott's** "Just As Long As We're Together," the **Sons of Robin Stone's** "Got to Get You Back" (still popular) and, especially, **Ebb Tide's** "Gimme Your Best Shot Baby" (Sound Gems). Catalano, who used to play in New York, mentioned that he gets particularly dismayed when he hears people talking about disco music as a "fad"—he's sure it's here to stay.

Back in New York, Luis Romero says he feels **Sister Sledge's** "Circle of Love" (from their Atlantic album) is picking up over the album's other, initially more popular cuts. Also catching on more surely: "Castles" by the **Futures** (on the Buddah album), **Melissa Manchester's** version of **Stevie Wonder's** "Love Havin' You Around" ("Melissa," on Arista), **Carol Douglas's** "A Friend in Need" (on "The Carol Douglas Album," Midland International).

Out this week: "**Kokomo**," an album by an eight-man, two-woman English group of the same name, who sound like the best white r&b group out of Great Britain since the **Average White Band**. Included on the album (from Columbia) is a 7:45 version of the **Bobby Womack/New Birth** song, "I Can Understand It" which is slightly down-paced and quite terrific. And try the opening cut, too, an almost five-minute "Kitty Sittin' Pretty."

**Curtom comes to Warner Bros.
...and breaks out with a**



Current Soul Chart Listings

Leroy Hutson
"All Because of You"
(CMS-0100)
●71-Billboard
●45-Cash Box
●49-Record World



The Natural Four
"Heaven Right Here on Earth"
(CMS-0101)
90-Billboard
61-Cash Box
71-Record World

Available now on Curtom Records, distributed by Warner Bros.

CANADA

By LARRY LeBLANC



■ TORONTO—Over 20,000 tickets have been sold for **Gordon Lightfoot's** week-long appearance at Massey Hall this month. The only promotion for the event was a \$70 newspaper ad . . . Alta Music has been appointed as exclusive distributor of Motown product in Quebec and the Maritimes . . . **Octavian** is recording at Eastern Sound with **John Stewart** producing. Sessions are for upcoming singles and an lp for MCA . . . New **Chilliwack** single on Goldfish is "Come On Over."

April Wine to tour across Canada in April . . . **Downchild Blues Band** touring in the West this month . . . **Lighthouse**, currently gigging in the Maritimes, return here at the end of the month for lp sessions with producer **Jimmy Ienner**. Following the sessions the band heads south for U.S. dates . . . A Canadian radio tip sheet, titled MCQ Report, has been founded and will be edited by ex-RPM Weekly staffer **Jackie Valasek**. She can be reached at (416) 267-9362 . . . Famed classical conductor **Krzysztop Penvereski** has consented to appear at the Quelp Spring Festival in 1976 . . . CKFH (Toronto) is switching from rock to a country format.

Robert Bone has been appointed B.C. branch manager for WEA . . . **Brian Chater's** B.C. Management has signed an exclusive agreement to represent Intune Ltd., Barn Music, Panache Music and Silver Lill Music in Canada . . . New single for **Ross Holloway** on Aquarius is "Woman I Found A New Way" . . . **Buffey Ste. Marie** is scheduled to appear at the National Arts Centre in Ottawa on April 11 . . . Saturday Night Magazine will spotlight Canadian artists in its next issue with an article evolving around **Susan Jacks, Myles and Lenny, Small Wonder, April Wine, Renè Simard** and **Murray McLauchlan**.

Tommy Hunter has cut four sides at RCA (Toronto) with **Jack Feeney** producing and John Arpin arranging . . . The **Mercey Brothers** have cut an lp for RCA at their Elmira Studio . . . RCA has completed tracks for upcoming **George Hamilton IV** release in the U.K.

GERMANY

By PAUL SIEGEL



■ BERLIN—All of Berlin is uniting for the hunt by police for the kidnapped Berlin Mayor candidate **Peter Lorenz**. Radio shows are being interrupted for the latest police news and press and disc jockeys alike are joining the hunt.

Czech-born tenor **Karel Gott** has a new single on Polydor entitled "Rosa, Rosa," which looks like it's heading towards the top o' the charts. A&R person involved is **Siggi Wagner**, the producer is **Otto Demmler**, and all are making Polydor vice president **Richard Busch**, who is based in Hamburg, very happy . . . From Munich, **Joe Bamberger** of the UFA Musik-Verlage pubberies has some really hot singles with **Andy Kim's** "Fire, Baby I'm On Fire," and **Paul Williams'** "A Little Bit of Love" . . . Phonogram/Philips a&r vice president **Jurgen Sauermann** is in Hamburg for congratulations for the incredible success with **Bachman-Turner Overdrive's** "You Ain't Seen Nothin' Yet."

Album-wise, a very hot German group is **Randy Pie** on Polydor, with a new album entitled "Highway Driver." They recently drew enormous response from their British tour with **George McCrae** . . . Also doing well here is EMI-Electrola's release from **B. B. King** and **Bobby Bland** entitled "Together For the First Time . . . Live."

Over in Munich **Hans Lang** of Edition Royal has a sensational new artist, **Lana Dubrowska** . . . Belgium's king of the charts; **Romy Groot Jans**, has another winner out . . . **Mike Stewart** of Bel-Air Music England is in Germany for talks with execs here about his forthcoming British group . . . **B. B. King** due for a concert in Hamburg . . . Bright new starlet on the German show biz horizon is **Maggie Mae**, produced by Dr. **Dieter Prottels** . . . Auf Wiedersehn 'til next week!

ENGLAND

By RON McCREIGHT

■ LONDON—Cheering news from Biffo, the company sponsoring the Rainbow Theatre, which feels it is a good way towards saving the popular rock venue, having completed much of the repair work required by the Greater London Council. The more optimistic reports follow earlier fears that the Rainbow would be closed due to the exorbitant costs involved in carrying out the repairs. Artists performing at the venue in recent weeks include **Black Oak Arkansas, Chuck Berry, Edgar Broughton** and **Chick Corea**, and among March bookings are shows by RAK artists including **Suzi Quatro** (8), **Caravan** with **Renaissance** (9), and the newly formed **Andy Fraser Band** (15), which launches its first tour with this concert.

Big shows also lined up for the **Hollies**, who make a welcome return to the stage at Cesar's Palace, Luton, for five consecutive days; **Neil Sedaka**, who, due to the instant sell-out concert at the Festival Hall, follows up with another appearance at the Hammersmith Odeon on March 21; the **Ian Hunter** and **Mick Ronson** band open their debut tour, commencing on March 20 at the Sheffield City Hall, and come South towards the end of their schedule to play the H. Odeon, the East Ham Odeon and the Fairfield Hall, Croydon; and **Hawkwind** which is currently rearranging dates which were cancelled, due to their exhaustion following two U.K. and three U.S. tours in 12 months. CBS has announced the arrival of **Labelle**, currently breaking with their "Lady Marmalade" single, for a promotional visit and one live show at the Theatre Royal Drury Lane on March 9.

British Phonographic Industry chairman **Len Wood** has warned the association that the setting up of a tribunal to consider music publishers claim for an increase in mechanical royalties from 6¼ percent to 8 percent could involve as much as £400,000 in costs. The existing royalty was instigated in 1928, and the publishers' bid is supported by our entry into the European Common Market whose other members are all operating a statutory royalty of 8 percent.

Warner Bros. has clinched a deal with the Curton label whereby they will issue all future **Curtis Mayfield** product excepting the next two albums, and all their other acts after Buddah's sell-off period expires on July 1, 1976. **Don Arden** and **Des Brown's** Jet label has signed a long-term licensing deal with Polydor, which pressed the first Jet single by **Lynsey De Paul**, which recently enjoyed chart success. The deal takes the form of a pressing and distribution service in the U.K., and a licensing arrangement for the rest of the world

(Continued on page 65)

Fable Signs Bootleg Band



Australia's **Bootleg Family Band** recently signed an exclusive recording agreement with Fable Record Company Pty. Ltd., who will release the band's records on the Bootleg label, a subsidiary of Fable. The band tours regularly with **Brian Cadd** as his back-up group and also has its own act. Pictured, surrounded by group members, at the signing is **Ron Tudor** (front right with beard and pen in hand), managing director of Fable and Bootleg Records.

Grammys (Continued from page 3)

Other major honors given by the National Academy of Recording Arts & Sciences included Thom Bell winning in the Best Producer of the Year category; Best Rhythm & Blues Vocal Performance, Female honors going to Aretha Franklin (Atlantic) for "Ain't Nothing Like the Real Thing;" Rufus (ABC) with "Tell Me Something Good" being cited as Best Rhythm & Blues Performance by a Duo, Group or Chorus; MFSB's (Phila Intl.) "TSOP" winning for Best Rhythm & Blues Instrumental Performance; and Capitol recording artist Anne Murray receiving a Grammy for Best Country Performance, Female for "Love Song."

The five Hall of Fame award winners, making this year's presentations the second annual, included "Beethoven: Piano Sonatas," Arthur Schnabel (1938); "Carnegie Hall Concert," Benny Goodman (1950); "I Can't Get Started," Bunny Berrigan (1937); "Leoncavalla: Paglacci, Act I: Vesti La Giubba," Enrico Caruso (1907); and "Mood Indigo," Duke Ellington (1930).

The remaining awards were as follows:

- Best Instrumental Arrangement (an arranger's award): Pat Williams, "Threshold" (Capitol).
- Best Arrangement Accompanying Vocalist(s) (an arranger's award): Joni Mitchell, "Down To You"—Arrangers: Joni Mitchell, Tom Scott (Asylum).
- Best Album Package (award to art direc-

- tor): Mason Proffit, "Come Gone"—Art Directors: Ed Thrasher & Christopher Whorf (Warner Bros.).
- Best Album Notes (an annotator's award) (a tie): Bob Willis and His Texas Playboys, "For The Last Time"—Annotator: Charles R. Townsend (United Artists).
- Coleman Hawkins, "The Hawk Flies"—Annotator: Dan Morgenstern (Milestone).
- Best Jazz Performance by a Soloist: Charlie Parker, "First Recordings!" (album) (Onyx).
- Best Jazz Performance by a Group: Oscar Peterson, Joe Pass, Niels Pedersen, "The Trio" (Pablo).
- Best Jazz Performance by a Big Band: Woody Herman, "Thundering Herd" (Fantasy).
- Best Soul Gospel Performance: James Cleveland and the Southern California Community Choir, "In The Ghetto" (album) (Savoy).
- Best Country Vocal Performance, Male: Ronnie Milsap, "Please Don't Tell Me How The Story Ends" (single) (RCA).
- Best Country Vocal Performance by a Duo or Group: The Pointer Sisters, "Fairytale" (Blue Thumb).
- Best Country Instrumental Performance: Chet Atkins & Merle Travis, "The Atkins-Travis Traveling Show" (album) (RCA).
- Best Country Song (a songwriter's award): Norris Wilson & Billy Sherrill, "A Very Special Love Song."
- Best Inspirational Performance (non-classical): Elvis Presley, "How Great Thou Art," (RCA).
- Best Gospel Performance (other than soul gospel): Oak Ridge Boys, "The Baptism of Jesse Taylor" (single) (Columbia).
- Best Ethnic Or Traditional Recording (including traditional blues and pure folk): Doc & Merle Watson, "Two Days In November" (United Artists).
- Best Recording For Children: Sebastian Cabot, Sterling Holloway, Paul Winchell, "Winnie The Pooh & Tigger Too" (Disneyland).
- Best Comedy Recording: Richard Pryor, "That Nigger's Crazy" (Partee/Stax).
- Best Spoken Word Recording: Peter Cook &

- Dudley Moore, "Good Evening" (album) (Island).
- Best Instrumental Composition (a composer's award): Mike Oldfield, "Tubular Bells (Theme From "The Exorcist")."
- Best Score From The Original Cast Show Album (Grammys to the composers and a&r producers): Composers: Judd Woldin & Robert Brittan, a&r producer: Thomas Z. Shepard, "Raisin" (Columbia).
- Album Of The Year, Classical (Grammys to the artist and producer): Georg Solti Conducting Chicago Symphony, Producer: David Harvey, "Berlioz: Symphonie Fantastique" (London).
- Best Classical Performance—Orchestra (a conductor's award): Georg Solti Conducting Chicago Symphony, "Berlioz: Symphonie Fantastique" (London).
- Best Opera Recording (Grammys to the conductor and producer): Conductor: Georg Solti, Producer: Richard Mohr, "Puccini: La Boheme" (RCA).
- Best Choral Performance, Classical (Other Than Opera) (Grammys to the conductor and choral director): Conductor: Colin Davis, "Berlioz: The Damnation Of Faust" (Philips).
- Best Chamber Music Performance: Artur Rubinstein, Henryk Szeryng & Pierre Fournier, "Brahms & Schumann Trios" (RCA).
- Best Classical Performance Instrumental Soloist Or Soloists (with orchestra): David Oistrakh, "Shostakovich: Violin Concerto No. 1" (Angel).
- Best Classical Performance Instrumental Soloist or Soloists (without orchestra): Alicia de Larrocha "Albeniz: Iberia" (London).
- Best Classical Vocal Soloist Performance: Leontyne Price, "Leontyne Price Sings Richard Strauss" (RCA).
- Best Album Notes—Classical (an annotator's award): Rory Guy, "The Classic Erich Wolfgang Korngold" (Angel).
- Best Engineered Recording—Classical (an engineer's award): Kenneth Wilkinson, "Berlioz: Symphonie Fantastique" (London).

Moon Over RW



Capitol recording artist Roger Moon (right) recently visited the Record World offices to talk about his debut, Peter Frampton-produced album, "Nobody Knows My Name." Pictured above with Moon is RW's art director Mitchell Kanner.

Gest Relocates

LOS ANGELES—David Gest and Associates public relations have relocated their offices. The new address for the west coast office is 100 South Doheny, Suite 213, Los Angeles, California 90048; phone: (213) 550-0394. Liz Rush, who heads the east coast office, is located at Rocky Pond Road, RFD4, Plymouth, Massachusetts; phone: (617) 746-8704.

London's 'Puritani'

(Continued from page 66) is rarely found on any opera recording.

Better Than Ever

Vocally, both are producing breathtaking sound and even better phrasing than they were a few years ago. If Miss Sutherland has sometimes sounded larger-voiced or more completely in command of the pitch of every note, she has never conveyed a character better or enunciated more clearly. And though high notes do not make the tenor, one must note Pavarotti's ringing high D's, C-sharps and C, and his perfect, almost heavenly high F sung perfectly in the head in the style of the era of *Puritani's* composition.

With all the quality from the two principals and the control of the Bellini line by the conductor, London has further enriched the recording with Nicolai Ghiurov and Piero Cappuccilli. Though Cappuccilli is a step or so down from the soprano and tenor, the great Bulgarian bass sings completely in their league. "Suoni la tromba" rings out defiantly and one can understand why this was the hit of the opera's Paris premiere.

Sheer Joy

All in all, just listening to this *Puritani* is a sheer joy. If only the two sing this way at the Met next season in the new production, what a series of evenings that will be. Bel conto in excelsis.



Grammy winners and presenters on the CBS-TV special included (from left): Art Garfunkel with Paul Simon, Yoko Ono, John Lennon and Roberta Flack; Marvin Hamlisch flanked by the female members of Dawn and Tony Orlando; Righteous Brothers Phil Medley and Bobby Hatfield with Aretha Franklin; Anna Moffo; Gladys Knight and the Pips.

Chapin Show a Success

■ NEW YORK — Harry Chapin (Elektra) has at last brought to fruition an idea which he has been considering for quite some time. That idea is a multi-media Broadway musical entitled "The Night That Made America Famous," directed by Gene Frankel, with music and lyrics by Harry Chapin, now playing at the Barrymore Theatre. A Sunday evening (23) preview performance indicated that there is still some work to be done on the show, but the promise for exciting theatre is undeniably present.

Plusses and Minuses

There are pluses and there are minuses. After seeing "The Night That Made America Famous," even Chapin's most fervent critics will have to admit that in his most inspired moments Chapin writes some very good songs. With the aid of a fine supporting cast (lend thine ears to Delores Hall's searing rendition of "When I Look Up"), Chapin reveals new depth and uncovers new meanings in his songs. At the same time, he falls victim to his greatest weakness as a writer—describing things that don't need to be described ("I came back with a paper bag . . ."). One doesn't notice this tendency during the well-paced first half of the show, but the second half bogs down under the weight of superfluous words.

American Panorama

The show's message is difficult to comprehend and, by design, there may be no "message." There is very little dialogue and one is dependent upon some common theme in the music as an aide in grasping the point of the show. At the outset, Chapin speaks of "A night when 15 years go by." Is this a panorama of American history since 1960? In a sense, yes.

Chapin views the last decade and a half through the eyes of America's little people, who harbor within themselves big but futile dreams ("Mr. Tanner"); little people who, in their own ways, are the heart and soul of the

Management Firm Formed by Ferrer

■ LOS ANGELES — Pedro Ferrer has announced the opening of his personal management firm with his first three clients being Motown Records' recording group the Supremes, comedian Rodney Winfield and 20th Century recording artists the Younghearts.

Ferrer's offices have been established at 9401 Wilshire Boulevard, Suite 630, Beverly Hills, California; phone: (213) 272-7061.

country — the watchman at the tool and die factory ("Better Place To Be"), the hack in "Taxi," the negligent father in "Cat's In The Cradle," the crazed assassin in "Sniper." And somehow at the end we are in 1975 again and singing "The Night That Made America Famous."

Effects

The multi-media effects by Joshua White are, as one would expect from that master, excellent. Particularly intriguing were the video images projected on a circular screen held in the grasp of a huge hand suspended above the stage. Credit for the scenery goes to Kert Lundell.

There is a high school glee club quality to "The Night That Made America Famous" that is at once the production's greatest strength and its greatest weakness. Amateurish choreography prevails and no amount of somersaults and cartwheels can make up for it; but the players' enthusiasm for their roles helps the production through its weaker phases.

At this point, "The Night That Made America Famous" may be no more than a glorified concert, but Chapin and Frankel are close to having an unqualified success on their hands.

David McGee

Cohen Addresses High School Forum

■ CLEVELAND — Ted Cohen, Warner Brothers artist relations executive, recently addressed students at Orange High School here as part of a student-run forum, "Listen to the Music," which covers different facets of the music business.

Ringling the 'Belle'



Shelter recording artist Richard Torraine stopped by the Record World offices with copies of his new album, "Belle of the Ball." Accompanying Torraine was Kathy McSweyn, who appears on the cover of the album. From left in the photo are RW's Lenny Beer and Spence Berland, Kathy McSweyn and Richard Torraine.

Queen Calls at 'QIV



While in New York City recently for their two SRO concerts at Avery Fisher Hall, Elektra recording artists Queen stopped by WQIV-FM. Pictured (from left) are (standing): Roger Taylor; Elektra N.Y. promotion representative Bruce Shindler; WQIV's Al Bernstein; John Deacon; Brian May; and Elektra regional promotion representative Ric Aliberte; seated are: Elektra press representative Martin Kirkup; WQIV music director Caryn-Jo Streicher; Freddie Mercury; and WQIV program director Thom O'Hair.

CLUB REVIEW

Mendes Makes Magic At the Troubadour

■ LOS ANGELES — Visually and musically, the motifs of Rio De Janeiro and Las Vegas were juxtaposed recently when Sergio Mendes (Elektra) brought his latest Brazilian ensemble into the Troubadour. With Mendes on piano and synthesizer, a pair of well-chosen women on vocals and an extremely high caliber group of musicians, an almost paradoxical mix of material was presented, ranging from samba-tinged instrumental improvisation to MOR treatments of American pop r&b.

Faultless Execution

The energy that the set was eventually to generate was somewhat slow in building, as Mendes devoted the majority of the show's first half to such tunes as Stevie Wonder's classic "Lookin' for Another Pure Love," "Love Music"

and "Goin Out of My Head." The arrangements, though predictably conceived, were faultlessly executed and well received by the Troubadour audience. Exceptional moments in the vocally-oriented part of the set emerged from the ensemble treatment of a Jobim composition and a rendition of the Marilyn and Alan Bergman-penned song, "Like A Lover," which served as an opportune showcase for Mendes' singers, Bonnie Bowden and Gracinha Leporace, whose two distinct vocal styles worked well, singly and in combination.

Spotlighting Musicians

The latter half of the set metamorphosed into sporadic jamming of the highest order, spotlighting the considerable talents of Mendes' accompanying musicians. Paolino, a gifted percussionist, drummed up audience excitement via his solo efforts on congas and such exotica as rhythm bow, bongo and bells, and other outstanding solos were delivered by each member of Mendes' ensemble.

Brownie and Sonny

Opening for Mendes was the duo whose names have become synonymous with country blues, Brownie McGhee and Sonny Terry. Through countless performances over the past few decades, neither their material nor the unique interplay that characterizes their stage performance has diminished in validity or simple entertainment value. Their music, though, frequently seemed fragile at the Troubadour, lost sporadically in the din of the ice cubes and handshakes. Hopefully, they'll be returning to the club on a more sensibly packaged bill.

Eliot Sekuler

Chappell Nashville Honored by ASCAP

■ NASHVILLE—Chappell Music's Nashville office has been honored for exceptional achievement by the American Society of Composers, Authors and Publishers.

At a cocktail-dinner party in Nashville's Cumberland Club, Ed Shea, ASCAP's southern region director, cited "the amazing growth and strength of Chappell-Nashville as evidenced by 17 country chart songs in the last two years." Shea presented a plaque reading: "ASCAP Proudly Salutes Henry Hurt and the Country Family of Chappell for Chart Activity Yesterday, Today and Tomorrow."

Norman Weiser, president of Chappell Music, led a New York contingent to the affair. He was accompanied by assistant to the president, creative, Buddy Robbins; and by Ms. Vivien Friedman, Chappell's director of public relations.

Henry Hurt is a Chappell vice president, and runs the Nashville office.

The Chappell chart songs were recorded by such artists as Elvis Presley, Crash Craddock, Ferlin Husky, Kenny Rogers, Lynn Anderson, Terry Stafford and Johnny Carver.

All of the Chappell ASCAP writers, officials, and employees in the Nashville office were feted at the dinner.

Lee To One Nighters



Billy Smith, president of One Nighters, Inc., Nashville-based talent agency, has announced the renewed association with singer Brenda Lee. The firm will be responsible for all future career activities of the MCA recording artist. Pictured above are Smith and Miss Lee.

Country and Grammys

■ The Grammys have been awarded, and as the applause ceases an uproar even greater than that from the Country Music Association's Awards is sure to ensue.

First, we would like to preface our remarks with sincere congratulations to all those who won awards in all categories. Secondly, we would like to congratulate the Recording Academy, Pierre Cossette and Marty Pasetta for a beautiful show. Thirdly, we would like to question something: Why were there no country presenters for awards in that category?

The other categories were represented from pop to jazz to classical with presenters for these fields reading the names. But in the country division, those who presented the awards were unfamiliar with the names they read, resulting in the gross and embarrassing mispronunciation of several names from country music.

Country artists Waylon Jennings and Anne Murray performed at the gala event and awards were presented to a number of artists honoring their achievements in country music — yet there were no country presenters.

In conclusion, we would like to say that it is a shame that at such a prestigious and momentous occasion, the award winners in the country division were not presented from someone noted and actively recognized in the country music community.

Singleton to Combine

■ NASHVILLE — Steve Singleton has left Monument Records to join Combine Publishing. Formerly operations manager at Monument, he assumes the position of professional manager at Combine.

RCA Names Mack County Promo Mgr.

■ NASHVILLE—The appointment of Bill Mack as manager, national country music promotion, has been announced by Tony Montgomery, national promotion director, RCA Records.

Previous Positions

Earlier this year, Mack had been promoted to the position of southwest region promotion manager, country music, headquartered in Dallas. Prior to that, he had been regional country music specialist, also in Dallas. It was in that position that he joined RCA Records in 1972.

WKLM

Mack began his career in radio at WKLM in Wilmington, N.C. He



Bill Mack

subsequently was associated with WAME in Charlotte, WKIV in Raleigh and WHSL in Wilmington.

NASHVILLE REPORT

By RED O'DONNELL



■ Writing a letter to his fan club members less than 48 hours after returning from England, **Bill Anderson** said: "I only know one thing for sure: My body and my watch aren't on the same time" . . . Don't they call it "jet lag?"

Taping a 60 second "200 Years Ago Today" segment for CBS-TV's Bicentennial series, **Loretta Lynn** flipped over the script. It is about the Cherokee Indians and their role in American history. As is generally known, Loretta is part

Cherokee. (And part "Pill"?) Anyway, the spot airs Friday (14).

Melodyland recording artist **Jerry Naylor** begins his tenth tour of Europe April 4 (he's the **Henry Kissinger** of music??). The 28-day trek includes stops in Naples, Venice, Athens, the Island of Crete, Turkey and Germany.

George (Goober) Lindsey is featured on the widely circulated syndicated Hee Haw TVer. "I do everything on the show but sweep out the studio," says George. "I enjoy the comedy, sing a number now and then, and work in some of the skits. I also write some of my skits, including 'Goober and the City Slicker.' And last, but certainly not least, I'm the only fella on the show who wears a tie."

Grammy Award (1974) winner **Chet Atkins** picks with the **San Francisco Symphony Orchestra** Tuesday night, July 15. **Arthur Fiedler** is the guest conductor . . . I understand **Merle Haggard** plays a slightly villainous role in ABC-TV's "Huckleberry Finn" special March 26. Merle's pal in the show is **Jack Elam**, a popular menace.

Wife **Jeannie** and children **Cari** (14), **Bobby Jr.** (8) and **Shannon** (6) will perform as "family act" this Spring, Summer and Fall with **Bobby Bare's** show. "I can keep an eye on them and cut down on the expense of baby-sitters," laughs RCA artist Bobby. All joking aside,

(Continued on page 72)

COUNTRY PICKS OF THE WEEK

SINGLE

HANK SNOW, "MERRY-GO-ROUND OF LOVE" (Four Tay, BMI). The singing Ranger has once again come up with an easy gaited, modern sound certain to take over the airwaves and charts. The classic Hank Snow voice is a welcome addition to any playlist and this number is no exception. It'll snowball to the top! RCA PB-10225.

SLEEPER

JODY MILLER, "THE BEST IN ME" (Algee, BMI). Jody pulls out all stops as she lets loose a fine country ballad with her strong, solid voice. The storyline has her telling the friends and neighbors about what a great ole boy her main man is. He brings out the best in her and she brings out the best in this song. Epic 8-50079.

ALBUM

TOMMY OVERSTREET, "I'M A BELIEVER." T.O. assembles a fine collection of songs to go with his smooth, rich voice; the result is an album to put on the stereo and listen to while sitting back beside a fireplace. In addition to the title cut, he performs "Please Don't Tell Me How the Story Ends," "One Hell of a Woman" and many others—all easy on your ear. ABC/Dot DOSD-2016.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KCKC, San Bernardino	WBAM, Montgomery	WIVK, Knoxville
KDJW, Amarillo	WBAP, Ft. Worth	WMC, Memphis
KFDI, Wichita	WCMS, Norfolk	WMNI, Columbus
KGFX, Pierre	WEET, Richmond	WNCR, Cleveland
KKYX, San Antonio	WENO, Nashville	WSLR, Akron
KMAK, Fresno	WHK, Cleveland	WTHI, Terre Haute
KOYN, Billings	WHO, Des Moines	WTK, Durham
KRMD, Shreveport	WHOO, Orlando	WUBE, Cincinnati
KSO, Des Moines	WINN, Louisville	WUNI, Mobile
KVOO, Tulsa	WIRE, Indianapolis	WWOK, Miami
WAME, Charlotte	WITL, Lansing	WWVA, Wheeling

There's a strong trend toward fresh faces at the top of the charts (recent cases in point: Freddy Fender, T. G. Sheppard), and reports this week point to the top spot coming up again for new superstars Ronnie Milsap and Mickey Gilley. Both are remakes of standards ("Too Late To Worry, Too Blue to Cry" and "Window Up Above") and both are drawing nearly unanimous raves in all areas. An easy ride up!!

Splitsville: Bobby Bare has the attention, but it's a tough decision on the favorite side! "Back in Huntsville" is picked at KKYX and KOYN and added in Lansing; "Warm and Free" is picked in San Bernardino, moving in Memphis, Miami and Cleveland (WHK). WENO is airing both. It's a hit — a two-sided one?

"The Best In Me" looks like the best of Jody Miller! Instant play at WHO, WIVK, WHOO, KFDI, WSLR, KGFX and WTK.

"Brass Buckles" are adding a shine to Barbi Benton's career! It's picked at KSO; most requested at WHK; making strides at WUBE, KRMD, WENO, KOYN and WMC.

The Statler Brothers' "All American Girl" is making nationwide impact!

Early interest is evidence of a rapid rise for Ray Stevens' swinging update of "Misty." It's an instant call-getter in Memphis, Nashville and Norfolk; picked at WUNI.

Watch out for Eddie Rabbitt! He's showing strong potential for national status with "Forgive and Forget." Early believers are KCKC, WMC and WBAM.

Galloping Gainers: Gary Stewart, Lynn Anderson.

The Pointer Sisters are showing some life with "Live Your Life Before You Die" in Indianapolis, Cincinnati and Amarillo.

"Word Games" will play chart games with Billy Walker's first RCA release. KCKC and WCMS have jumped on it already; it's the pick at WSLR.

Area Airings: Jimmy Elledge's "One By One" added at KKYX; Durwood Haddock's "It Sure Looks Good On You" listed in Wichita; Roy Head's first on Shannon, "The Most Wanted Woman in Town," is the pick at WENO; Jim Single's "Famous Man" picked at WTHI; Joel Sonnier's "Cajun Women" picked in Orlando.

LP Leanings: Two choices mentioned from Connie Smith's album: "Why Don't You Love Me" airing at KGFX, "Sunshine Blue" getting the attention at WENO. Loretta Lynn's "Will You Be There" sparking interest at WSLR.

Davis' Music Has Mass Appeal

■ NASHVILLE—Danny Davis and the Nashville Brass have won the CMA's Instrumental Group of the Year for six consecutive years—since that award's inception. A glimpse of one of his performances gives you an immediate clue to the reason—Danny and the Brass touch the pulse of middle America, the people who are country music consumers.

For years Davis was an executive with MGM, then RCA in New York and Nashville. He fought for the idea of the Nashville Brass for six years before he was allowed to try his concept. The result is obvious—awards, record sales and the willingness of radio programmers in MOR to put the Brass on the air with their brass band treatment of country songs, thereby enlarging the audience for country music.

At a recent concert in Birmingham, Davis and the band flew in with their special private plane named "Lady Barbara," which transports them to their many concerts during the year. They were set to appear for a private party and when they set up, they immediately demonstrated their versatility; a few of the members played "mix and mingle" music before the meal, followed by after dinner music, then a one hour Danny Davis and the Nashville Brass show, followed by several hours of dance music.

The show portion of the evening is the part Davis has worked on for years and performs regularly across the country. Playing trumpet, joking between songs and singing with other members of his group, Davis performs songs such as "Amazing Grace," "Four Walls" and a "Music City Montage" that includes country songs both past and present.

At the end of the evening, Davis bows while the crowd rises to its feet, demanding more. He has struck a basic chord with them

and satisfied the reason they ventured out that night to see him—entertainment. Nothing earth-shaking, nothing to drastically change the direction of tomorrow or today's music, just a very pleasant evening of good entertainment with music that allows you to relax from the everyday pressures and wear a smile.

It's no wonder that Danny Davis and the Nashville Brass are in so much demand—their entertainment reaches and satisfies the heart of America's working class and high-brows alike. And the smiles and laughter of those present tell it all, along with the inevitable question Davis will receive: "When are you coming back?"

Don Cusic

Cherish Records In Nashville

■ NASHVILLE—One of the leading Victor Japanese male/female vocal groups, Cherish, was in Nashville recently under the auspices of Mary Reeves to record a Japanese song at Music City Sound Studios.

Using top Nashville session men, the song is to be released in the U.S. and Japan. If successful in its Japanese version, the group will translate and re-record the tune in English. Cherish will be returning here this Spring for personal appearances to back the release.

Taylor Signs Head

■ NASHVILLE—Shannon recording artist Roy Head has signed with the Joe Taylor Artist Agency in Nashville to handle his booking exclusively.

Between personal appearances, Head will continue to appear for his personal manager Lee Savaggio at the Club Savaggio in Houston.

ABC/Dot Signs Felts



ABC/Dot Records has announced the signing of country singer Narvel Felts to the label. Pictured with Felts (seated) are (from left) Jim Foglesong, president of ABC/Dot Records; Bob Risby, former vice president and treasurer of Cinnamon Records; Johnny Morris, personal manager and producer; and Larry Baunach, vice president in charge of sales and promotion, ABC/Dot Records.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JIM MUNDY—ABC ABC-12074

SHE'S ALREADY GONE (Chappell, ASCAP)

WHILE THE FEELING'S GOOD (Brougham Hall, BMI)

Jim Cooks on a fast steppin' number, telling the folks that his little darlin' ain't leaving—she's done gone! Flip is strong uptempo ballad.

JEANNIE SEELY—MCA MCA-40372

THE FIRST TIME (Screen Gems-Columbia/Al Gallico, BMI)

Songstress sings about the first time she did it to the tune of a lush ballad. This'll be played many times.

JIM ED BROWN—RCA PB-10233

BARROOM PALS, GOODTIME GALS (Ma-Ree/Porter-Jones, ASCAP)

Jim Ed tells his lady that he's grazed on her side of the fence long enough, and now he's anxious to get back to his own pasture. A solid hit.

PATTI PAGE—Avco CAV-607

POUR YOUR LOVIN' ON ME (Al Gallico/Algee, BMI)

Singer tells her man that when it comes to love, pour it on. Pour it on the turntable and listen for the requests.

MOE BANDY—GRC GRDJ 2055

DON'T ANYONE MAKE LOVE AT HOME ANYMORE (Acuff-Rose, BMI)

The prince of the honky tonk singers asks the musical question "don't anyone make love at home anymore?" Sounds like he's picked up another hit.

MARGO SMITH—20th Century TC-2172

THERE I SAID IT (Jidobi, BMI)

Margo says the magic three words, "I love you," to her lovin' man, and she's glad the words are out. The word is out she's got a fine sound here.

RAY STEVENS—Barnaby B 614

MISTY (Vernon, ASCAP)

Ray streaks back with this old classic in a brand new form. He can see a hit clearly with this number.

WANDA JACKSON—Myrrh MS-152

WHERE DO I PUT HIS MEMORY (Keca, ASCAP)

Wanda takes a Jim Weatherly-penned ballad and renders it beautifully about the item you can't put on a shelf—a memory.

SHERRY BRYCE—MGM M 14793

LOVE SONG (Music Mill, ASCAP)

A love song about a love song from two lovers for each other. You'll love this one.

JACK BLANCHARD & MISTY MORGAN—Epic 8-50082

THE HOUSE (THAT USED TO BE A HOME) (Birdwalk, BMI)

A house is a skeleton of life when love don't live there. Jack and Misty tell the sad tale with a bouncy beat.

CHARLIE WALKER—Capitol P-4040

THE LAST SUPPER (Greenback, BMI)

Charlie sings of the last meal a couple shares and he realizes he is a very hungry fellow. Good food for thought.

ANTHONY ARMSTRONG JONES—Homa SV 4508

JUST CAN'T TURN MY HABIT INTO LOVE (Sicum, ASCAP)

HURRY HOME (Click, ASCAP)

Strong ballad that has the singer telling his lady that he appreciates her love but he's sorry he can't reciprocate. This record could become a habit on your turntable.

LEROY VAN DYKE—ABC ABC-12070

UNFAITHFUL FOOLS (Ricci Mareno, SESAC)

The auctioneer has lost a bargain here, so he's going to have to walk on by. Give it a spin and listen for the bids.

Opry Talent Search Sees Strong Response

■ NASHVILLE—Since recently announcing plans to conduct a nationwide country music talent search, the Grand Ole Opry in Nashville, Tennessee has been overwhelmed, according to the organization, by the response from radio stations throughout the United States and Canada.

Thus far nearly 400 radio stations from 45 states and Canada have expressed a desire to participate with the Opry in conducting the talent competitions. The talent contest is the first in a series of events surrounding the Grand Ole Opry's 50th Anniversary.

Participating radio stations will be responsible for conducting their own local talent competitions and selecting a winner. The winners will compete in semi-final shows to be held this Summer in various regions throughout the country. The finals will be held in Nashville at the Grand Ole Opry House during the Opry's 50th Birthday Celebration in October 1975.

Top prizes include guest appearances on the Grand Ole Opry and syndicated shows, a recording contract with Opryland Records, cash awards and more. In addition, many stations on the local level will be awarding prizes.

Contestants can obtain entry blanks from those radio stations in their area which have joined with the Grand Ole Opry. Each station has exclusive talent search coverage in its own market.

Remember the Fifth Annual Country Music Radio Seminar March 14-15 in Nashville.

Swan Swings By



Monument's Billy Swan (right) stopped by Record World's offices after returning from an 18 day European tour that included a multitude of major television shows, press conferences, radio shows, newspaper and magazine interviews and concerts in France, Holland, England, Belgium and Spain. Swan's single, "I Can Help," was certified gold in Belgium, silver in England, is currently no. one in Holland and just released in France and Spain. Chatting with RW's Don Cusic, Billy learned that while he was gone, his album "I Can Help," reached the number one position on Record World's country charts and that he was named runner-up "Songwriter of the Year" by the Nashville Songwriter's Association. His latest single, "I'm Her Fool," has just been released.

TRIPLE PLAY

EIO

(THE SAWMILL MAN)

by

Onie Wheeler

Papa Joe 722

THE ONLY HELL MY MAMA RAISED WAS ME

by

Jimmy Gilreath

Papa Joe 723

SHE'S LOVING ME THE WAY I WANTED YOU TO

by

Gary Dawson

Papa Joe 721

Papa Joe

RECORDS

811 18th Ave. So.
Nashville, Tenn. 37203
(615) 320-0594

WEEP:

Pittsburgh's Country Pioneer

By CHARLIE DOUGLAS

■ PITTSBURGH—WEEP is a 50,000 watt directional daylight station at 1080KC which simulcasts, except on Sunday, the programming of WEEP-FM, a 36,000 watt stereo facility.

The acceptance of WEEP by the Pittsburgh audience has been gratifying and has proven (even in the city) that almost everybody is a little bit "country." The latest ARB (Oct./Nov. 1974) showed WEEP number two in total audience in the total survey area; number three in the metro area and a solid number two in adults in both areas during the total day (Mon.-Fri., 6 a.m.-12 midnight).

Change in '65

In 1965 WEEP changed from a top 40 to a country music format and achieved a market position equal to country outlets in other major northern cities. Beginning in 1973 WEEP developed its own country music format specifically tailored to the tastes of its metropolitan market, known as "mass appeal country." Most country stations are programmed to a narrow spectrum of country music fans; they expose many marginal artists and a great number of new country releases to satisfy a small audience who listen for great periods of time. In the late sixties some stations sought to broaden their audiences with "cross-country" programming. Basically, this was the addition of non-country music to the station. Most of these stations soon found they didn't play enough pop music to hold a pop audience, nor enough country music to hold a country audience.

The "mass appeal country" format pioneered at WEEP seeks the common ground that country music shares with the popular music of today and concentrates on it. Every selection played on WEEP is "country," and artists range from the traditional, such as Hank Snow, to the progressive, such as the Eagles. But WEEP concentrates on the hits of the country artists that appeal to most adults—Olivia Newton-John, Charlie Rich, Mac Davis, John Denver, etc.

Mass Appeal

WEEP is "mass appeal" in its presentation and borrows techniques freely from other radio formats. The WEEP air sound is as slick and professional as any radio station in America. The announcers are disciplined personalities knowledgeable in adding to the enjoyment of the music they play.

Disc Jockeys

Jack Wheeler, former KDKA personality, begins the morning with a news oriented talk show spiced with country music. This popular radio/TV personality has brought his following with him, converted many of them to WEEP music listeners, and continues to hold the attention of country music fans with his phone calls and newsmaking guests.

Larry Ford, who usually does the all night show, currently is filling middays. Larry is a seasoned pro who is capable of doing every shift at the station.

Jonathan Rhodes, recently from WSLR, is one of the better per-

(Continued on page 73)

Nashville Report (Continued from page 69)

Bobby enjoys being with his family and since he can't always go home to where they are he's bringing them to where he is. The family that sings together stays together?

Ranwood Records, Inc. and the Nashville based Con Brio label firmed a national distribution agreement. Record of the moment being pushed is "Brass Buckles" by **Sheila Tilton**, produced for Con Brio by Nashville's **Bill Walker**. Reckon Sheila is kinfolk of songstress **Martha Tilton**, a star of several years gone bye-bye???

Dennis (McCloud) Weaver and **Sandy Duncan** have been signed to co-host NBC-TV's third annual "Opryland USA" special. It'll be taped at Opryland next month. **Tanya Tucker** has been signed as guest and negotiations by several members of the Grand Ole Opry are in the talking stage.

Chappell Music's president **Norman Weiser** made friends locally during brief visit, which included an ASCAP-hosted dinner for Weiser, N.Y.C.'s **Buddy Robbins** and **Henry Hurt**, who heads up the pioneer publishing firm's local office—which, by the way, ain't a-Hurting.

Tommy Cash is visiting Dallas, Denver, Memphis, St. Louis, Chicago, Des Moines, Cincinnati, Louisville and Charlotte promoting his first Elektra single, "The One I Sing My Love Songs To."

Dinah Shore has a very large guest booked for March 18 taping of her syndicated TV series: **Johnny Russell**, also a very large talent . . . **Dickey Lee** signed to endorse mikes produced by Turner Microphone Co. One good Turner deserves another? . . . Dunno, but I bet "crying songs" are "must plays" on Pittsburgh's WEEP radio. How about "A Litty Bitty Tear" as a theme???

If you wanna get in touch with **Billy Swan**, **RW's Don Cusic** could help. They both lived in the same apartment building several years ago when both were lean and hungry.

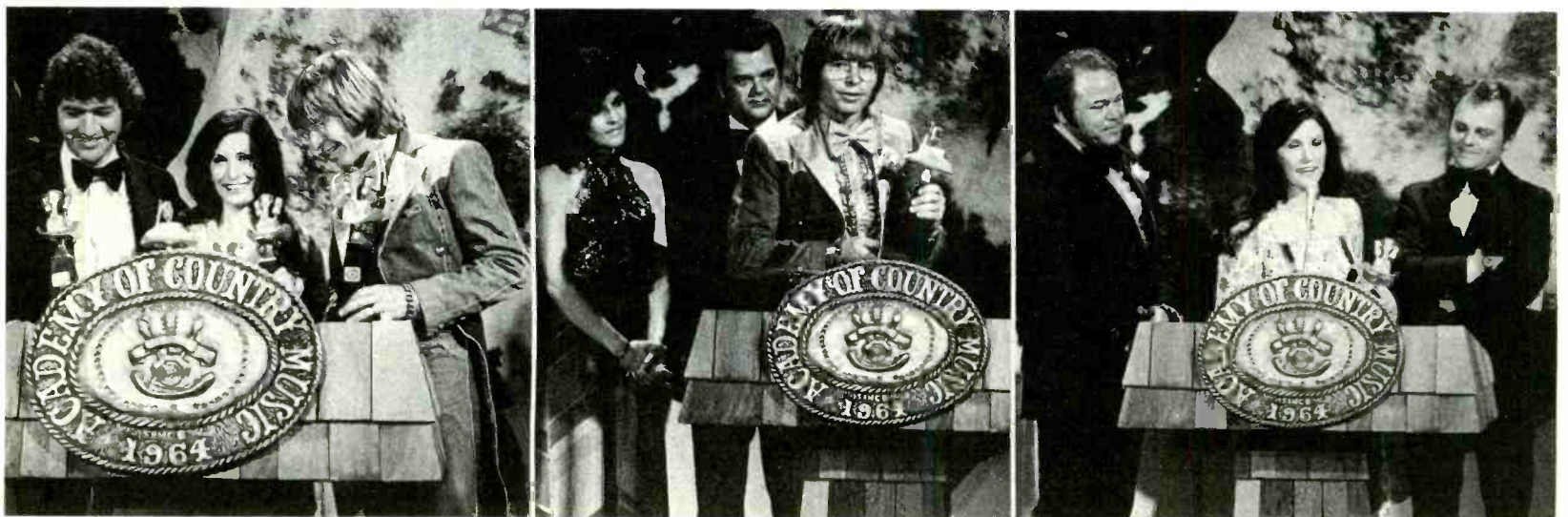
Merle Haggard and Co. booked for Madison Square Garden's Felt Forum Friday, May 2, for two shows, 7 & 10 p.m. Check with Cowboy **Al Aronowitz** for interviews, etc. with The Hag . . . Plantation Records' **Buddy Harris** became the father of 9 pound boy. Buddy's only comment after initial glimpse at his son was: "He's got big pickin' hands" . . . Publisher **Jim Pelton** overheard pianist **Arthur Rubinstein** say: "I'm an original male Chopinist" . . . Yeah, but can he Bach up that claim???

Singer **Jim (Kid Cuz'n) West** knows an addict who gets nothing but "junkie" mail (And that's a dopey quip) . . . **Glen Campbell** is going to do several television specials on his upcoming trip to England—and that good-looking **Diana Trask** is gonna be guest on several of 'em . . . "No One Will Ever Know," the latest Hickory duet by **Don Gibson** and **Sue Thompson**, was co-written by the late, great **Fred Rose** and **Mel Foree**.

Nope, actress **Tuesday Weld** has nothing to do with Tuesday Music Co., nor is **Jerry Monday** one of its writers.

The **Duke of Paducah (Whitey Ford)** is now being booked as an after-dinner speaker and banquet entertainer . . . The veteran comedian works for a fee—plus a meal, no doubt.

At the Academy of Country Music Awards . . .



Pictured above are scenes from the 10th Annual Academy of Country Music Awards held last week in Los Angeles and televised on ABC's Wide World of Entertainment. Shown in the photo at left are three winners, from left: "Entertainer of the Year" Mac Davis, "Female Vocalist of the Year" Loretta Lynn and John Denver, honored

for his album "Back Home Again," which was named "Album of the Year." In the center photo, John Denver is shown accepting his "Album of the Year" Award from Donna Fargo and Conway Twitty. In the photo at right, Loretta Lynn receives her "Female Vocalist of the Year" Award from Roy Clark and Gary Burghoff of "Mash."

MARCH 15, 1975

MAR. 15	MAR. 8		WKS. ON CHART
1	1	LINDA ON MY MIND CONWAY TWITTY—MCA 469	6
2	3	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	7
3	5	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	5
4	2	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	12
5	6	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM-1-500	12
6	6	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	18
7	9	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	6
8	13	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	4
9	8	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	33
10	7	THE SILVER FOX CHARLIE RICH—Epic KE 33250	13
11	22	BACK TO THE COUNTRY LORETTA LYNN—MCA 471	3
12	11	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	24
13	23	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	3
14	10	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	13
15	17	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	5
16	18	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	6
17	14	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	41
18	15	I CAN HELP BILLY SWAN—Monument KZ 33279	12
19	22	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	10
20	19	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST11346	16
21	24	ONE DAY AT A TIME MARILYN SELLARS—Mega BLPs-603	33
22	21	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-9686	17
23	17	BREAKAWAY KRIS & RITA—Monument PZ 33278	9
24	32	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	3
25	27	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	40
26	20	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	20
27	25	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	25
28	26	PRIDE OF AMERICA CHARLEY PRIDE—RCA AFL1-0757	17
29	30	BARBI DOLL BARBI BENTON—Playboy PB-404	7
30	31	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM-1-1012	22
31	29	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	37
32	38	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	4
33	36	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	4
34	28	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	15
35	—	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	1
36	33	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-1975	11
37	41	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	4
38	37	BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793	5
39	42	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	3
40	46	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	3
41	51	GEORGE & TAMMY & TINA—Epic KE 33351	2
42	48	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	2
43	35	MISS DONNA FARGO—ABC/Dot DOSD-2002	18
44	53	JOE STAMPLEY—Epic KE 33356	2
45	34	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	25
46	—	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	1
47	39	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	16
48	44	BOOTS RANDOLPH'S GREATEST HITS—Monument PZ 33342	5
49	56	JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia C 33087	2
50	—	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	1
51	45	ANNE MURRAY COUNTRY—Capitol ST 11324	28
52	59	THE WAY I LOSE MY MIND CARL SMITH—Hickory H3G-4518	2
53	40	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	9
54	—	OUT OF HAND GARY STEWART—RCA APL1-0900	1
55	—	I'M JESSI COLTER—Capitol ST 11363	1
56	43	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	14
57	64	TOMPALL—MGM M3G-4977	2
58	50	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	16
59	47	REUNION GLEN CAMPBELL—Capitol ST 11336	12
60	49	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC ABCD-849	9
61	57	GREATEST HITS, VOL 1 BILLY CRASH CRADDOCK—ABC ABCD-850	14
62	54	PORTER AND DOLLY—RCA APL1-0646	29
63	—	COUNTRYFIED RAY PILLOW—ABC/Dot DOSD-2013	1
64	61	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	99
65	—	COUNTRY GIRL JODY MILLER—Epic KE 33349	1
66	55	CLASSIC CLARK RAY CLARK—ABC/Dot DOSD-2010	21
67	62	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	39
68	52	MEL TILLIS' GREATEST HITS—MGM M3G-4970	17
69	63	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	25
70	67	PURE LOVE RONNIE MILSAP—RCA APL1-0712	25
71	66	LORETTA LYNN'S GREATEST HITS—MCA 120	40
72	68	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	29
73	58	EXPRESSIONS RAY GRIFF—ABC/Dot DOSD-2011	8
74	60	DICK FELLER WROTE—United Artists UA-LA349-R	8
75	65	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	17

Conn Names Talent For Country Fest

■ LONDON — British promoter Mervyn Conn has announced the line-up of country artists scheduled to appear at Wembley's Empire Pool at the Seventh Annual International Festival of Country Music over Easter weekend in London.

The event involves two full days of activity with daytime exhibitions where a number of the artists will make personal appearances. BBC television will cover the evening concerts and two specials will be transmitted from the Festival. The dates have been set for Saturday and Sunday, March 29-30.

The compere for each evening will be RCA's George Hamilton IV. Saturday's bill will include Marty Robbins, Dolly Parton, Mac Wiseman, Molly Bee, Johnny Carver, Miki & Griff, Vernon Oxford, Ray Lynam & Philomena Begley, Kelvin Henderson's Country Band and the Tumbleweeds. Sunday's line-up includes George Jones, Wanda Jackson, Melba Montgomery, Barbara Mandrell, Jimmy Payne, Red Sovine, Lefty Frizzell, Larry Cunningham and Margo and Frisco.

Also on each evenings bill is Jon Derek's Country Fever.

WEEP

(Continued from page 72)

sonality jocks in the country in any format.

Steve Ryan blends "progressive" country acts into his evening show on WEEP. He has the understanding of music blend and programming necessary to holding both a young and older audience.

Rob Roman, formerly a news director at a suburban station, is a utility man and also producer of the Jack Wheeler Show. His hard work is responsible for much of the success of the show.

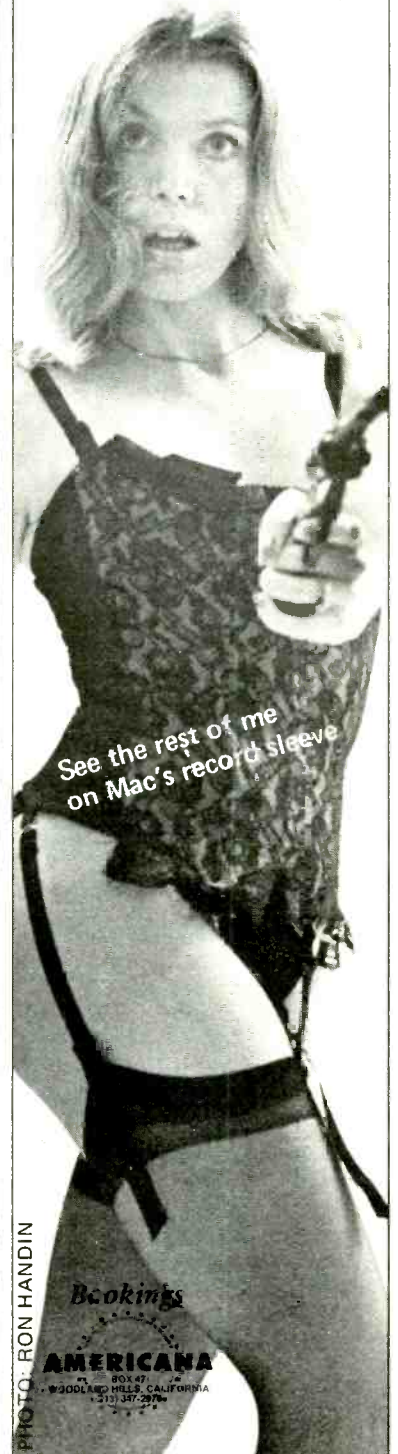
Because WEEP does over 100 remote broadcasts each year, and because of the split programming on Sundays, they depend quite a bit on the part-time staff which includes Ron Coulter (former full time personality), Bob Clark (program director of public broadcasting station WQED-FM) and Dave (Miller) Fabilli (who does music research at 13Q and is on the staff of WDVQ-FM).

IRDA to Distribute Mike Yager Disc

■ NASHVILLE — Mike Shepherd of International Record Distributing Associates has announced that IRDA will be handling the distribution for Barrel Record's newest release, "Oklahoma Sunshine" by Mike Yager.

MAC CURTIS' PISTOL PACKIN' MAMA

ON
BANWOOD
RECORDS, INC.
R-1017



See the rest of me on Mac's record sleeve

PHOTO: RON HANDIN

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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAR. 15 MAR. 8

WKS. ON CHART

1	2	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER ABC/DoT DOA-17540		8
2	1	LINDA ON MY MIND CONWAY TWITTY/MCA 40339		9
3	7	THE BARGAIN STORE DOLLY PARTON/RCA PB-10164		7
4	6	I CAN'T HELP IT LINDA RONSTADT/Capitol 3990		12
5	3	RAINY DAY WOMAN WAYLON JENNINGS/RCA PB-10142		12
6	9	LOVIN' YOU WILL NEVER GROW OLD LOIS JOHNSON/ 20th Century TC-2151		10
7	14	MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064		6
8	8	SWEET SURRENDER JOHN DENVER/RCA PB-10148		10
9	15	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349		6
10	11	PENNY JOE STAMPLEY /ABC/DoT DOA-17537		7
11	12	WRITE ME A LETTER BOBBY G. RICE/GRT 014		9
12	16	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES/ Columbia 3-10072		7
13	27	THE PILL LORETTA LYNN/MCA 40358		4
14	5	THE TIES THAT BIND DON WILLIAMS/ABC/DoT DOA-17531		14
15	17	YOU ARE THE ONE MEL TILLIS & SHERRY BRYCE/MGM 14776		10
16	24	ROSES AND LOVE SONGS RAY PRICE/Myrrh MS 150		6
17	29	I JUST CAN'T GET HER OUT OF MY MIND JOHNNY RODRIGUEZ—Mercury 73659		6
18	20	WHOEVER TURNED YOU ON DAVID WILKINS/MCA 40345		11
19	23	OH BOY DIANA TRASK/ABC/DoT DOA-17536		8
20	21	LIFE MARTY ROBBINS/MCA 40342		7
21	26	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444		6
22	4	DEVIL IN THE BOTTLE T. G. SHEPPARD/Melodyland M6002F		14
23	28	SOULFUL WOMAN KENNY O'DELL/Capricorn CPS 0219		7
24	31	LEAVE IT UP TO ME BILLY LARKIN/Bryan 1010		8
25	34	IT DO FEEL GOOD DONNA FARGO/ABC/DoT DOA-17541		5
26	37	BLANKET ON THE GROUND BILLIE JO SPEARS/ United Artists UA-XW584-X		5
27	33	BEST WAY I KNOW HOW MEL TILLIS/MGM 14782		7
28	39	ALWAYS WANTING YOU MERLE HAGGARD/Capitol 4027		4
29	38	MY BOY ELVIS PRESLEY/RCA PB-10191		5
30	35	I STILL FEEL THE SAME ABOUT YOU BILL ANDERSON/ MCA 40351		6
31	32	MAMA DON'T LOW HANK THOMPSON/ABC/DoT DOA-17535		8
32	40	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY/Elektra 45229		6
33	42	(YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071		4
34	46	HE TOOK ME FOR A RIDE LaCOSTA/Capitol 4022		4
35	48	STILL THINKING ABOUT YOU BILLY CRASH CRADDOCK/ ABC 12068		3
36	13	I CARE/SNEAKY SNAKE TOM T. HALL/Mercury 73641		12
37	25	JUST LIKE YOUR DADDY JEANNE PRUETT/MCA 40340		8
38	43	LONELY MEN, LONELY WOMEN CONNIE EATON/ABC 15022		7
39	44	COVER ME SAMMI SMITH/Mega MR-1222		7
40	41	JANUARY JONES JOHNNY CARVER/ABC 12052		8
41	18	IT'S TIME TO PAY THE FIDDLER CAL SMITH/MCA 40335		15
42	22	I'LL SING FOR YOU DON GIBSON/Hickory H 338		7
43	55	UPROAR ANNE MURRAY/Capitol 4025		4
44	45	THE CROSSROAD MARY KAY JAMES/Avco CAV-605		7
45	53	PROUD OF YOU BABY BOB LUMAN/Epic 8-50065		6
46	56	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH/ Columbia 3-10086		3
47	50	I CAN'T HELP MYSELF PRICE MITCHELL & JERRI KELLY/ GRT 016		7
48	57	ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075		3
49	58	WONDER WHEN MY BABY'S COMING HOME BARBARA MANDRELL/Columbia 3-10082		3
50	59	I CAN STILL HEAR THE MUSIC IN THE RESTROOM JERRY LEE LEWIS/Mercury 73661		3
51	19	WOLF CREEK PASS C. W. McCALL/MGM 14764		15

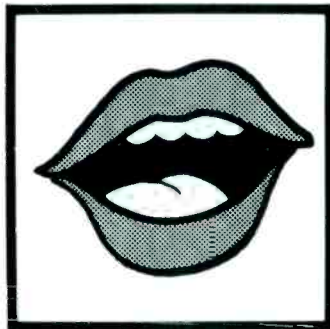
52	65	THE TIPS OF MY FINGERS JEAN SHEPARD/ United Artists UA-XW591-X	2
53	10	I'M A BELIEVER TOMMY OVERSTREET/ABC/DoT DOA-17533	13
54	36	WRONG ROAD AGAIN CRYSTAL GAYLE/United Artists UA-XW584-X	5
55	74	I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/ Capitol 4031	2
56	72	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054	2
57	68	IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/Melodyland M6003F	7

CHARTMAKER OF THE WEEK

58	—	WHO'S SORRY NOW MARIE OSMOND MGM 14786		1
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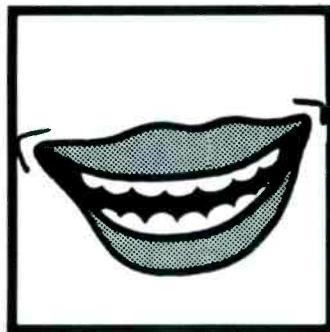
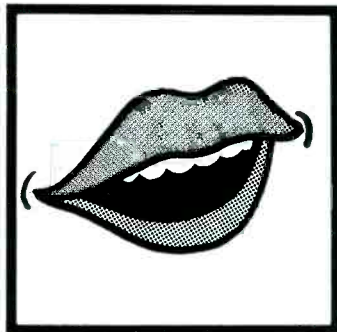
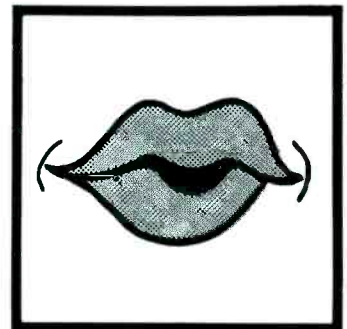
59	62	NASHVILLE HOYT AXTON/A&M 1657	3
60	30	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	8
61	69	MATHILDA DONNY KING/Warner Brothers WBS 8074	2
62	71	I'M NOT LISA JESSI COLTER/Capitol 4009	4
63	—	HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/ Columbia 3-10100	1
64	66	CLEAN YOUR OWN TABLES STONEY EDWARDS/Capitol 4015	5
65	76	SMOKEY MOUNTAIN MEMORIES MEL STREET/GRT 017	2
66	75	CHAINS BUDDY ALAN/Capitol 4019	4
67	70	I CAN SEE CLEARLY NOW REX ALLEN, JR./Warner Bros. WBS 8046	4
68	83	ALL AMERICAN GIRL STATLER BROTHERS/Mercury 73665	2
69	79	BUT I DO DEL REEVES/United Artists UA-XW593-X	2
70	—	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART/RCA PB-10222	1
71	73	THE WAY I LOSE MY MIND CARL SMITH/Hickory H 337	7
72	77	I FOUGHT THE LAW SAM NEELY/A&M 1651	5
73	78	WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto 124	3
74	90	LOVING YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK/Epic 8-50073	2
75	89	A MAN NEEDS LOVE DAVID HOUSTON/Epic 8-50066	2
76	82	SING A LOVE SONG, PORTER WAGONER MIKE WELLS/ Playboy P 6029	2
77	84	IF THAT'S WHAT IT TAKES RAY GRIFF/ABC/DoT DOA 17542	2
78	54	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY/ABC 12048	10
79	88	LIFE'S LIKE POETRY LEFTY FRIZZELL/ABC 12061	2
80	—	HURT CONNIE CATO/Capitol 4035	1
81	86	CHARLEY IS MY NAME JOHNNY DUNCAN/Columbia 3-10085	4
82	47	HOPPY, GENE AND ME ROY ROGERS/20th Century TC 2154	11
83	64	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP/ RCA PB-10112	16
84	49	HE'S EVERYWHERE MARILYN SELLARS/Mega MR-1221	12
85	85	PUT ANOTHER NOTCH IN YOUR BELT KENNY STARR/ MCA 40350	4
86	—	ONE STEP BOBBY HARDEN/United Artists UA-XW597-X	1
87	67	THERE'S A SONG ON THE JUKEBOX DAVID WILLS/ Epic 8-50036	17
88	96	RIGHT OR LEFT AT OAK STREET MOLLY BEE/Granite G 515	3
89	95	HOW COME IT TOOK SO LONG (TO SAY GOODBYE) DAVE DUDLEY/United Artists UA-XW585-X	4
90	94	AIRPORTS AND PLANES PAT ROBERTS/ABC/DoT DOA-17539	4
91	91	THE ONE SHE'S CHEATING WITH BRIAN SHAW/ RCA PB-10189	3
92	92	LOVER PLEASE KRIS KRISTOFFERSON & RITA COOLIDGE/ Monument ZS8-8636	3
93	—	BRASS BUCKLES BARBI BENTON/Playboy P 6029	1
94	99	IN THE MISTY MOONLIGHT GEORGE MORGAN/ 4-Star 5-1001	2
95	52	I BELIEVE THE SOUTH IS GONNA RISE AGAIN TANYA TUCKER/Columbia 3-10069	11
96	—	SWEET LOVIN' BABY WILMA BURGESS/Shannon 821	1
97	—	IT'S ONLY A BARROOM NICK NIXON/Mercury 73654	1
98	100	LOW CLASS CARL PERKINS/Mercury 73653	2
99	—	I JUST CAME HOME TO COUNT THE MEMORIES BOBBY WRIGHT/ABC 12062	1
100	—	WHEN I'M UNDER THE TABLE EARL CONLEY/GRT 015	1

C. W. McCall is talking his way up the charts.

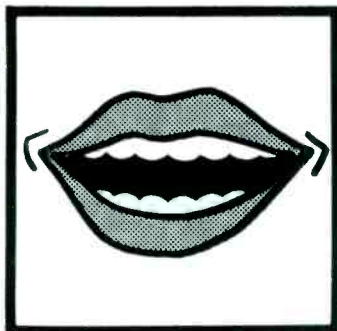
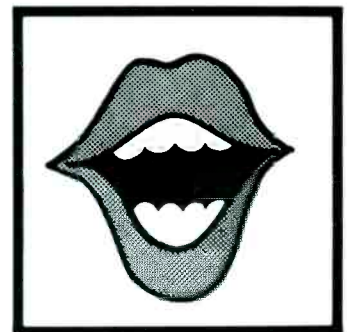


C. W. McCall, his extraordinary backup band, and their truckload of chickens do not fall in any category.

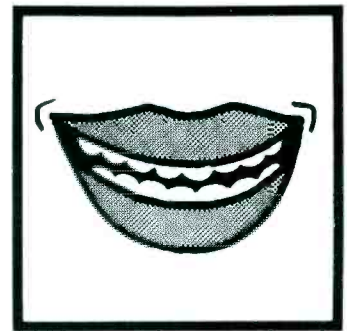
"Wolf Creek Pass," a smash, novelty cross-over single, is now a cross-country hit album. Everybody's caught up in it — country people, pop people — you name it.



It is C. W. McCall's novel telling (and novel singing) of truckers' tales, as well as rip-roarin'-not-for-serious songs. With the most dazzling production this side of the Rio Grande. And as a bonus, it even includes "Old Home Filler-up an' Keep-On-A-Truckin' Cafe."

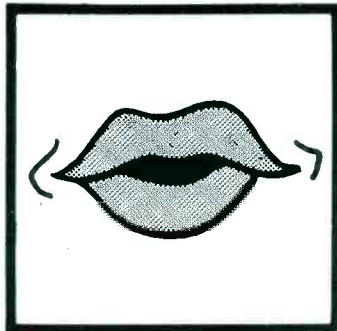


"Wolf Creek Pass." Proving that good old fun is everybody's bag of chicken feed.



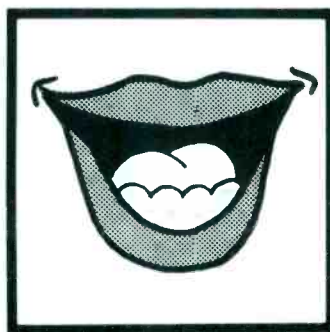
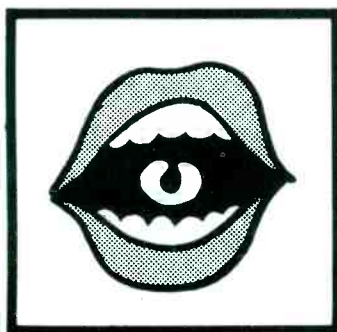
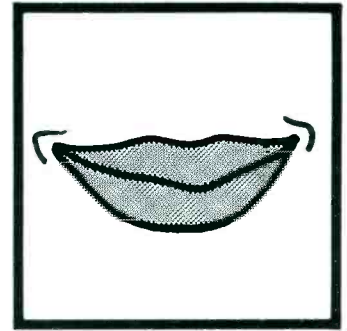
The Album:
"Wolf Creek
Pass"

M3G-4989

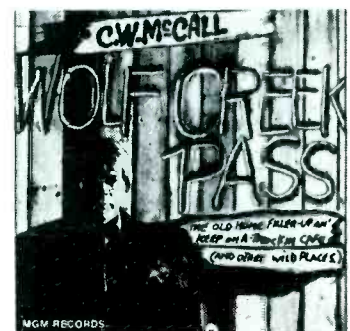


The Single:
"Wolf Creek
Pass"

M14764



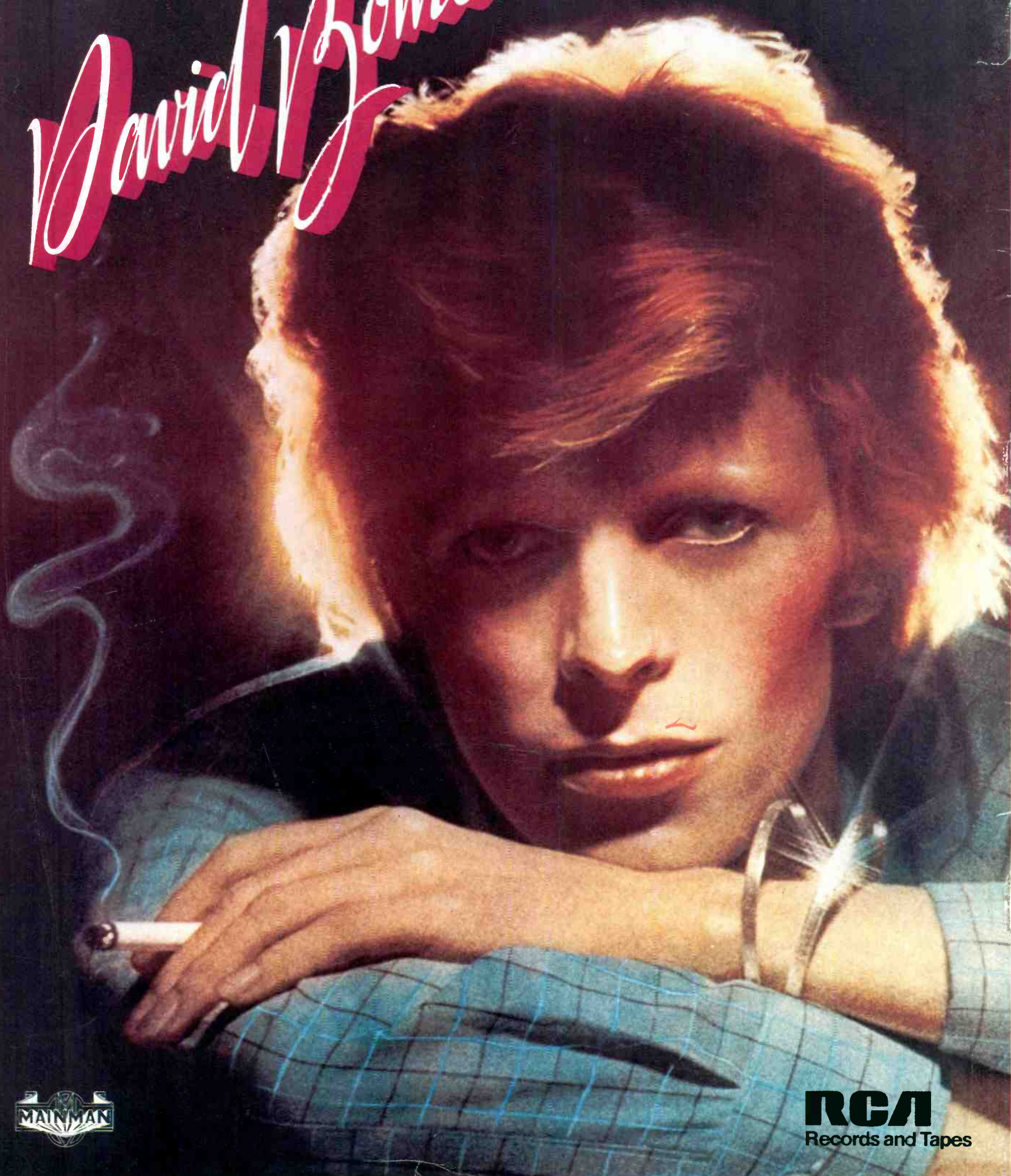
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The new album

"YOUNG
AMERICANS"
APL1/APS1/APK1-0998

David Bowie



RCA
Records and Tapes