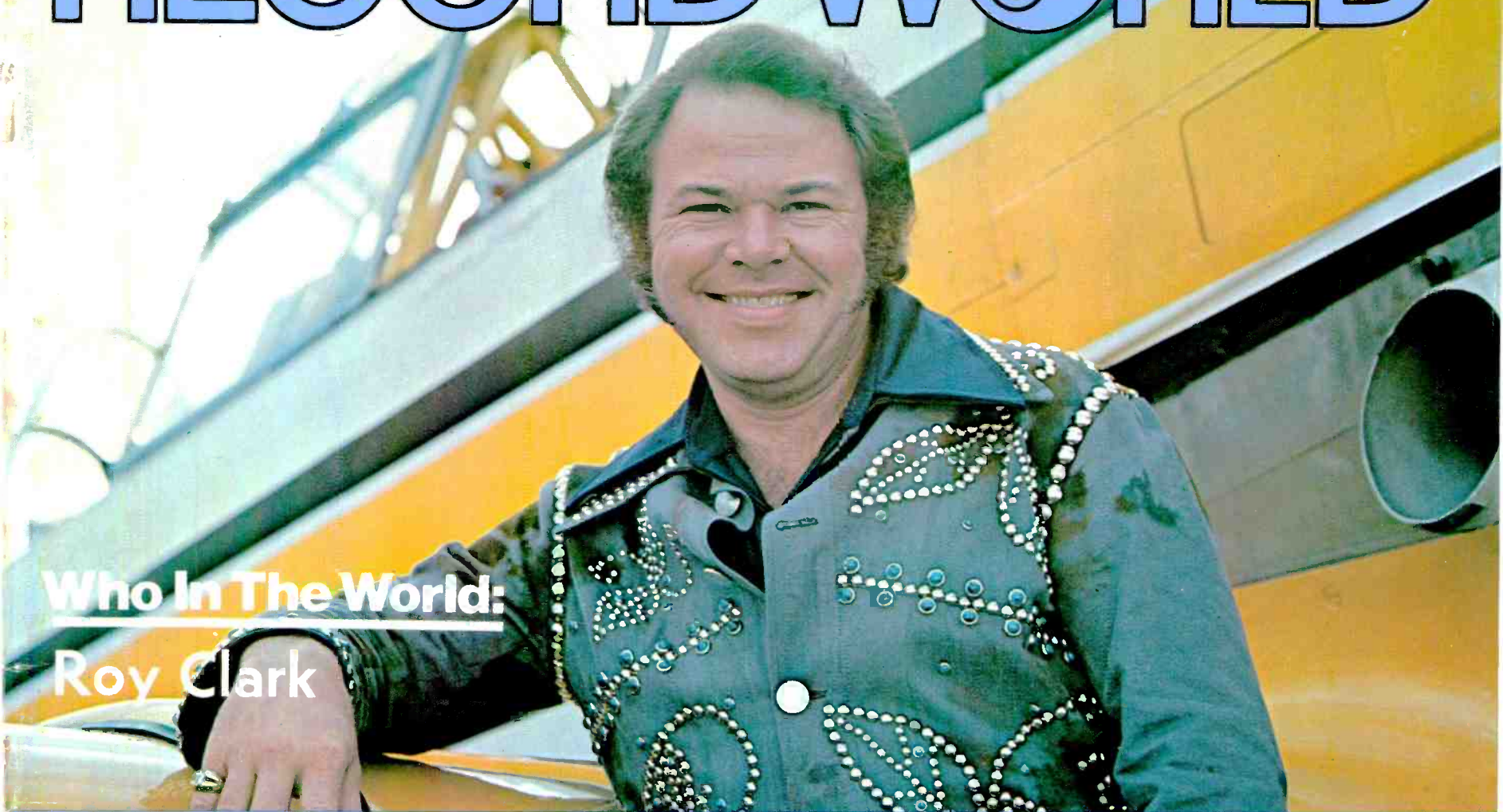


RECORD WORLD



Who In The World:

Roy Clark

HITS OF THE WEEK

SINGLES

BARRY WHITE, "WHAT AM I GONNA DO WITH YOU" (prod. by Barry White/Soul Unltd. & Barry White Prod.) (Savette/January, BMI). In advance of his eagerly awaited fourth album, the White Knight of sensual soul delivers a taste in super singles fashion. He's doing more great things in the wake of current hit string. 20th Century 2177.

DIANA ROSS, "SORRY DOESN'T ALWAYS MAKE IT RIGHT" (prod. by Michael Masser) (Jobete, ASCAP; Stone Diamond, BMI). Lyrical changes on the "Love Story" philosophy, country-tinged with Masser-Holdridge arrangements, give Diana her first product of the year. Hearing it once means always having to say it's a winner! Motown M1335F.

GLORIA GAYNOR, "REACH OUT, I'LL BE THERE" (prod. by Tony Bongiovi, Meco Monardo & Jay Ellis/DCA Records) (Stone Agate, BMI). Having broken into the bigtime with one Motown oldie—"Never Can Say Goodbye"—The Queen of the Discos selects another (from 1966) as her follow-up. Her lovin' outreach is a total audience grabber! MGM 14790.

THREE DEGREES, "I DIDN'T KNOW" (prod. by Gamble-Huff) (Mighty Three, BMI; Silk, ASCAP). From the same sessions which resulted in the trio's international gargantua "When Will I See You Again" comes this realization of their longevity. To hear it is to know that they're about to break the hit thermometer again. Phila. Intl. ZS8-3561 (Col).

SLEEPERS

BLUE MAGIC, "LOVE HAS FOUND ITS WAY TO ME" (prod. by Baker, Harris, Young/WMOT Prod. & Bobby Eli) (WMOT/Friday's Child, BMI). The "Sideshow" men choose an up-tempo mood from their "Magic of the Blue" album for a righteous change of pace. Every ounce of their bounce is weighted to provide them top pop and soul action. Atco 7014.

TAMIKO JONES, "TOUCH ME BABY (REACHING OUT FOR YOUR LOVE)" (prod. by Tamiko Jones) (Bushka, ASCAP). Super song from Johnny Bristol's debut album helps the Jones gal to prove her solo power in an undeniably hit fashion. She's going to latch onto a total career explosion as an all-around talent with this tactile mover. Arista 0110.

MYLES AND LENNY, "CAN YOU GIVE IT ALL TO ME" (prod. by Micky Erbe & Maribeth Solomon/Mickymar Prod. Ltd.) (Blackwood of Canada/Marimick, BMI). Canadian duo has the musical expertise to rank with acts like BTO in appeal with a pleasing amalgam of Cat Stevens and It's a Beautiful Day rock styles. "All" is a must! Columbia 3-10099.

ELMO BATMAN, "I AM A SPY FOR THE F. B. I." (prod. by Chuck Howard) (ATV, BMI). Back in '66 when they were undoubtedly the good guys, Jamo Thomas had a hit novelty in the FBI groove. Now in a post-Watergate America, the spark of creativity burns a different color flame. On the cute side of controversy. Granite 519.

ALBUMS

JOHN LENNON, "ROCK 'N' ROLL." '50s and '60s chestnuts revved up with '70s savvy! Fast paced pleasers saturate the Lennon/Spector produced set, which beats with fun from start to finish. The entire album's boss, with the niftiest nuggets being the Chuck Berry-authored "You Can't Catch Me," Lee Dorsey's "Ya Ya" hit and "Be-Bop-A-Lula." Apple SK-3419 (Capitol) (5.98).

RETURN TO FOREVER FEATURING CHICK COREA, "NO MYSTERY." No whodunnits here! This fabulous four man troupe further establishes their barrier-breaking capabilities by transcending the limitations of categorical classification with musically innovative ingenuity and a collective flow. "Dayride" and the title track are the disc's diagnosed delights. Polydor PD 6512 (6.98).

EVIE SANDS, "ESTATE OF MIND." Pop, FM and MOR programming is in the offing for this lady who made a mid-chart mark in '69 with "Any Way That You Want Me." Lambert & Potter production appropriately buoys Ms. Sands' vocal prowess in a hitbound direction as indicated by the single "You Brought the Woman Out of Me." Haven ST-9202 (Capitol) (6.98).

"ORCHESTRA LUNA." Are you looking for something brand-spanking new, bizarre but totally relatable if you're a teensy bit off-the-wall (and who isn't nowadays)? Well, here it is—refreshing, wierd and wonderful! Rupert Holmes and Jeffrey Lesser production of the septet aptly captures their spirit as one listen to "Love Is Not Enough" and "Heart" testify. Epic KE 33166 (5.98).



In an age of shrieks and shouts,
Lani Hall is a singer.

In an era of coy and camp,
Lani Hall is a woman.



“Hello It’s Me” (SP 4508)

The long-awaited second album from

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On A&M Records and Tapes

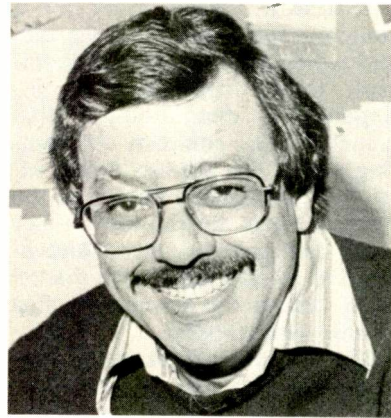
Produced by Herb Alpert

RECORD WORLD

Columbia Appoints Stan Monteiro Vice President, National Promotion

■ NEW YORK—Irwin Segelstein, president, CBS Records has announced the appointment of Stan Monteiro to the position of vice president, national promotion, Columbia Records.

In his new capacity, Monteiro will be responsible for the overall coordination of the activities of the national promotion staff in supporting single and album releases by the Columbia label. He will maintain contact with radio reports, trade magazines and tip-sheets in giving direction to the national Columbia promotion effort. He also assumes responsibility for the activities of the Columbia label regional promotion marketing managers and local promotion personnel,



Stan Monteiro

while initiating and developing promotion programs and campaigns for various artists on the Columbia roster. Monteiro will report directly to Jack Craig, vice president, marketing, CBS Records.

In commenting on the appointment, Craig stated that, "The Columbia promotion department is lucky to have a man of Stan Monteiro's experience and skill at its helm. His achievements as head of the Epic/Custom promotion department

(Continued on page 24)

Legal Battle Rages Over New Lennon LP

■ NEW YORK—While John Lennon, EMI, Apple and Capitol Records have issued a public statement claiming that the TV-marketed "Roots" album is "unauthorized," the company currently offering the package, Adam VIII, has filed a multi-million dollar action with the Supreme Court of New York seeking damages from the above parties on several counts, as well as from Lennon attorney Harold Seider.

The Capitol statement takes the stand that the Adam VIII package "is being manufactured from tapes which have not been completed nor approved by John Lennon with regard to quality. The use of the recordings in this album and the use of Mr. Lennon's name and likeness have not been authorized. The only recordings approved by Mr. John Lennon for commercial release are contained in the album 'Rock 'N' Roll,' on the Apple label, distributed by Capitol Records and EMI."

(Continued on page 52)

Tony Bennett Forms New Record Company

■ NEW YORK—Tony Bennett has announced that he and several close business associates have formed an independent record company and completed production of a first new album.

(Continued on page 52)

Crossover Acts Dominate American Music Awards

■ LOS ANGELES—Crossover acts dominated the second annual American Music Awards, with broadly-based artists predictably emerging with this year's top honors. Three artists won eleven of the fifteen competitive awards; Olivia Newton-John and Gladys Knight and the Pips each won in four categories, while Charlie Rich was the recipient of three awards in the country and pop areas. Of the seven artists honored this year, only three were award winners in last year's presentation.

Television Broadcast

The awards ceremony was

Reizner, Wayne Start New Label

■ LONDON — Independent producer Lou Reizner and independent publisher Artie Wayne have announced the formation of Rize/Wane Records, a multi-national label that will operate with equal emphasis on both the European and American continents, and will also be active in all other major international markets. An

(Continued on page 25)

aired via the ABC television network in a prime-time (8:30-10:00 p.m., PT) slot, with Roy Clark, Helen Reddy and Sly Stone hosting.

Winners

Winning awards were the following: Favorite male vocalist, pop/rock, John Denver; favorite female vocalist, pop/rock, Olivia Newton-John; favorite male vocalist, soul, Stevie Wonder; favorite female vocalist, soul, Diana Ross; favorite male vocalist, country, Charlie Rich; favorite female vocalist, country, Olivia Newton-John; favorite duo, group or chorus, pop/rock, Gladys Knight and the Pips; favorite duo, group or chorus, country, Conway Twitty and Loretta Lynn; favorite single, pop/rock, "I Honestly Love You" by Olivia Newton-John; favorite single, soul, "Midnight Train to Georgia" by Gladys Knight and the Pips; favorite single, country, "The Most Beautiful Girl in the World," by Charlie Rich; favorite album, pop/rock, "Behind Closed Doors" by Charlie Rich; favorite album, soul, "Imagination" by Gladys Knight and the Pips; favorite album, country, "Let Me Be There," by Olivia Newton-John.

Berry Gordy

Berry Gordy, the founder and president of Motown Records

(Continued on page 41)

Success of The Average White Band Keyed to Instrumental Soul Trend

By ROBERT ADELS

■ NEW YORK — The Average White Band (Atlantic) has followed the lead of Mercury pop/soul act Ohio Players (RW, Feb. 1) in capturing three number one slots in one week. The Atlantic group which becomes the first white act to top both The R&B Singles Chart and The R&B Album Chart while going all the way pop on The Singles Chart and up to a strong 3 on The Album Chart. Their Scottish backgrounds add further interest to their current success story, as does the hit single which propelled them to the top, the instrumental "Pick Up the Pieces."

"Pick Up the Pieces" began as an r&b single and from the start aided "The Average White Band" album in bulleting up both soul and pop charts. The group's current (and second) single from the package differs from their first in that it is instrumental,

although the band is predominantly a vocal/instrumental combo. Utilizing a philosophy which helped propel the Edgar Winter Group to number one slots (with "Frankenstein"), the Average White Band has reached the mass market from an initially black audience appeal.

While the Average White Band has made their mark by showcasing their instrumental prowess with only minor vocal augmentation, other instrumental acts of a soul and/or jazz orientation have been going the opposite route with increasing success. The Blackbyrds (Fantasy) have seen their "Flying Start" album jump to the 34 spot pop as fueled by their bulleted single "Walking in Rhythm," a more vocally-oriented cut than their past efforts. (The band members are students of Donald Byrd.)

(Continued on page 34)

Lee Joins Capitol As Publishing VP

■ LOS ANGELES—Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI Inc., has announced the election of George Lee as vice president and general manager of Capitol's music publishing companies. Lee succeeds Jay Lowy, who is leaving the company.

Lee, who will headquarter in the Capitol tower and report directly to Menon, expects to join the company in mid-March. Until that time, Capitol's music publishing activities will operate under the direction of Brown Meggs, executive vice president and chief operating officer, CRI.

(Continued on page 25)

Sire To Market Immediate Catalog

■ NEW YORK — Product from England's Immediate label will be released by Sire in the United States and Canada, following an exclusive agreement reached by Immediate's founder Andrew Loog Oldham and Sire managing director Seymour Stein. The agreement covers the entire Immediate catalogue with all product being released on the Sire label.

Immediate made its debut in 1965. American promotion methods under the direction of Oldham's associate, Tony Calder, helped make Immediate an important factor in Britain's pop music scene. In addition to Oldham, producers for Immediate during the late '60s and early '70s included Mick Jagger and Keith Richard, Glyn Johns, Mike d'Abo, Steve Marriot and Ronnie Lane.

Perhaps the most important group to come out of the Immediate stable were the Small Faces, who combined writing and producing talents into British chart hits including "Itchycoo Park," "Tin Soldier" and "Lazy Sunday." Their albums "Ogden's Nut Gone Flakes" and "Autumn Stone" are highly sought after collectors' items to this day. The group eventually split into two units, Humble Pie and Faces, both of which had their initial success on Immediate. Immediate also recorded Rod Stewart's first hit solo recording, "Little Miss" (Continued on page 25)

Viewlex Names Galef Pres. and Chief Exec.

■ NEW YORK—David H. Peirez, president and chief executive of Viewlex, Inc., has announced that at a special meeting of the board of directors, Andrew G. Galef was elected to succeed him as president and chief executive of Viewlex, Inc. Galef, a principal in the management consulting firm of Grisanti and Galef, Inc., Los Angeles, California, will assume his new duties immediately. For the past two years, Grisanti and Galef, Inc., had been retained by Viewlex, Inc., and Galef personally acted as consultant and advisor to the company during that entire period.

Peirez, an attorney, joined Viewlex in 1969 after having been engaged in the practice of law for a number of years. He will return as a member of the firm, Meyer, English and Cianciulli of Mineola, Long Island, to resume his legal career, but remains as a member of the board of directors of Viewlex, Inc. Galef was elected to the board as well.

Larry Uttal:

The Independent Road to Success

■ NEW YORK—Larry Uttal's advocacy of the independent label marketed through independent distributors has received eloquent support from Private Stock Records. In less than five months since the label's first release chart action now includes a Frankie Valli's "My Eyes Adored You," bulleted at 5 on the **Record World** Singles Chart and "Good Times Rock & Roll" by Flash Cadillac and The Continental Kids, currently on the same chart at 69.

"Carrie's Gone" by J. C. Stone, which shipped in September of 1974, Private Stock's first month of active operation, made the singles charts. "My Eyes Adored You" has been on the singles charts for 16 weeks and "Good Times Rock & Roll" by Flash Cadillac and The Continental Kids made its first appearance in the top 100 four weeks ago. Additionally, three new singles, "Bumpin' Bus Stop" by Thunder & Lightning, "A Little Pain Ain't No Big Thing" by Sherri Jarrell and "Wait For Me (Busted Bad)" by the Addressi Brothers are also generating interest.

UA Taps Kagan

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Mike Kagan to the post of national director, singles promotion.



Mike Kagan

Veteran music industry executive Kagan was most recently president of his own artists management and independent record production firm, K.D.I., which he formed after being executive editor of the Bob Hamilton Radio Report.

Kagan had previously been general manager of Sunflower Records, at that time an MGM custom label. Prior to that Kagan was director of national promotion for Epic and all Columbia Custom Labels. He reports directly to Anderson and will be headquartered in Los Angeles.



Frankie Valli, Valli's wife, Larry Uttal

This is a success story for a company not yet six months old, and typical of a Larry Uttal operation, totally committed to independent distribution. Uttal launched his company by putting all of the Private Stock executives, including himself, on the road to meet distributors in key areas and gain first-hand knowledge of conditions in each market even before the company's first release was shipped.

The initial success of Private Stock Records can be attributed to several factors. First, Uttal releases a very limited number of records, and only those that he believes have winning potential. Next, he gives each record a maximum promotional effort and he stays with a promising hit until he brings it in.

(Continued on page 44)

Epic Pacts Salsoul

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Records Custom Labels, and Joe Cayre, president, Cayre Industries, have announced the signing of an exclusive distribution agreement between Epic Records and Salsoul Records. Under the terms of the agreement, all product under the Salsoul banner will be released on the Epic label on a national basis, with the Salsoul logo appearing on all the company's releases on Epic.

(Continued on page 53)

Wherehouse Profits Up

■ GARDENA, CAL.—Integrity Entertainment Corp., owner and operator of The Wherehouse, a chain of 51 discount record and tape stores in California, has reported second quarter sales of \$9,069,683 and profits of \$262,691 as compared to \$6,978,273 and \$178,676, respectively, for the previous year. Sales for the six months ended December 31, 1974 were \$15,142,148 with profits for the same period \$432,171, up 38 percent and 62 percent, respectively, over the year before. Earnings per share for the six months rose from \$.08 to \$.13 (fully diluted).

The company also announced the planned opening of nine additional stores by June, 1975.



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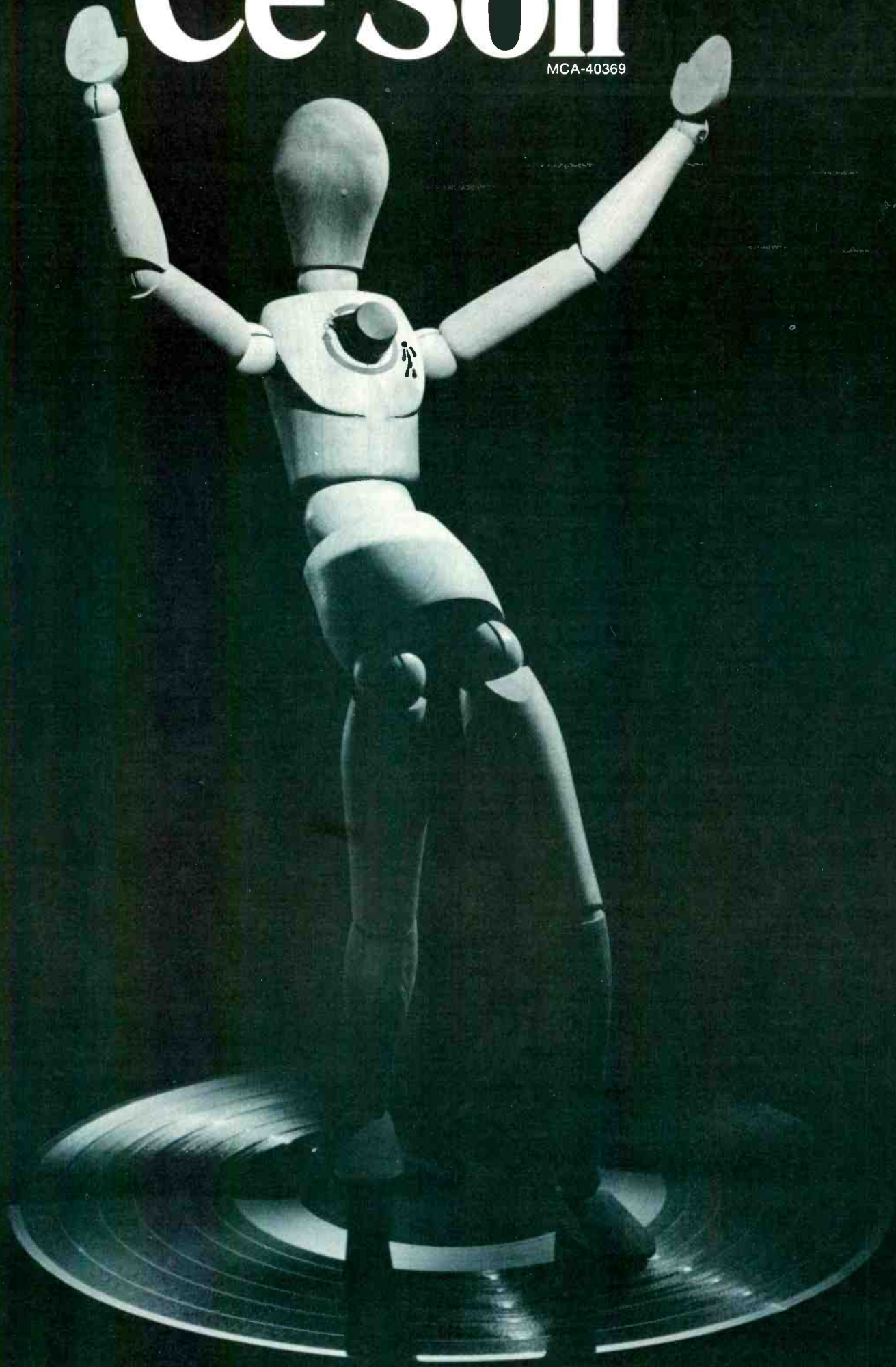
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VOL. 30, No. 1445

Ce Soir

MCA-40369



A new single from a soon-to-be-released album "Switch" by ...

GOLDEN BARRING

MCA RECORDS



McCartney Press Conference Held on New Orleans Riverboat

■ NEW ORLEANS — Paul McCartney, who has been in this Louisiana city since mid-January, took time out from current recording sessions to meet with local press and representatives of the national news media.

The site for the informal press reception was the New Orleans riverboat *Voyageur*, and by the time the McCartneys arrived at the dock, more than 100 members of the press had arrived.

The press reception, designed to be more an informal gathering, turned into a fun jaunt along the Mississippi on a 50 year-old riverboat which is one of the few capable of making the trip through the Bayou country.

Paul, Linda and Wings

Paul and Linda McCartney, as well as their group, Wings (comprised of Denny Laine, Jimmy McCulloch and Joe English, who has been doing the session drumming during the band's stay in New Orleans) were greeted on the dock by the Tuxedo Jazz Band.

Press representatives questioned the McCartneys on a broad range of topics concerning present sessions in the studio and future tour plans, among other things.

McCartney, when asked about his new album, expressed hope that it would be ready for release by mid-April. "We've been working 10 hours a day on it," he said, "and everything has been going splendidly."

The album, which is being recorded at Allen Toussaint and

Marshall Seahorn's Sea-Saint Studios, has no title yet. It will feature several New Orleans touches. One is expected to be on a song called "My Carnival," which Wings was in the process of recording the morning of the press party.

New Album

The new album, which Capitol will release, will consist of rock, ballads and some "good old McCartney and Wings music." McCartney said he plans on taking Wings on tour around the U.S. sometime in the not too distant future, but no specific dates, cities or venues were discussed.

Tony Dorsey has been in the studio with Paul and Wings handling some of the arranging chores.

When the press disembarked, the boat was taken over by celebrities from New Orleans, musicians and friends of the studio where a five hour party—boat-ride to the Louisiana Bayou took place. Two bands, the Meters and Chocolate Milk provided non-stop entertainment for the party goers.

Floating Notables

Some of the names from the music business who were aboard included Allen Toussaint, Lee Dorsey, Ernie K-Doe, Clarence "Frogman" Henry, Earl King and Willie West.

Partygoers were treated to an impromptu series of jams including a rollicking finale featuring Paul McCartney, the Meters and some of the musical celebrities on hand.

Creative World Emerges With Jazz Product

By ELIOT SEKULER

■ LOS ANGELES—Having begun as a mail-order label featuring the product of one artist, Creative World Records, formed by Stan Kenton in 1970, has grown to become a full-time independent with a catalogue listing over 75 titles. The success of the company, previously somewhat unheralded in the industry, was underscored recently when Creative World's artists and product were the recipients of three Grammy nominations, including a Hall of Fame nomination for Stan Kenton.

The mail order operation grew out of Kenton's constant touring with his 19 piece band; at each gig, names of interested members of the audience were placed on a mailing list that now includes over 107,000 big-band jazz aficionados. Beginning with a few titles, the catalogue gradually expanded to include Kenton's earlier Capitol recordings, such artists as Charlie Barnet, John Van Ohlen and Les Hooper; the latter artist accounts for two of Creative World's 1975 Grammy nominations.

In addition to Kenton, who remains the firm's principal, the company is staffed by sales and promotion man Ray Lawrence, general manager and director of a&r Bob Curnow and production man Bill Stillfield. The label plans for additional expansion this year, and Curnow reports that he is "very interested in acquiring new talent in all musical areas, and especially those artists who would prefer working in a small-company atmosphere."

No Rebates on Hits



Car sales may be down but Sammy Johns' GRC single "Chevy Van" is bulletpointing up the charts in high gear. Visiting Record World with the southern singer-songwriter is GRC creative services director Ruby Mazur (left). This is the second consecutive single success for Johns, following up "Early Morning Love."

Snow Injunction Upheld by Court

■ LOS ANGELES — Judge Harry Hupp of the Los Angeles County Superior Court has rejected the request of Phoebe Snow and CBS to terminate the injunction against them which was previously issued by Judge Egelson of said court.

According to Harvey Fierstein and Mark Rosenberg, attorney's for Shelter Recording Co. Inc., this ruling by Judge Hupp continues the effectiveness of Judge Egelson's prior Court Order which prohibits Phoebe Snow from recording phonograph records for any company other than Shelter Records; the order further prohibits any publicity to the effect that Ms. Snow is under contract to any company other than Shelter.

Dark Horse Publishing To Screen Gems-Col

■ NEW YORK — Screen Gems-Columbia Music/Colgems Music has acquired exclusive United States and Canadian publishing rights for the music on George Harrison's new Dark Horse record label by arrangement with Ganga Music Publishing Company, announced Lester Sill, president of the music division of Columbia Pictures Industries, Inc. The rights include all material, exclusive of songs written by Harrison.

The deal was negotiated by Irwin Robinson, vice president and general manager of Columbia's music division, and David Braun and Michael Pearlstein of Hardee, Barovich, Konecky & Braun, Harrison's attorneys.

Dark Horse releases include "Shankar Family & Friends," featuring Ravi Shankar and George Harrison, and the United States debut of the British duo "Splinter," made up of Bobby Purvis and Bill Elliott and augmented by Harrison, Billy Preston, Alvin Lee and Mike Kelly. Both albums were produced by Harrison. Dark Horse Records is distributed by A&M.

Fair Catch



Are golden turkeys any more fragile than golden eggs? Gerry Taylor (left), publisher of the National Lampoon, took his chances on Epic and CBS Custom Labels VP Ron Alexenburg's catching abilities upon delivering to Alexenburg the tapes for the first National Lampoon album to be released and distributed by Epic. Set for an early March release "Gold Turkey" had as creative director Brian McConnachie and as sound producer Bob Tischler. Both Taylor and Alexenburg were confident that the "Gold Turkey" would lay no humorless golden eggs.

Blue Jays



CARNEGIE HALL
MARCH 10, 1975

Sir Names Two VPs

■ NEW YORK—Peter Rudge, head of Sir Productions, has appointed Patrick Stansfield and Mary Beth to the positions of vice president, production and vice president, concert bookings, respectively.

Stansfield will oversee sound, light and trucking for all Sir artists. Ms. Beth rejoins Sir as head of a new southwest office at 429 Gatewood Road, Garland, Texas 75041; phone: (214) 271-1610.

GS&J Closes

■ LOS ANGELES — Gary Stromberg, president of Gibson, Stromberg & Jaffe, has announced the closing of his public relations firm; effective immediately.

Stromberg

Stromberg plans a brief vacation after which he will join Roy Silver in partnership of The Blue Peacock Company, Silver's management firm.

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'BEFORE THE NEXT
TEARDROP FALLS'**

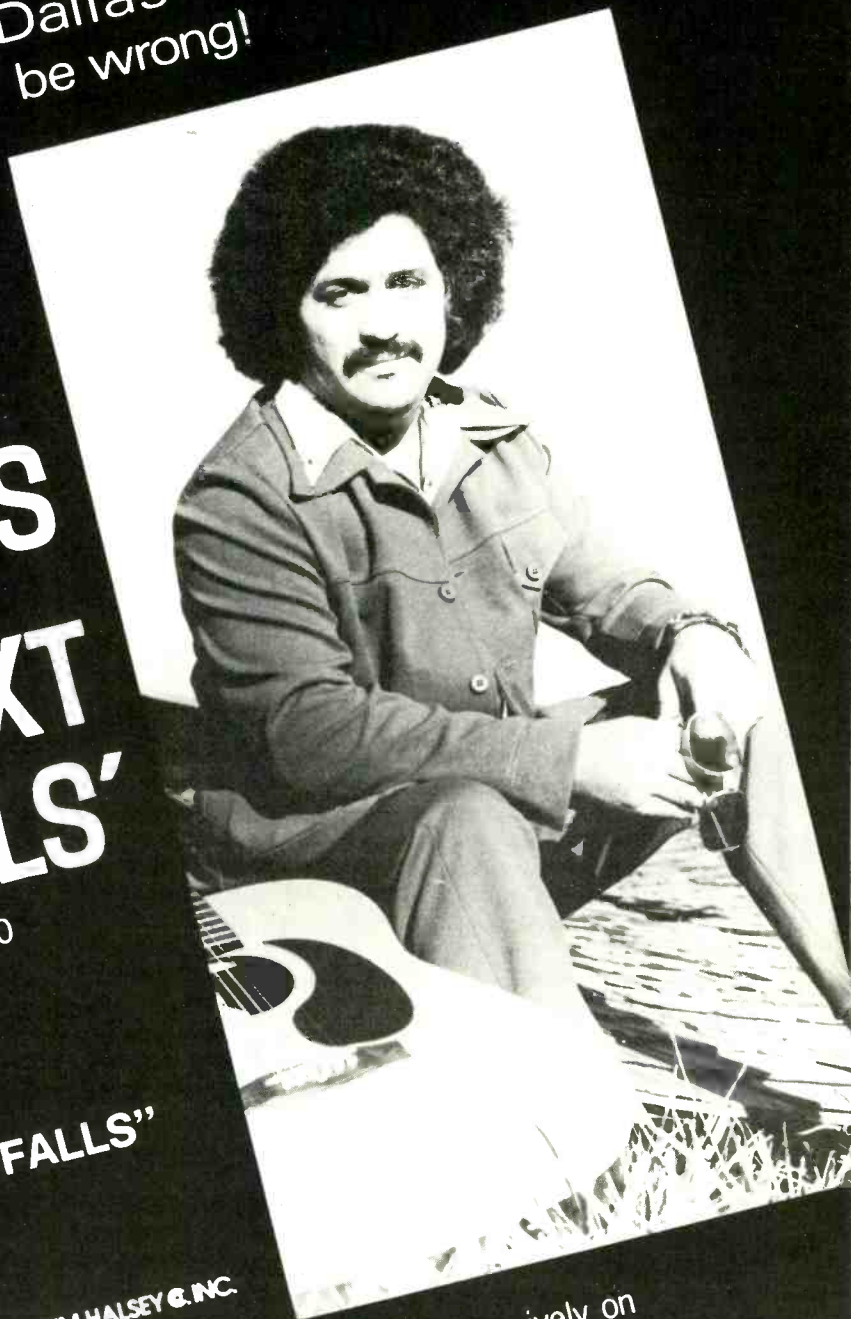
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Exclusively on



THE COAST

By BEN EDMONDS



■ **TOOB TRAUMA:** The "Kojak & Colombo" track on the new **Harry Nilsson** album we told you about last week is set for release as a single, but almost wasn't. The reason? Lyrics like: "You've got 19 inches baby/And that's a real good size." Or how about: "I could twist your knobs right off and fool around with you/I don't need no TV Guide to tell me what to do." Now those lyrics are obviously about a television, right? And the song is almost just as obviously a hit, which is why RCA is expected to unleash it on the world come the first week in March . . .

Flo & Eddie currently negotiating with a major network for their very own TV variety show. And, on the strength of their phenomenally well-received tour with the re-formed **Turtles**, will head into the studio in March to begin work on their first lp for Columbia . . . A quiet visitor to our city was **James Taylor**, who sneaked in to lay down some tracks at Amigo. He's being produced by **Lenny Waronker** and **Russ Titelman**, with musical guests including the like of **Russ Kunkel**, **Lee Sklar**, **Danny Kootch**, **Andy Newmark** and **Willy Weeks**.

THERE'S NO BUSINESS LIKE BIG BUSINESS: Rumor has it that **Elton John** was recently the proud recipient of the largest royalty check ever issued, the figure supposedly running well into the millions . . . In rumors elsewhere, we're told that **Led Zeppelin** arrived at an airport not long ago to find that all the airport limos were in use. Manager **Peter Grant's** solution? He bought six of 'em on the spot. It might not be true, but it's good rock mythology . . . "Young Americans" is the title of **David Bowie's** album due March 18. It would've been here a tad sooner, had Bowie not decided at the last minute to record four new tracks with the assistance of **John Lennon**, among them a Bowie/Lennon song called "Fame," and a version of "Across the Universe." Bumped to make room for the new material were Bowie treatments of two **Bruce Springsteen** songs . . . The **Hollies**, however, are set to release a **Springsteen** song, "Sandy," as their next single. According to **Marty Cerf** (who knows about such things), it's the band's best ever . . . Hasn't **Bob Krasnow's** car been spotted in a certain Burbank parking lot suspiciously often of late? . . . It's ironic to note that "Peggy Sue," the old **Buddy Holly** number that **John Lennon** does on his "Rock 'n' Roll" album, is credited as being published by McCartney Music. It appears that somewhere along the line **Paulie** secured rights to the Holly catalogue . . . **Jackson Browne** has scored one of this city's very finest bassists, **Dennis Kovarik**, for his touring band. Together with fellow Detroitier **Larry Zack** they constitute a rhythm section that producer **Bill Szyczyk** has dubbed the "Ham-track Hammer" . . . Sure bet for a lot of big noise is a new band called **Buck**, featuring ex-**Wings** drummer **Denny Siewell**, ex-**Spooky Tooth** bassist (and **Jimi Hendrix** discovery) **Chrissy Stewart**, ex-**Steppenwolf** guitarist **Michael Monarch** and dynamic ex-**Silverhead** vocalist **Michael Des Barres**. Management is being jointly handled by **Sepp Donahower's** Pacific Presentations and **Irving Azoff's** Front Line Management. Though several labels are anxious for their services, the inside track is believed to be held by Columbia and Atlantic . . . Manager **Steve Gold** and UA apparently having ironed out their differences—you can look for new **War** product to ship soon.

SIGN HERE KID & I'LL GET YUH NAME INNA PAPUHS DEPT: **Martha Reeves** has signed with Arista, where she'll be produced by **Tony Sylvester** (of the **Main Ingredient**) . . . Sylvester has also been seen in the studio with **Bette Midler**, which means that she's probably scrapped the tracks she cut with **Todd Rundgren** and **Moogy Klingman** . . . Todd, meanwhile, has been toting his trusty guitar to sessions for the next **Laura Nyro** album . . . **Dan Hicks** seems destined for a liaison with Warners . . . **Nico**, who we married off in last week's column, is now apparently unmarried. Oh well . . . You can also cancel the reported **Lovin' Spoonful** reunion. **Zal Yanovsky** and **Steve Boone** like the idea; **John Sebastian** and **Joe Butler** don't . . . Spotted at the **Masters Of The Airwaves** opening at the Starwood: **Iggy Pop**, **James Williamson** (**Elton John's** favorite guitarist), **Keith Emerson** and **Rick Springfield** . . . In case you're wondering about the recent spate of Warners singles activity, try looking in **Gary Davis'** direction . . . Latest English sensation is a band called **Dr. Feelgood**. The star attraction is guitarist **Wilco Johnson**, whose unique style is a hybrid of **Chuck Berry** and **Peter Dinklage**. Just how good is he? Well, **Mick Jagger** and **Sparks** are both reported to have made him flattering offers. Though signed to British UA, their stateside affiliation hasn't as yet been determined . . .

(Continued on page 21)

A&M Signs Mangione

■ LOS ANGELES — Jerry Moss, president of A&M Records, has announced the signing of jazz composer/arranger **Chuck Mangione** to a long-term recording contract with the label. Mangione will release his first album for A&M in March, titled "Chase the Clouds Away." The album will feature the quartet, as well as six new Mangione compositions.



Chuck Mangione, Jerry Moss

Mangione was nominated for two Grammy awards for his most recent album "The Land of Make Believe." The composer/arranger has recorded and performed with both quartet and symphony orchestra, played trumpet (now plays flugelhorn) with such jazz notables as **Maynard Ferguson**, **Art Blakey**, **Keith Jarrett**, **Chick Corea** and **Dizzy Gillespie**, and was a former Jazz Ensemble director of the Eastman School of Music.

Hall to Private Stock As Natl. Promo Mgr.

■ NEW YORK—The appointment of **Jerre Hall** as national promotion manager for Private Stock Records has been announced by **Dave Marshall**, director of national promotion for the label. Marshall indicated that the appointment is in direct response to the singles chart activity being generated by Private Stock and the label's upcoming first album release.



Dave Marshall, Jerre Hall

Prior to joining Private Stock Records, **Jerre Hall** was with London Records where, in three years, he did regional promotion for three different major areas, including Cleveland, the Pacific Northwest and most recently, Detroit. His previous background includes positions in diverse phases of the music business in the Cleveland area. Hall was associated with UDC Distributors, served as sales manager for Radio WMMS, and spent five years doing promotion and sales for such independent distributors as Midwest Seaway and Mainline.

Italian Label Planned By WEA International

■ LOS ANGELES—WEA International will launch WEA Italiana, a wholly owned company in Italy representing the Warner-Elektra-Atlantic group of labels, in July, 1975. The announcement was made jointly by **Nesuhi Ertegun**, president and **Phil Rose**, executive vice president of WEA International. The commencement of full-time operations in Italy is a part of an international expansion that will eventually see WEA-owned labels in South Africa, New Zealand, Holland and Brazil. WEA International currently owns and operates labels in Canada, England, Australia, Germany, Japan and France.

Ertegun and Rose also announced the appointment of **Giuseppe Velona** as managing director of WEA Italiana, effective April 1, and the finalization of a distribution agreement with **Messagerie Musicale** to distribute WEA Italiana product in Italy. Velona will join WEA Italiana after many years of service as international manager of **RiFi**, one of the leading Italian record companies.

With the formation of WEA Italiana, to be located in the Corso district of Milan, WEA International now has European companies in London, Paris and Hamburg, in addition to other European and world licensees and affiliates. At present **Dischi Ricordi** is the licensee for WEA product in Italy.

Abkco Income Up

■ NEW YORK—Abkco Industries, Inc. has announced the results of its operations for the first quarter ended December 31, 1974 with revenues of \$2,381,498 and a profit of \$60,326 or \$.04 per share.

Midler 'Clams' To Broadway

■ NEW YORK—At a press conference (19) held at the Oyster Bar in Grand Central Station, **Aaron Russo** and **Ron Delsener** announced the up-coming Broadway presentation of **Bette Midler's** "Clams on the Half Shell Revue." Set for a Monday April 14 opening at the **Minskoff Theater**, the show will run through May 10.

Set Record

Ms. Midler last appeared on Broadway in December, 1973, selling out three consecutive weeks at the **Palace Theater** and establishing a new record for the largest one-day sale of tickets in the history of Broadway. For the new revue, **Lionel Hampton** will be joining Ms. Midler.

Chartmaker of the week.

Record World, February 22

L--V-E.

Al Green's new single.

#2282



Produced by
Willie Mitchell

Chappell Signs Leslie Bricusse

■ NEW YORK—Composer, lyricist and screenwriter Leslie Bricusse has signed a long-term co-publishing administration agreement with Chappell Music through his company Stage and Screen Music Ltd. The announcement was made by Norman S. Weiser, president of Chappell.

As part of the agreement, Chappell also becomes administrator of Taradem Music, Inc., publisher of the gold record winning "The Candy Man" and other songs from such feature films as "Willy Wonka and the Chocolate Factory" and "Scrooge."

Bricusse is internationally known for his work for stage, screen, TV and records. He won an Oscar for his song "Talk To The Animals" and has been nominated six times for the songs and scores of "Doctor Dolittle," "Goodbye, Mr. Chips," "Scrooge" and "Willy Wonka and the Chocolate Factory." In addition, he co-wrote with Anthony Newley the theme for the film "Goldfinger."

Other film work includes songs written with John Barry for "Thunderball," "You Only Live Twice," "The Knack" and the theme for "The Ipcress File," and title songs for such films as "Two For The Road," "In Like Flint" and "How To Steal A Million," which were written with such film composers as Henry Mancini, Jerry Goldsmith and Johnny Williams.

Denver Goes Gold

■ NEW YORK — John Denver's new RCA album, "An Evening With John Denver," has shipped gold according to the label.

The RIAA certified the album last week after more than 500,000 units were shipped to partially fill initial orders. Since the album is a two record set, more than a million records have been shipped, qualifying the set for the platinum category as well, according to the label.

The announcement was made by Jack Kiernan, division vice president, marketing, RCA Records. A huge RCA support campaign for the new album is being prepared.



For the stage, Bricusse and Anthony Newley collaborated on several projects including "Stop The World—I Want To Get Off" and "The Roar Of The Greasepaint—The Smell Of The Crowd" for which they co-wrote book, music and lyrics.

Bricusse's catalogue of songs includes "My Kind Of Girl," "When I Look In Your Eyes," "If I Ruled the World" and such Bricusse-Newley songs as "Gonna Build a Mountain," "Once in a Lifetime," "Feeling Good," "A Wonderful Day Like Today" and "The Joker."

(Continued on page 45)

Bromberg Packs 'Em In



Columbia recording artist David Bromberg recently brought his myriad guitars and abundant talents to The Bottom Line in New York City for a two-day engagement that was so successful that Bromberg was brought back to the club for an additional appearance the following week. Bromberg is currently completing work on his fourth Columbia album, due for release in April. Shown above backstage following Bromberg's opening night performance are (from left): Mark Spector, director, contemporary music, Columbia a&r; Bruce Lundvall, vice president and general manager, Columbia Records; Mickey Eichner, vice president, east coast a&r, Columbia Records; and David Bromberg.

Col Promotes Atkinson

■ NEW YORK—Jack Craig, vice president, marketing, CBS Records, has announced the promotion of Michael Atkinson to the position of regional promotion marketing manager, Columbia Records, west coast.

Duties

In his capacity, Atkinson will be responsible for the supervision and direction of local promotion efforts in the west coast marketing area. He will coordinate the activity and detail product priorities for branch promotion managers in his markets, in support of various marketing and sales promotion programs. He will be responsible for maintaining the liaison with radio stations of all formats, dealing directly with program directors and music directors for the purpose of promoting and stimulating airplay and sales of Columbia albums and singles product.

(Continued on page 45)

Grammy Awards Show Sets Talent Line-Up

■ NEW YORK — The Grammy Awards Show on CBS-TV Saturday, March 1, will spotlight more than two dozen recording stars, according to the line-up released by producer-director Marty Pasetta.

Emanating from New York's Uris Theatre, the Recording Academy's annual hour-and-a-half live telecast will be hosted by Andy Williams with a series of in-person appearances, as either performers or presenters, by David Bowie, Harry Chapin, Rita Coolidge, David Essex, Roberta Flack, Aretha Franklin, Marvin Hamlisch, the Les Hooper Big Band, Waylon Jen-

nings, Tom Jones, Andre Kostelanetz, Gladys Knight and the Pips, Kris Kristofferson, John Lennon, Moms Mabley, members of the cast of the Broadway musical "The Magic Show," Ann-Margret, Bette Midler, Anna Moffo, Anne Murray, Tony Orlando and Dawn, Paul Simon, Kate Smith, the Spinners, Ray Stevens, Rudy Vallee, Paul Williams and Stevie Wonder. Jack Elliot will conduct a 50 piece orchestra on stage; Marty Farrell is writing the script, with Pierre Cossette as executive producer.

About a dozen Grammy Awards will be presented on the show. In addition, according to national president Bill Lowery, several of the Academy chapters are holding pre-telecast presentation ceremonies to announce winners in the remaining categories.

In New York, Mary Travers and Anna Moffo will announce the winners at the national dinner, preceded by a cocktail reception, in the Imperial Ballroom of the Americana Hotel, with music by Bobby Rosengarden and the Dick Cavett Show Band.

On the same evening in Los Angeles, members and guests will gather at 5:15 in the Grand Ballroom of the Beverly Wilshire Hotel.

(Continued on page 45)

Passport, Billingsgate Pact for Distribution

■ CHICAGO — Passport Records will distribute product from the Chicago-based Billingsgate label as the result of an agreement reached between Passport chairman Seymour Stein and Billingsgate president Gary Pollack. Records will be released on the Passport label with split logo identification for Billingsgate. Passport is currently rushing release of its first product under the new agreement, Lucifer's Friend's third American album, "Where The Groupies Killed The Blues." Other acts featured on the label include Epitaph and Neu, all from Germany, and the Belgian band Pazop.

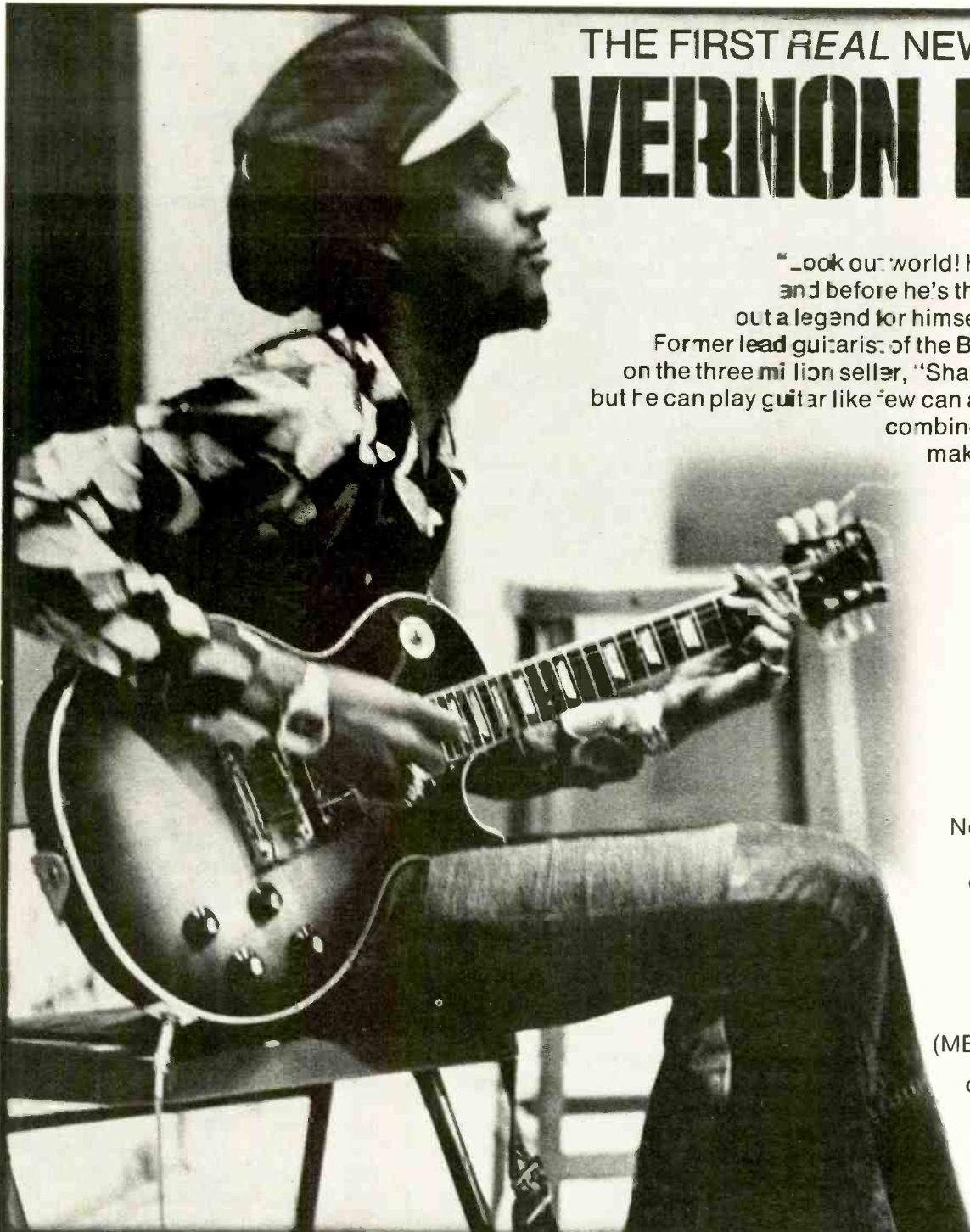
With regard to the agreement Pollack said, "When it became apparent that we could not continue through independent distribution, many of the larger companies offered us their marketing services. Through our stores in Chicago, we had had a long and close relationship with Passport president Marty Scott, and his JEM import operation. He and everyone at Passport are totally knowledgeable as to what is going on musically in Europe. Giving up our independence was hard enough, but we could not tolerate being with a company that might not understand our product and ideas. For that reason we chose Passport."

Georgia Legislature Passes Piracy Bill

■ ATLANTA, GA. — The Georgia Senate has passed an anti-piracy law by a vote of 52 to 0. The statute makes it a felony for any person or corporation to possess, sell, distribute or circulate any sounds recorded on phonograph record disc, wire, tape or film, without the consent of the person who owns the master or article from which the sound is derived. The Georgia House passed the legislation recently by a vote of 174 to 0.

The penalty for a person or corporation found guilty of pirating, for the first offense, is either a fine of \$25,000 or one year in prison, or both. The penalty for a subsequent offense carries a fine of \$100,00 and/or up to three years in prison.

The anti-piracy bill will go before Governor Busbee on February 27 to be signed into law.



THE FIRST REAL NEW STAR OF 1975 VERNON BURCH

HERE'S WHY:

"Look out world! Here comes Vernon Burch and before he's through he will have carved out a legend for himself that'll be hard to match. Former lead guitarist of the Bar-Kays and lead guitarist on the three million seller, "Shaft," Vernon may be young, but he can play guitar like few can and his songwriting ability combined with his powerful voice make him a true triple threat."

Cash Box

"... A total musician ... Vernon Burch is about our musical future. We're going to hear a lot from Vernon Burch."

SOUL

"Burch ... is an original."
Billboard

"... the discos do have some incredible new items to work with. New artist Vernon Burch ... watch for Vernon, easy crossover material."

Radio & Records

HERE'S WHY:

A smash disco single, "CHANGES (MESSIN' WITH MY MIND)," one of three songs written and performed by Vernon Burch for the hit movie *REPORT TO THE COMMISSIONER*.

Proudly Presented
on
United Artists Records
& Tapes



TEMPTATIONS—Gordy G7142F (Motown)
SHAKEY GROUND (prod. by Jeffrey Bowen & Berry Gordy) (Jobete, ASCAP)

With their "Song for You" album making rapid retail and airplay inroads, the time has come for a solidly-rooted hit single. Shake it! Break it!

BO DONALDSON & THE HEYWOODS—ABC 12072

THE HOUSE ON TELEGRAPH HILL (prod. by Steve Barri) (ABC Dunhill/One of a Kind, BMI)

Returning to the tragic storysong paths which first catapulted them to the top with "Billy, Don't Be a Hero," they offer a disaster movie for the turntable.

JOE SIMON—Spring 156 (Polydor)

GET DOWN, GET DOWN (GET ON THE FLOOR) (prod. by Raeford Gerald & Joe Simon) (Gaucho/Belinda, BMI)

Looking for a piece of the disco floor to call his own, the multi-gold veteran stakes out a big piece of hit territory, his most accessible spread in many sides.

SUZI QUATRO—Arista 0106

YOUR MAMA WON'T LIKE ME (prod. by Mike Chapman & Nicky Chinn) (Chinnichap/RAK, ASCAP)

Going the route of cutting product expressly for the U.S., the UK-based bombshell of a different casing comes up with a concept that's bound to explode!

BUFFY SAINTE-MARIE—MCA 40368

LOVE'S GOT TO BREATHE AND FLY (prod. by Norbert Putnam) (Caleb, ASCAP)

In the tradition of the classic "Until It's Time for You To Go," another Buffy ballad, but one beauty she's saved as her own biggie. Take a whiff and soar!

B. B. KING—ABC 12053

FRIENDS (prod. by Dave Crawford) (American Broadcasting/Da Ann, ASCAP)

Not Bette Midler's theme song but a new winner of the same title coming from the heart of the blues legend. Great horn charts give him a very Philly profile.

LARRY GATLIN—Monument ZS8-8643 (Co)

PENNY ANNIE (prod. by Fred Foster) (First Generation, BMI)

From his "Pilgrim" album, a most subtle and thoughtful tale of selling out for what seems to be the right price. A possible million dollar baby-to-be.

BOBBY VINTON—Epic 8-50080

I CAN'T BELIEVE THAT IT'S ALL OVER (prod. by Billy Sherrill) (Ben Peters, BMI)

Label pulls a gem from its vaults, a country standard from the pen of Ben Peters, that sounds very today thanks to the sunny production. One to believe in.

P.F.M.—Manticore MA7003F (Motown)

CELEBRATION (prod. by P.F.M. and Claudio Fabi) (Manticore, ASCAP)

Captured live from their "Cook" album, Italian rock trio delivers vocally augmented thunder designed to create a heavy party mood of boogie bachanaliala.

NEW RIDERS OF THE PURPLE SAGE—Columbia 3-10067

YOU ANGEL YOU (prod. by Ed Freeman) (Ram's Horn, ASCAP)

Exceptional piece of Dylan material is made to order for establishing the FM favorites as a top 40 find. Say "halo" to a wider audience for the band.

DON DOWNING—Roadshow 7002 (Scepter)

I'M NOT LOVIN' (prod. by Tony Bongiovi, Meco Monardo & Jay Ellis/DCA Records) (It Ain't Easy/Elbomo, BMI)

Second member of the Downing stable to emerge from the DCA roster should follow in the chartsteps of Al on this ecstatic workout. Disco relativity is strong.

NOTATIONS—Gemigo 103

IT ONLY HURTS FOR A LITTLE WHILE (prod. by G. Dickerson, E. Garner Jr. & R. Tufo) (Gemigo/Trina, BMI)

Chicago group which began the decade waxing r&b charters for the local Twinight logo switches to the Gemigo label in grand style. Their sound feels great!

LOU RAWLS—Arista 0103

BABY YOU DON'T KNOW HOW GOOD YOU ARE (prod. by Norman Ratner) (Schine, ASCAP)

Undeservedly underestimated woman comes in for some strong uplifting praise from one of the industry's finest voices. Rawlin' to the top with his typical style.

MAJOR HARRIS—Atlantic 3248

AFTER LOVING YOU (prod. by R. Kersey, Mystro & Lyric/WMOT Prod.) (WMOT/Steals Bros., BMI)

Act has what could prove to be a most sensual breakout single of '75 in these heavy-breathin' grooves. Soul ballad quite directly gets to the lovin' point.

FRIENDS OF DISTINCTION—RCA PB 10220

LOVE SHACK (OPENED UP A SHOP) PT. 1 (prod. by Carl Maults-By) (Fobro, BMI)

Finding a new funk groove courtesy of the label's talented in-house man, FOD get it on with more enthusiasm than anything since "Grazin' in the Grass."

PHILADELPHIA FLYERS—Casablanca 826

RUN AND HIDE (prod. by Philadelphia Flyers) (Louingny Marquee, MCPS)

Not the Pa. hockey club but a blue-eyed British team with disco arrangements from "Up in a Puff of Smoke" Gerry Shury. Strong new act tends their hit goal well.

JACK CARONE—Island 019

TIME (prod. by David Chackler/Chalice Prod.) (Ackee, ASCAP)

English original is a lighthearted folksy boogie in the spirit of B. W. Stevenson's "My Maria." The seconds tick off in a happy mood; his hour is at hand.

KRAFTWERK—Vertigo VE 203 (Phonogram)

AUTOBAHN (prod. by Ralf Hutter & Florian Schneider) (Intersong-USA, ASCAP)

Edited version of the German band's album title track could be to them what "Money" was to Pink Floyd. Synthesizer journey of the mind burns effectively.

SAINT JAMES POP ORCHESTRA—Alva 114

I'M IN THE MOOD FOR LOVE (prod. by Lucille Myers/St. James Prod.) (Robbins, ASCAP)

Classic MOR is reinterpreted as part of a concept album, "What's New—The Music of Jimmy McHugh." Don Ralke's charts make it a unique listening experience.

EVIE SANDS—Haven 7010 (Capitol)

YOU BROUGHT THE WOMAN OUT OF ME (prod. by Dennis Lambert & Brian Potter) (ABC Dunhill/One of a Kind, BMI)

Originator of "Angel of the Morning" and even better known for "Any Way That You Want Me" now benefits from the funky guidance of L&P to bring her out.

RAY CONIFF—Columbia 3-10097

SING ALONG SONG (prod. by Jack Gold) (Jack Gold/Revelation, ASCAP)

Sprightly vocal MOR concept with a catchy, contemporary ragtime lilt subliminally recalls the showstopping moments of Broadway biggies like "Hello Dolly."

BOND—Columbia 3-10101

DANCIN' (ON A SATURDAY NIGHT) (prod. by Bob Gallo) (ATV, BMI)

Barry Blue's not-too-distant U.K. giant is reinterpreted here for the American market. Roller coaster ride to top 40 peaks on the most tuneful of terms!

LEROY HOLMES & HIS ORCHESTRA—UA XW596-X

THEME FROM 'LENNY' (prod. not listed) (United Artists, ASCAP)

Orchestra leader whose career goes back to 1954 and "The High and the Mighty" returns with a today production of one of tomorrow's film classics. Monster MOR.

RORY BLOK—RCA PB-10207

LOVIN' OF YOUR LIFE (prod. by Steve Katz/Anxiety Prod.) (Range Buster, ASCAP)

With a voice that has all the eclecticism of a Maria Muldaur while it easily spans the range of a Joni Mitchell, new songstress makes a most auspicious debut.



"WHAT AM I GONNA
DO WITH YOU" TC-2177

A NEW SINGLE BY
THE MAESTRO
BARRY WHITE
WHAT ELSE CAN WE SAY?


RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE HIS PERSONAL FRIENDS ARE!

PRODUCED BY BARRY WHITE
A BARRY WHITE - SOUL UNLIMITED PRODUCTION

WHO DO YOU OUT DO
LON & DEREK VAN EATON—
A&M SP-4507 (6.98)

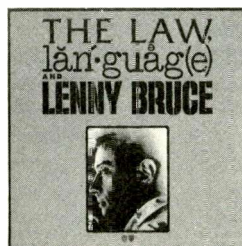
Sibling duo teams up with Richard Perry production dexterity to yield a set sure for sensational chart status. The musical accouterments are spare but effective as harmonies are set afloat amidst appealing melodies. The "Wildfire" single sizzles; "Let It Grow" is certain to whet appetites for more; and "Dancing in the Dark" is lovely.



THE LAW, THE LANGUAGE AND LENNY BRUCE

LENNY BRUCE—Warner/Spector
SP 9101 (WB) (6.98)

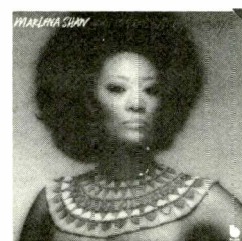
The first release on the newly-formed Warner/Spector label boasts a sure success in view of the current attention drawn to Bruce via the film "Lenny" and his still relevant sociological humor. The disc is comprised of previously unreleased segments from Bruce's performances, with appeal extending to a broad spectrum of audiences.



WHO IS THIS BITCH, ANYWAY?

MARLENA SHAW—Blue Note BN-LA397-G
(UA) (6.98)

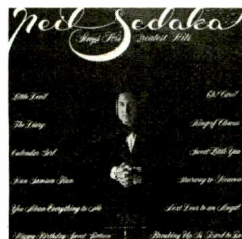
Jazz songstress powerfully and soulfully struts her stuff, in a creative and universal manner sure to appeal to r&b and FM folks in addition to her traditional jazz votary. The disc opens with a tasty dialogue which segues wonderfully into the first and best musical selection, "Street Walkin' Woman."



NEIL SEDAKA SINGS HIS GREATEST HITS

RCA APL1-0928 (6.98)

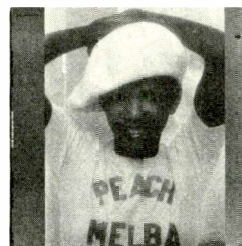
A timely release in view of Sedaka's current comeback, but always appropriate due to the lasting quality herein. Start with the song that initially introduced us to Sedaka in 1958, "The Diary" and stir reminiscences of bygone days with classics including "Breaking Up Is Hard To Do" and "Next Door to an Angel."



PEACH MELBA

MELBA MOORE—Buddah BDS 5629 (6.98)

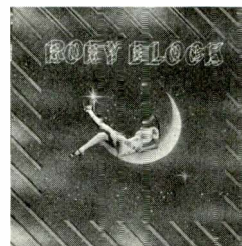
Little lady with a powerful voice makes her Buddah bow exhibiting multi-faceted vocal prowess. Ms. Moore takes a strong hold of the blues on "Must Be Dues;" "My Soul Is Satisfied" takes a rich, gospelly route; "I Am His Lady" is a heart-full.



RORY BLOCK

RCA APL1-0733 (6.98)

Soulful songstress premieres displaying both vocal and composing capabilities. Blood, Sweat & Tears-famed Steve Katz takes the production reins in saucy style, as the talents of both are at their finest on "Lovin' of Your Life," "What Do You Want with a Memory" and "I Made It All by Myself."



DEATH AND FLOWER

KEITH JARRETT—Impulse ASD-9301
(ABC) (6.98)

Jazzman Jarrett paints pretty pictures as he delicately weaves soft patterns aided by Dewey Redman, Charlie Haden, Paul Motian and Guilherme Franco. He has always scored on the jazz charts and this outing should expand that appeal.



COMMANDER CODY AND HIS LOST PLANET AIRMEN

Warner Brothers BS 2847 (6.98)

Varied musical appeal marks this label debut for wide-spread acceptance and additional devotees to their already strong following. The standard "Don't Let Go" is raptly rendered, immersed in rock & rolling roots; "Willin'" is driven home in style; and "Hawaii Blues" mixes country influences with Don Ho flavors.



NILS LOFGREN

A&M SP-4509 (6.98)

Grin-famed musician solos, rock & rolling his way through the grooves quite suitably for fantastic FM segues and top pop programming. Flexing his musical muscle, Lofgren garners vocal, guitar, keyboard and writing credits, with the best bets lying in "Back It Up," "If I Say It It's So" and "Two By Two."



CANNED FUNK

JOE FARRELL—CTI CTI 6053 (Motown) (6.98)

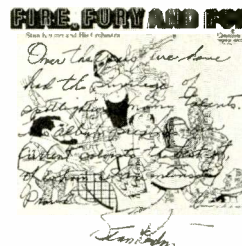
Another clean, tight and vibrant jazz production from Creed Taylor that delivers the horn wizardry provided by Farrell in unprecedented style. The sidemen consist of jazz notables, with the most distinguished selections (for jazz and r&b airplay alike) being "Spoken Silence" and the chunky, funky title track.



TWELVE GREAT PERFORMANCES

MELANIE—ABC ABND-879 (6.98)

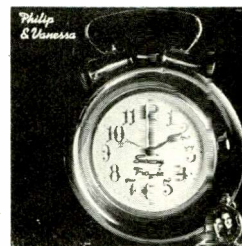
In essence a "best of" compilation, now fans can collect all of the songstress' favorites on one set. Most widely recognized compositions include "Brand New Key," the poignant Croce-penned "Lover's Cross," "Any Guy," "Look What They've Done to My Song Ma," "Beautiful People" and "Psychotherapy."



FIRE, FURY AND FUN

STAN KENTON—Creative World ST 1073 (6.98)

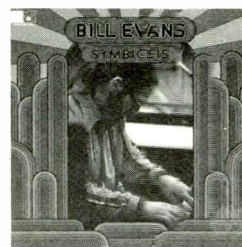
A fine jazz set spotlighting the various talents of Kenton's current soloists, including Roy Reynolds, Tony Campise, Dick Shearer, Peter Erskine, Kevin Jordan, Ramon Lopez, and of course, Mr. Kenton himself. "Hogfat Blues" is a lazy blues selection which highlights the set and is sure to become a classic in no time at all.



TWO SLEEPY PEOPLE

PHILIP & VANESSA—Anchor ANCL-2003
(ABC) (6.98)

An easy listening, soft rock set settles Philip & Vanessa into a "mellow mood music" genre as evidenced by the smoothly flowing pace of their initial outing. Kudos to Martin Wyatt and Derek Taylor for production skills as they best capture the twosome's finesse on "It Ain't Easy," "Dancing Jones," "Our House" and "Baby I Loved You."



SYMBIOSIS

BILL EVANS—BASF MC-22094 (6.98)

Pianist extraordinaire Evans is joined by Hubert Laws, contributing his fine flute expertise, making this jazz journey a smoothly paved and memorable one. Evans' dexterity is particularly pleasant on the beginning segment of the first movement, as he surrounds himself with full orchestral flavor.

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RUFUSIZED · RUFUS FEATURING CHAKA KHAN



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RUFUS
ABCX-783



Management and Direction
Robert Ellis & Associates
Hollywood, California

Produced by Bob Monaco

Media Mixers



English recording group Yes has concluded negotiations for distribution of its first full length feature film entitled "Yessongs," a mixed media presentation of music and animation capturing Yes and Rick Wakeman live while performing and recording the "Yessongs" album. Executive producer for the film was Brian Lane, manager of Yes, and Rick Wakeman in association with AI"OK" Films of London, whose principals are David Speechley and Peter Neal. The film has been acquired for distribution in the United States and Canada by Richard Ellman of Ellman Film Enterprises in association with Nick Grillo and Alan Riche of Aion Films. "Yessongs" will premiere on March 12, in Madison, Wisconsin at the Cinema Madison with subsequent openings on March 14 in Cincinnati, Ohio and Charlotte, North Carolina. Shown in the photo above are, from left: Ed Silvers, president of Warner Brothers Music Publishing; Brian Lane, manager of Yes and Rick Wakeman; Mark Nicholas, attorney for Yes; Alan Riche, Aion Films; Nick Grillo, Aion Films; Mel Bly, vice president, Warner Brothers Music Publishing; Richard Ellman, president of Ellman Film Enterprises.

Mercury Inks James

■ NEW YORK—Mark James, exclusive Screen Gems-Columbia writer, has been signed by the Mercury label to a recording contract, announced Charles Fach, vice president of Mercury Records, and Lester Sill, president of the music publishing firm.

James has written "Suspicious Minds" for Elvis Presley, the B. J. Thomas and Blue Swede hit, "Hooked On A Feeling," "One Hell Of A Woman" with Mac Davis, and the current Johnny Winter single, "Raised On Rock."

The singer's first release on Mercury will be "Ooh Baby," which was written and produced by James in Nashville. On the session with him were Reggie Young, Mike Leach, Bobby Emons, Johnny Christopher, Shane Keister, Heywood Bishop and Bobby Woods — musicians who formerly worked with James when he was a writer/producer at American Studios in Memphis.

Irwin Schuster, vice president and director of professional activities of Screen Gems-Columbia Music, was instrumental in bringing Mark James to Fach's attention. Attorney Bob Casper represented Mark James in his negotiations with Fach.



Sussex Withers LP

■ LOS ANGELES — Sussex Records, Inc., has announced the forthcoming release of "The Rest of Bill Withers," due to ship the first week of March.

A marketing campaign is being planned which will utilize in-store merchandising aids, radio advertising for key markets, a sales incentive program, and radio station give-aways.

Concurrent with the release of the lp will be a single containing two cuts from the album, "Harlem" and "Who Is He (And What Is He to You)."

Azoff Countersuit

■ LOS ANGELES—Attorneys for Irving Azoff of Front Line Management have denied all charges and filed a countersuit asking for \$500 thousand in compensatory damages and \$1,500,000 in exemplary damages in their suit with Belkin Productions regarding management of ABC Dunhill recording artist Joe Walsh.

The suit, filed in the Superior Court of California on October 9, 1974, alleges that Azoff, then working for Associated Booking Corporation, and ABC Dunhill Records conspired to induce Walsh to refuse continuation of his existing management contract with Belkin Productions.

Belkin has asked for \$85,000 in compensatory damages and \$1 million each in exemplary damages from Jay Lasker and Howard Stark, then president and executive vice president of ABC Dunhill Records, and Azoff.

Azoff now manages Walsh through his Front Line Management Company which also handles the Eagles, Dan Fogelberg, REO Speedwagon and Minnie Riperton.

WB Executives Promote Singles

■ LOS ANGELES — Fourteen key Warner Bros. Records executives hit the road this week to promote singles in assigned cities as part of a campaign to increase communications between the record company and contemporary radio.

The special campaign comes on the heels of Warners recent singles success as product by the Doobie Brothers and America, which have been in the **RW** top twenty over the last few weeks. The executives will be assigned records to promote which the promotion department feels are on the verge of breaking nationally, including recent product by Leo Sayer, Commander Cody and Wet Willie among others, all currently charted by **RW**.

The WB executives and their assigned cities are: Mo Ostin, Los Angeles; Joe Smith, Dallas; Stan Cornyn, San Francisco; Ed Rosenblatt, Philadelphia; Lenny Waronker, Denver; Murray Gitlin, New Orleans; Ed West, Hartford; Bob Regehr, Detroit; Russ Thyret, Miami; Clyde Bakkemo, Boston; Don Schmitzerle, Seattle; Ron Goldstein, Atlanta; Lou Dennis, Minneapolis; and Mike Oliveri, Baltimore/D.C.

BASF Ups Patterson

■ BEDFORD, MASS. — James E. Patterson has been promoted to national accounts manager of audio bulk products for BASF Systems. He will be responsible for national sales and related activities in marketing BASF's blank cassette tape duplicating products for music and vocal recordings to major users.

Birthday Bonanza



Checking in with Neil Sedaka: the Rocket Records recording artist, who came back in a big way with a new album entitled "Sedaka's Back," is shown above with Paul Newman (Paul's wearing a tux) at the latter's 50th birthday party. At the party Sedaka sang two songs (with special lyrics by Sammy Cahn) for Newman. Sedaka then flew to London where, after being guest of honor at a party hosted by Elton John, he began a tour of the United Kingdom.

Prod. Company Formed by Grod

■ NEW YORK—Roger Grod has departed Kirshner Entertainment Corp. and has set up his own production company, Roger Grod Productions, Inc., in New York. During his tenure with the Kirshner organization, Grod acted as talent coordinator for the early "In Concert" shows and later for the "Rock Concert" television show. He also handled foreign and domestic publishing for Don Kirshner's publishing companies as well as doing promotion for Kirshner Records.

Several productions have already been completed, including a single by Valerie Harp, titled "A Wounded Blackbird Can't Fly," for Buddah Records. The record was co-produced by John Pioli. Grod has also recently produced Gunhill Road, New York based rock act, whose Buddah single is titled "Back When My Hair Was Short." He plans to work very closely with Don Oriolo, east coast professional manager of 20th Century Music Corp., and Rick Talmadge of Musicor Records, on most of his upcoming projects.

Aside from production, Grod will be working with Professional Video Services, in a joint venture with Richard and Alan Namm. The company will be involved with video taping various rock acts for exposure in different forms of media.

Grod is located at 329 East 50th Street, N.Y.; phone: (212) 751-9292.

Status Quo Signed To Capitol Records

■ HOLLYWOOD, CAL. — Status Quo has signed a long-term exclusive recording contract with Capitol Records, announced Al Cury, senior vice president, a&r/promotion / artist development, Capitol Records, Inc.

The contract was negotiated by Status Quo's management team Colin Johnson and Alan Crux of Quarry Productions together with Capitol's Bob Young, CRI vice president, business affairs, and Rupert Perry, CRI general manager, a&r.

Status Quo's Capitol debut album is entitled "On The Level" and is scheduled for release in March. The new album features the group's British single, "Down Down," which will be released in the U.S. on February 24.

Status Quo features guitarists Alan Lancaster and Francis Rossi, bassist Richard Parfitt and drummer John Coughlan, who have been together as a group for over a decade.

AN ACROSS THE BOARD HIT!

Ecstasy Passion & Pain

Singing

“One Beautiful Day”

R-7163

Produced, Arranged & Conducted By Bobby Martin

Ecstasy, Passion & Pain's 1974 Awards

#1 New Group In Cash Box & Billboard

#2 New Group In Record World



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Who In The World:

Roy Clark: The Entertainer

■ As a descriptive phrase, "The Entertainer" may well have been used about more show business personalities than any other. But rarely if ever has it been applied with more justice than to Roy Clark. A consistent hitmaker for ABC/Dot Records, Clark currently has two albums on **Record World's** country chart, "Classic Clark" and "Roy Clark Family and Friends."

But Clark's success as a recording artist is only one facet of the man's career. He is also a superb instrumentalist, playing everything from banjo to fiddle to classical, steel and 12-string guitar; a seemingly tireless live performer, on the road an average of 300 days a year; a naturally gifted comedian, and a respected businessman, who co-owns a Tulsa, Oklahoma, radio station as well as numerous real estate holdings. On top of everything else, he is a nationwide television star, reaching some 37 million viewers weekly as co-host of the syndicated "Hee Haw."

That the Country and Western Music Association, the Academy of Country Music and the American Guild of Variety Artists each presented Clark with its Country Entertainer of the Year Award last year should come as no surprise—nor that, the week before last, he received his own star on Hollywood's Walk of Fame, climaxing ABC/Dot's designation of February as "Roy Clark Month."

"A Pair of Fives," Clark's most recent ABC/Dot album, features a series of banjo duets with his sideman Buck Trent, and in a way, it brings his career full circle, for it was as a banjo player that he first set upon the path to musical stardom. He was 14 then, living in Meherrin, Virginia, near Washington, D.C., and under his father Hester's tutelage he soon grew accomplished enough to win the nation's Country Music Banjo Championship two years running. Part of the prize the second year was a special guest appearance

at the Grand Ole Opry, and Clark was on his way.

As soon as he was old enough, the young banjo player began playing clubs in the Washington-Baltimore area, all the while polishing his skills on a variety of instruments and as a humorist. It was the latter talent that led to his first television job as a regular on a local show, "The Hayloft Conservatory of Musical Interpretation," and that job in turn led to another as a comedian and instrumentalist with George Hamilton IV. Subsequently he worked with Wanda Jackson and then with Hank Thompson, first as a sideman, then as a featured singer.

First Hit

Before 1964, Clark had made a few records for small labels, some of which got airplay, but it was in that year that he recorded his first nationwide hit, "The Tips of My Fingers." The success of that single and of a string of others after he signed with Dot enabled him to move once more into television, where he spent three years on the Jimmy Dean show, co-hosted his own program, "Swinging Country," and

Macedo Rejoins Capitol

■ HOLLYWOOD — Jim Cavanaugh, assistant controller, CRI, has announced the appointment of John Macedo to the position of cost & inventory director, CRI, replacing Bob Snyder who has left the company. Macedo will report directly to Cavanaugh.

Macedo will be responsible for all standard manufacturing costs, inventories in distribution centers and manufacturing plants, as well as being functionally responsible for all manufacturing accounting.

Country Commitment



Reaffirming MGM's commitment to country product, Polydor Incorporated president Bill Farr hosted a party on behalf of MGM Records in Nashville recently, which was attended by MGM artists, members of the Country Music Association, managers, agents, publishers, music trade and general press. Farr introduced the new Nashville staff including Dick Glasser, who heads up the Nashville office as a&r chief and administrator; Dave Mack, national country promotion and Buddy Brown, national country sales manager. Shown at the party in the photos above are, from left: Mrs. Eddy Arnold; Fred Salem, assistant to the president, Polydor Incorporated; Dick Glasser; Bill Farr; George Soule, owner of Music Mill; Mrs. Dick Glasser; Eddy Arnold, MGM artist; Tommy Brasfield, writer; (in the photo at right) Don Sears, manager of C.W. McCall; C.W. McCall, MGM artist and Jimmy Bowen, vice president, a&r, Polydor Incorporated.

Sam 'n Spence 'Fightin' The Law'



A&M recording artist Sam Neely visits Record World vice president Spence Berland during a recent trip to Los Angeles. Neely was in L.A. to finish recording his new album for A&M, and to help promote his current hit single "I Fought the Law."

'Musketeers' Score Acquired by Schroeder

■ LOS ANGELES — Aaron Schroeder, president of A. Schroeder International Ltd., music publishers, has announced further expansion of activities in the Los Angeles office with acquisition of the Lalo Schifrin score to the forthcoming 20th Century-Fox film, "The Four Musketeers," scheduled for Spring release.

Soundtrack

Release of a film soundtrack album will be announced shortly, as will the scheduling of a major recording of the theme song from the film, "Once She Was Mine," co-written by Schifrin and Schroeder.

International Cast

The film stars Faye Dunaway, Raquel Welch, Charlton Heston, Richard Chamberlain, Michael York, Simon Ward, Christopher Lee and an international cast, and has already opened in Spain, Scandinavia, Germany, Belgium and Switzerland. Release in England will follow the U.S. opening.

Blue Jays



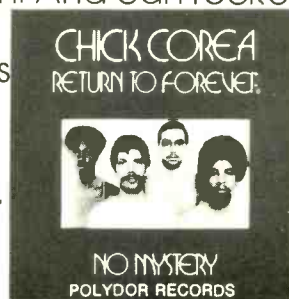
CARNEGIE HALL
MARCH 10, 1975

Chick Corea and Return To Forever reveal all there is to reveal about themselves.



"No Mystery" is a musical revelation. All feelings, exposed. All energy, audible. Harmonic alternatives, realized. "No Mystery" is an album that leaves little to the imagination. Chick Corea and Return To Forever have illuminated new forms of rock, jazz, progressive, more progressive, and just-plain-fun music. It will touch anyone who cares to listen. And can rocket you onto your toes. Like the fast-rising single, "Jungle Waterfall" is already doing.

Experience live revelations of R.T.F. in their National Spring Tour. Watch the papers. And stay tuned to the ground.



"NO MYSTERY"
Album: PD 6512
8 Track: 8F 6512
Cassette: CF 6512

"JUNGLE WATERFALL"
single: PD 15099



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WB Music Show Highlights



The Warner Bros. Music Show, a nine-city tour of Europe by WB acts the Doobie Brothers, Graham Central Station, Tower of Power, Montrose, Little Feat and Bonaroo, heralded that company's entrance as a major force in the international record market. Tickets for the concerts offered two nights of performance with three acts appearing each night, and were sold out prior to performances. The Music Show was assembled and coordinated by Warner Brothers' artists relations and development department headed by vice president Bob Regehr. In the photo at left, the Music Show is welcomed to Hamburg, Germany. Joining the festivities are Graham Central Station's Robert "Butch" Sam (center), Little Feat's Sam Clayton (rear right) and Tower of Power's Lenny Pickett (right). In the center photo, Davey Johnstone (left) and Elton John (center) visit Little Feat's Lowell George backstage in Manchester. Shown in the photo at right, joining the reception at the American Embassy in London are, from left: Gary Glitter, Rod Stewart, Doobie Tom Johnston, Larry Graham, Bonaroo's Bobby Winkelman and Doobie John Hartman.

Dick James Music Taps Pamela Vale

■ LOS ANGELES — Ron Kramer, manager west coast operations for Dick James Music, has announced the appointment of Pamela Vale to the position of professional manager.

Duties

Ms. Vale's duties will include exploitation of the Dick James Publishing catalogues, which include the songs of Elton John and Bernie Taupin, Roger Cook and Roger Greenaway, Don Black, Al Stewart and Biddu, among others. She will also be actively involved in the development of new copyrights and artist/writers for the Dick James Music Companies.

Prior to joining Dick James Music, Ms. Vale served four years with Mr. Bones Productions as production coordinator for producer Bones Howe.

Gold for Starship

■ NEW YORK — "Dragon Fly," latest album from Grunt recording artists Jefferson Starship, has been certified gold by the RIAA.

new york central

By IRA MAYER

■ **Levon Helm and Garth Hudson of The Band** joined **Muddy Waters** at Bearsville Studios in Woodstock for a few days at the beginning of February to help Waters with his next Chess album. **Paul Butterfield** and **Fred Castor** also lent their talents, with **Henry Glover** (from the **Ronnie & the Hawks** days) producing. They reportedly laid down tracks for some classic blues and r&b numbers, among them "Kansas City," "Let the Good Times Roll" and "Caldonia."

Also on tap at Chess is an album recorded at the First Annual Benefit for the Congressional Black Caucus. Taped in September 1974, and introduced at a press party in Washington, D.C. last week, the album features **Gladys Knight**, **Curtis Mayfield**, **War**, **Kool & the Gang** and **Jimmy Witherspoon**.

DEWEY WINS DEPT.: The story goes that **Susan Ford** (daughter of the President) called **Rod Stewart** while he was on the current **Faces** tour to thank him for his performance. He invited her for dinner in appreciation of the call. She couldn't make it and returned that invitation with an invite to the White House for dinner (need a diagram?), which was set up, and picked up by the British wire services and subsequently reported in the English papers before the actual event, which fell through. Someone gave someone a raincheck.

NOTED: Murray Krugman and Sandy Pearlman, whose producing efforts have brought you **Blue Oyster Cult** and **Pavlov's Dog**, are currently working on the **Dictators'** first album, reportedly the first hybrid of heavy metal and comedy. The band is said to be much into wrestling . . . A friendly correspondence from UK Records chief **Jonathan King**, reprinted here in its entirety, sans royalty fee: "As you may by now know, **10cc** are no longer with UK Records. We wish them a happy marriage with Mercury, and would like to thank all the friends and acquaintances who have worked so hard in establishing the band for us" . . . **John Mayall** and **Sugarcane Harris** joined **Eric Burdon** on stage at the Bottom Line for a late-night jam . . . The Main Point in Philadelphia celebrated its eleventh anniversary February 26.

Sill Promoted By Irving/Almo

■ LOS ANGELES — Effective immediately, Chuck Kaye, executive vice president of Irving/Almo Music, has announced the promotion of Joel Sill to the newly created position of general professional manager.

Sill will be directly responsible for co-ordinating the activities of the company's creative staff. He will also be involved in the acquisition of new staff writers and the creative development of all writers currently associated with Irving/Almo. In addition, Sill plans to become creatively involved with the selection, promotion and distribution of Irving/Almo's sheet music.

Sill has already had an extensive career in the publishing field. He was formerly the general manager and vice president of ABC Music Publishing, as well as a producer for ABC/Dunhill and Columbia Records.

New Clapton Album Set for Release

■ NEW YORK—Bill Oakes, president of RSO Records, has confirmed that a new studio album by Eric Clapton is set for a worldwide March release. The album, entitled "There's One In Every Crowd," is due to be shipped by RSO through its distributors, Atlantic Records, on March 20 in the U.S.

The new album, featuring Clapton with sidemen Carl Radle, Dick Sims, George Terry and Jamie Oldaker and vocalists Yvonne Elliman and Marcy Levy, was recorded in Jamaica and Miami with producer Tom Dowd.

Oakes said that the sleeve would feature a design by Clapton, and that the album would be the subject of a massive in-store, radio and consumer ad campaign. He added that Clapton was tentatively set for a U.S. tour in early summer.



Linda
is
lowest



Linda
is
highest

Phonogram Initiates In-Store Play Promo

■ CHICAGO — Following weeks of research through the sales and promotion departments, Phonogram, Inc. has begun an intense in-store play program, according to Lou Simon, senior vice president/marketing. The program ties into six acts who are part of a specially prepared sampler album. In addition, several hundred eight-track tapes will be distributed to non-record outlets to broaden the campaign.

The sampler features tracks from six albums, culled from the December and February releases. The album list includes Ray Manzarek's "The Whole Thing Started With Rock and Roll Now It's Out Of Control," Kraftwerk's "Autobahn," Thin Lizzy's "Night Life," Rush's "Fly By Night," Neil Merryweather's "Kryptonite" and "Vassar Clements." The Kraftwerk and Thin Lizzy albums are on the Vertigo label, the other four are on Mercury Records.

Emphasis

The key emphasis is for album play in retail outlets, coordinated through Jules Abramson, vice president/sales.

The sampler was prepared by the advertising agency of Marvin H. Frank and Co. under Lou Simon's direction. The agency suggested expanding the approach of the sampler into clothing stores, restaurants and boutiques.

Charney Joins RCA

■ NEW YORK—The appointment of Leonard Charney as a counsel in its law department has been announced by Jonathan Walton, senior counsel, RCA Records.

Prior to joining RCA Records, Charney spent two and a half years as assistant general counsel for Metromedia Producers Corp. For the three and a half years previous to that, he had been associated with National Educational Television as counsel.

ABC Appoints Herr Creative Services Mgr.

■ LOS ANGELES — John Rosica, vice president of ABC Records, has announced the appointment of Susan Herr as manager of creative services at the company.



Susan Herr

Ms. Herr was previously affiliated with the advertising and merchandising departments of Capitol Records, and prior to that she served as a designer and purchaser of packaging and displays for Mattel Toymakers. At ABC, she will report directly to Rosica.

March Release Set by MCA

■ LOS ANGELES—Rick Frio, vice president, marketing, MCA Records, has announced the company's March release schedule. Heading the release are three Track/MCA offerings — Golden Earring's "Switch," Lynyrd Skynyrd's "Nuthin' Fancy" and Keith Moon's "Two Sides of the Moon."

Soundtrack

In the soundtrack category will be "More American Graffiti," a two-album set follow-up to "American Graffiti." From the country ranks will come "NASCAR Goes Country," recorded by stock car racers Richard Petty, David Pearson, Cale Yarborough, Bobby Allison, Buddy Baker and Darrell Waltrip; and country humorist Jerry Jordan's "Phone Call From God."

The Coast (Continued from page 8)

Kung Fu expert (and bass player) Tony Stevens has left Foghat. His replacement is Nick Jameson (producer of Foghat, Paul Butterfield and Tim Moore), who'll contribute keyboards and occasional guitar on top of his bass chores . . . This past Thursday was "Johnny Nash Day" by LA Mayor Tom Bradley's proclamation. The singer was honored, and rightly so, for his extensive involvement in community affairs . . . New Leon Russell lp, "Will O' The Wisp," set for an April 7 release . . . Also due the first week in April is (at last!) a new Pink Floyd album, which goes by the working title "You Gotta Be Crazy." Advance reports also suggest that they might be in the LA area at the end of April, to play no less than five dates at the Sports Arena (reportedly chosen over the Forum because of its better staging facilities) . . . The next (and last) Humble Pie album, "Street Rat," features three Beatles tunes: "Rain," "Paperback Writer" and "Drive My Car." Look for it by mid-March . . . Rick Williams, founder of the POP (Power Of The Primaries) promotion service, has a new firm, called The Extra Service. It encompasses all his activities with the former company, but has been expanded to include the necessity of having stock in stores in designated areas. We wish him luck . . . New Wings drummer is Joe English. He's not English, he's American, but don't ask us for anything more than that.

AIN'T THAT PECULIAR: Writer Richard Cromelin was born March 3, Mercury publicist Susanella Rogers March 4, photog Sam Emerson and Kiki Dee on March 6, all of the same year. For the sake of continuity, they're looking for anybody who was born on March 5 of that year. The only problem is that none of them will own up as to exactly which year it was . . . The Beach Boys and Chicago are said to be booking a joint tour for May and June. We're not sure who's technically headlining, but the shows are expected to be closed with a combination jam . . . The Cabaret disco principals have taken over the old 1520 AD restaurant site, with an eye toward opening a cabaret outpost in LA. The same people have bought the After Dark nitery, but its name will remain unchanged. Where does all this leave LA disco pioneer Rodney Bingenheimer? Not at his own club, for starters. More details next week.

Trask Triumphs at the Forum



Prior to her recent sold-out concert with Roy Clark at Madison Square Garden's Felt Forum, ABC/Dot recording artist Diana Trask was greeted by (from left) I. Martin Pompadur, president of ABC Leisure Group I; Jerold Rubinstein, chairman of ABC Records; Jim Halsey, president of the Jim Halsey Company, her management firm; and ABC/Dot Records president Jim Fogelsong.



Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis



The incredible Linda Lewis sings the star-making single "(Remember The Days Of) THE OLD SCHOOLYARD" Written for Linda by Cat Stevens

COMING SOON ON



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Peter Asher: The Power of Good Music

By DAVID MCGEE

■ Entering his eleventh year in the music business, Peter Asher can already look back on a many-faceted career as a rock and roll star (as one-half of Peter and Gordon), as Apple Records' first a&r director and as manager and producer for James Taylor and Linda Ronstadt. Had he produced only the albums "Sweet Baby James" and "Heart Like A Wheel," he would indeed cast a long shadow in the business. Obviously Asher has done much more; his reputation deservedly rests on an entire decade of productivity. In the following Dialogue, Asher discusses his career and the two artists under his management.



Peter Asher

Record World: After seeing Linda Ronstadt in concert at Avery Fisher Hall a few weeks ago, it seems apparent that she is a much better performer than she was one year ago. How do you account for her improvement?

Peter Asher: It's everything actually. There've been some changes in the band since then and it's better; she's singing better—who knows why?—and she's in an altogether better frame of mind. Plus, of course, success of its own is stimulating. The fact that you're there as a headliner and playing Philharmonic Hall and it's sold out and the people like you makes it easier to be good, because you have a head start; you're feeling good before you go on, because of the nature of what's happening.

RW: How long have you been associated with Linda?

Asher: I was trying to remember; it's probably longer than it seems. I probably started managing her a couple of years ago. I've known Linda a long time. She's been a good friend of mine and my wife's for numerous years and we actually had talked about management some considerable time ago, at which time we'd both decided it wasn't a good idea. At that time I was managing Kate Taylor, who was just starting out, and I thought that it would be difficult to manage Linda and to manage Kate because to a certain extent they were aiming for the same people and the same songs. I was already committed to Kate, in whom I believed very strongly, but as it happened she retired after a promising beginning. So it was no longer a relevant consideration.

Then after Linda had been through various other changes, much more recently, she reapproached me and asked me if I would be interested and I definitely was.

Producing her was an entirely separate consideration. We were trying to decide who to get to produce the album and initially I had doubts about doing it myself, only on the grounds of whether I was the right person to do it. When you're a manager trying to decide on a producer, it's hard deciding about yourself. I didn't know very much about country music and I still don't. But in the end, there were various other people we considered who nearly did it or who couldn't do it or who couldn't do it at that time. So we decided to do it together.

RW: Once you became Linda's manager, did you have any specific aims in mind for her? Were there any specific things you wanted her to do as an artist?

Asher: No, not really. Thinking in those terms overemphasizes the Svengali aspects of managing, which really are hardly true. If I had to lay out what I wanted for Linda, they would all be truisms; what I wanted to do was help her make as good a record as I knew she could make and had not yet made, and help her achieve the kind of success that she should because she already had a lot of people who liked her. She had fans everywhere, but she had never broken through to a broader number of people. So essentially if I had to say what the aims were, they were just to organize things so that hopefully

she played to the right kind of audiences in the right kind of halls; to be sure she didn't do tours that were so long they were debilitating; to be sure she didn't play with the wrong acts.

RW: Was there any sense of urgency on your part or on Linda's part that "Heart Like A Wheel" had to be the album that made it? In the industry we hear rumblings of this sort, that "She's got to do it this time."

Asher: People say things like that. I actually don't think that's ever quite true if someone is really good. There are all kinds of people who are good but haven't made the right record yet. Someone like Terry Reid, who I haven't heard of lately, is one who comes to mind. People have often said that about his albums—"This has got to be it"—and it's never been it yet. But it still could be. I believe very strongly in the power of good music to come through in the end, no matter what. It's true of anyone; there are very few people whose careers cannot be saved by making some exceptional music.

We felt the pressure, of course. But "Don't Cry Now" had done very well, that album sold almost 400,000; it'll be gold any minute. But it was a semi-stardom thing. So if this album had been the same as that, it certainly would not have been the end of the world.

RW: You also manage James Taylor. What is he doing now?

Asher: He's about to start making an album with Lenny Waronker and Russ Titleman.

RW: Why are you no longer producing him?

Asher: Because we decided that it would be good to change. He'd never worked with a producer other than me at any point. So after the last one we did together, which was the one we probably like the least out of the ones we've done—the "One Man Dog" album—he thought and I agreed that it might be a good idea to try someone else, just to get a change of mood. And that's why he did the last one with David Spinozza, which was a qualified success. It was a good album and there's a lot on it I like, but there're some things . . . well, that's true of any album, you look back on it and see things that you'd do differently. But I think this next one will be extremely good because Lenny is an exceptionally good producer and a nice person and God knows his track record at the moment is unequalled.

I believe very strongly in the power of good music to come through in the end, no matter what.

RW: What's the difference between working with an artist like Linda, who is not a writer and relies on other people for her material, and somebody like James who can come into a studio with several songs all ready to go.

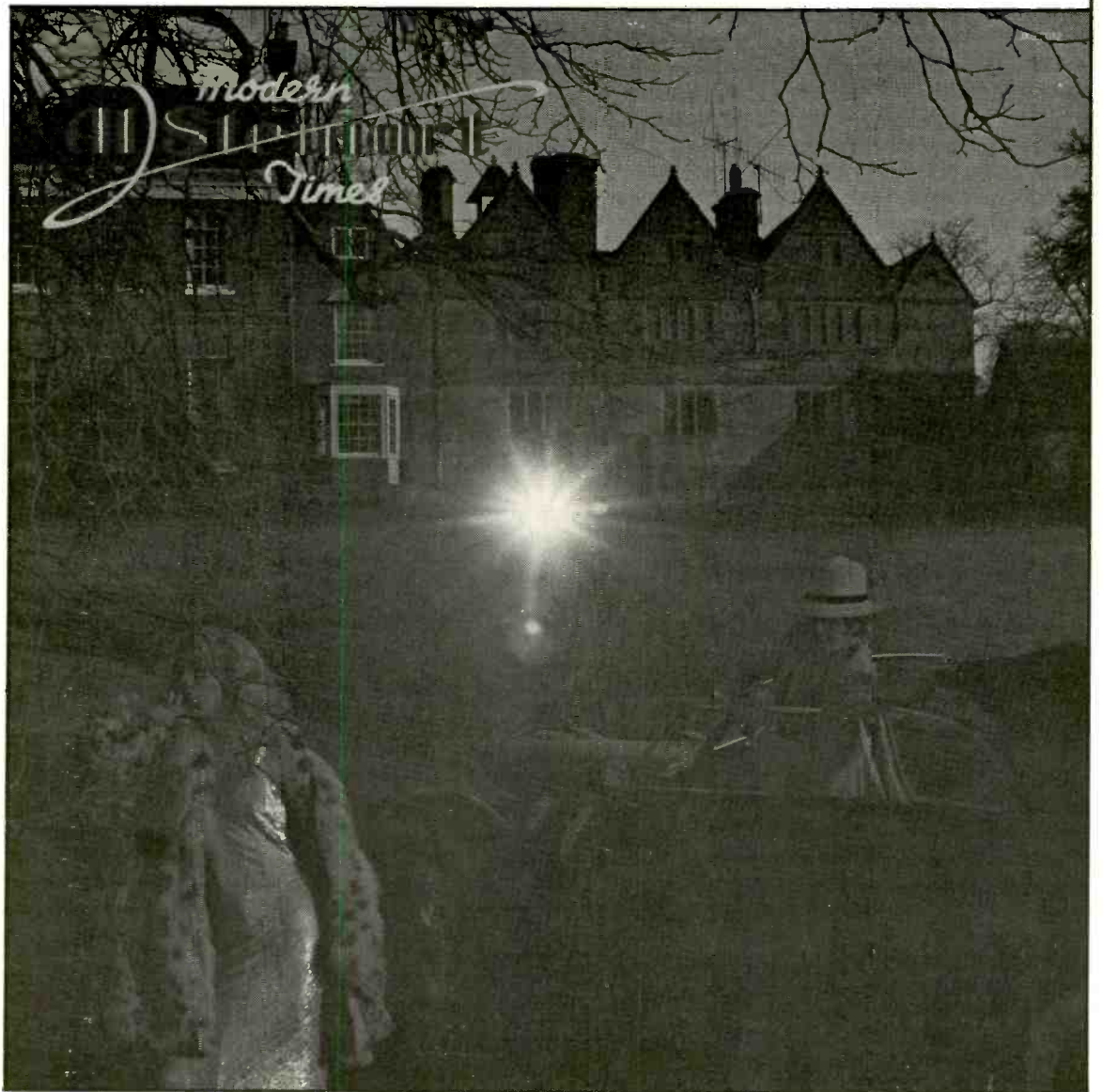
Asher: The difference is—it sounds silly—but the only difference is that you have to go through a song-choosing process in advance. Of course, sometimes that's true of people who write their own songs because they write lots. When I did an album with John Stewart some time ago, it was a case like that. He writes a lot of songs and it was the same as with Linda, in the sense that we had a list and we chopped it down again and tried it this way and tried it that way. James has never had spare songs.

RW: He's never been a prolific writer.

Asher: No. Mainly because he has a kind of automatic reject process that works. He's never written a bad song in my opinion, and I'm prejudiced of course, being a big James Taylor fan. But I really believe it. There are some people that write a lot, but there are some songs that they've written that you can just forget about. They're not major contributions at all. Whereas when James comes up with a bad song, it never sees the light of day; it gets aborted at some early stage, so that every song he finishes is, I think, an exceptional song. So, the difference is, in working with James, you'd sit down with his songs and the only discussions would be as to how we were going to do them and what the approach would be to each. Whereas with Linda, there's a preliminary meeting to choose from the songs available before you talk about arrangements.

(Continued on page 39)

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Morris To Market Herman Songbook

■ NEW YORK — A vocal/piano folio of memorable songs from the Broadway scores of Jerry Herman has been made available in a deluxe collector's edition by Edwin H. Morris & Company, it was reported by Sylvia Herscher, head of the firm's theater department.

"The Jerry Herman Songbook," subtitled "Tune the Grand Up," contains the best-known numbers from the composer's roster of Broadway musicals: "Hello, Dolly," "Mame," "Milk and Honey," "Mack and Mabel," "Dear World" and "Parade."

Sepia Paper

Printed on sepia-textured paper, the folio features a section on Herman, a picture gallery of "legendary ladies" who have starred in his musicals on Broadway and on tour, and a foreword by producer David Merrick. In addition, there are photos depicting highlights from the various shows and behind-the-scenes stage and recording activities.

Lower Singles Price Called for by Fioto

■ NEW YORK—Fred Fioto, president of Delite Records, has called for a rollback of the price of single records to below the one dollar figure at which they are now being retailed.

According to Fioto, "Record executives have deliberately turned a deaf ear to retailers all over the country who have found that while the price increases on albums have been generally accepted, the approximately 20 percent increases in the price of singles is hurting their business. The lower unit sales reported on even hit singles in the last quarter of 1974 and so far in 1975 are a reflection of just that fact coming home to roost."

Seeks Major Support

Fioto, whose De-Lite label has been scoring on the singles front with a string of hits by Kool & the Gang, indicated that the price drop, to be effective, must be initiated by the major companies.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ News & Notes: Bataan's Salsoul Records has been picked up for distribution by Epic, so his current single, "The Bottle (La Botella)," and the "Afrofilipino" album on which it appears, will soon be more widely available on an Epic/Salsoul label, already being shipped . . . Cotton Records (distributed by Arista) has pressed a 4-minute version of Dooley Silverspoon's ecstatic "Bump Me Baby" on a specially-designed disco DJ label marked "prepared for Discos only" and also shipping immediately.

Titanic, the French rock group which has had considerable success on the discotheque level, is showing up in a number of stores on a Canadian import album titled "Macumba!" (Columbia Canada) which includes "Rain 2000," "Sultana" and the title cut—all in versions longer than their previous American single releases. "Sultana," in particular, is a classic disco instrumental and is in itself worth any trouble you may have locating the album . . . Producer Norman Harris (for W.M.O.T. Productions) is working with Blue Magic on a long re-make of Ultra High Frequency's great "We're on the Right Track" for inclusion on their next Atlantic album, tentatively titled "13 Blue Magic Lane." Harris produced the original UHF single (on Wand) with Stan Watson.

The Broaddus brothers can always be depended on for an out-of-the-ordinary (if not off-the-wall) list, and James, known at New York's Liquid Smoke as "Tank," reports cuts by Grand Funk, Loggins & Messina and the Doobie Brothers this week along with the more familiar disco fare. The most interesting of his unexpected selections, however, is Honk's "Hesitation" (Epic), a light, attractive song which doesn't quite sustain its fine instrumental opening but comes through nicely nevertheless. The song, which has a kind of Average White Band feeling, is available on a single but "Tank" prefers its album length (4:05) for the saxophone solo toward the end. Speaking of AWB, Broaddus is also playing "Person to Person" (from their Atlantic

(Continued on page 42)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

PLAYERS/UNION CITY, N.J.

DJ: Steve Santoro

- BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- BLUE EYED SOUL—Carl Douglas—20th Century (lp cut)
- GIRLS—Moments & Whatnauts—Stang
- HIJACK—Herbie Mann—Atlantic
- HONEYBEE/NEVER CAN SAY GOODBYE/REACH OUT—Gloria Gaynor—MGM (lp cut)
- 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
- ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain—Roulette
- SHAME, SHAME, SHAME—Shirley (And Company)—Vibration

LIQUID SMOKE/NEW YORK

DJ: James "Tank" Broaddus

- BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- EYES OF SILVER—Doobie Brothers—Warner Bros. (lp cut)
- GET A HOLD—Loggins & Messina—Columbia (lp cut)
- HESITATION—Honk—Epic (lp cut)
- HIJACK—Herbie Mann—Atlantic
- ONCE YOU GET STARTED—Rufus—ABC
- RUFUSIZED—Rufus—ABC (lp cut)
- SATIN SOUL—Gene Page—Atlantic (lp cut)
- SOME KIND OF WONDERFUL—Grand Funk—Capitol
- SUPERNATURAL THING—Ben E. King—Atlantic

BON SOIR/NEW YORK

DJ: Lee Pineiro

- BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- CASTLES—Futures—Buddah (lp cut)
- E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (lp cut)
- HIJACK—Herbie Mann—Atlantic
- IT'S A MIRACLE—Barry Manilow—Arista
- LANSANA'S PRIESTESS—Donald Byrd—Blue Note (lp cut)
- PAIN RELIEVER—Sister Sledge—Atco (lp cut)
- PURSUIT OF THE PIMPMOBILE—Isaac Hayes—Enterprise (lp cut)
- WHAT CAN I DO FOR YOU?—Labelle—Epic (lp cut)
- WHERE IS THE LOVE—Betty Wright—Alston (lp cut)

EXTENSION 225/STOCKTON, CALIFORNIA

DJ: Charles Richardson

- BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
- BUS STOP—Oliver Sain—Abet
- FIRE—Ohio Players—Mercury
- PERSON TO PERSON—AWB—Atlantic (lp cut)
- PICK UP THE PIECES—AWB—Atlantic
- SHAKEY GROUND—Temptations—Gordy (lp cut)
- SHINING STAR—Earth, Wind & Fire—Columbia
- SIGN FOR ME DAD—Bloodstone—London (lp cut)
- SUN GODDESS—Ramsey Lewis—Columbia (lp cut)
- SUPERNATURAL THING—Ben E. King—Atlantic

Marks Pacts 'Bard'



Marks Music president Joseph Auslander is flanked by Albert Productions a&r manager Chris Gilbey (left) and manager Rod Thomas (right) who represent Australian act William Shakespeare. The occasion was a publishing/record pact for the "down under" vocalist whose first U. S. release will be "Can't Stop Myself from Loving You" (Bryan). Dick Broderick made the master deal while Marks Music has sealed the publishing rights with J. Albert & Pty. of Sydney.

RCA Livinryte LP

Set for April Release

■ NEW YORK—Wings Livinryte's debut album for RCA, "Your Love Keeps Me Off the Streets," is scheduled for April release by the label, preceded by a cross-country, get acquainted tour by the singer.

Monteiro to Col

(Continued from page 3)

are most impressive, and he has made a great contribution to the rapid growth and success of the Epic/Custom labels. In filling this most important position, we looked for a person with both the maturity and the drive to motivate a major promotion team and Stan has both the personal and professional credentials to make him the perfect choice."

Monteiro first joined CBS Records in October, 1972 in the position of director, national promotion, Epic and CBS Custom Labels, a position he has held until this new move. Prior to joining CBS Records, he was a co-founder of the Grunt label with the Jefferson Airplane. Before that, he served as director of national promotion for the Metromedia label in 1970-71, and as assistant national promotion manager for RCA Records from 1968 through 1970. Prior to moving to New York, Monteiro worked in Boston as a local promotion manager for RCA and as a sales manager for a local independent distributor.

Monteiro has also had extensive experience in other fields, as program director at radio station WILD in Boston, editor of a weekly newspaper, The Boston City News, and as a musician. He has played the clarinet with such artists as Jimmy Rushing, Teddy Wilson and Bobby Hackett.

Sire To Market Immediate Catalogue

(Continued from page 4)

Understood," following his departure from Jeff Beck and just prior to his joining Faces.

The Nice featuring Keith Emerson and Lee Jackson were another major Immediate group. Their stage act, which included the burning of the American flag and the destruction of Emerson's organ, made them one of the original progressive acts to gain prominence in America as a touring band. Their recording of "America" and their albums "Ars Longa Vita Brevis" and "Thoughts Of Emerlist Davjack" also made an important impact. Eventually this group also broke up. Keith Emerson organized Emerson, Lake & Palmer and Lee Jackson formed Jackson Heights.

Chris Farlowe

In addition, there were many artists on Immediate, who despite their popularity in Britain and Europe, were unable to duplicate it in this country. Chris Farlowe is a prime example. "Out Of Time" written by Jagger and Richard especially for him, was a number one record in England as was his later hit "Handbags & Gladrags." P.P. Arnold, a former member of the Ikettes who settled in London, had a top five record with "First Cut Is The Deepest," written for her and produced by Cat Stevens.

Another example of the Jagger-Richard contribution to Immediate was the group Twice As

George Lee

(Continued from page 3)

Lee comes to Capitol from MCA Records, where he held the position of vice president and director of eastern operations. Previously, he was associated with Chappell Music as vice president, international operations.

Background

Lee began his music-industry career following service with the Air Force. In 1960 he joined Warner Bros. Records as vice president and director of eastern operations, and he later became executive vice president and general manager of Warner's music publishing companies. Lee has served as an active member of the board of directors of ASCAP and the National Music Publishers Association.

In announcing Lee's appointment, Menon commented: "It is with great pleasure that we welcome to the Capitol family so distinguished a publishing executive as Mr. Lee. We have every expectation that he will give Capitol's publishing activities greater prominence and importance than ever before in our company's history."

Much, to whom they gave their song "Sittin' on a Fence," a world-wide hit outside the United States and Canada. Another band on Immediate was Amen Corner featuring Andy Fairweather-Low. "Paradise Is Half As Nice" made number one and "Hello Susie" was top three.

Other masters in the Immediate catalogue include Fleetwood Mac's number one hit "Man of the World" and recordings by Duncan Browne.

Stein Comments

In commenting on the agreement, Stein said, "It is my great pleasure to be involved once again with Andrew Oldham and Immediate. My partner, Richie Gottlehrer, produced Immediate's first hit, 'Hang On Sloopy' by the McCoys, and our relationship with Andrew goes back even further to the early days of the Rolling Stones. Immediate and our own Blue Horizon label, which bowed in 1967, were England's first independent companies to succeed in the progressive field, paving the way for today's giant British Indies like Island, Chrysalis, B&C/Charisma and Virgin."

"A great part of my life and energies are tied closely to Immediate," Oldham remarked. "Sire is probably the one company that I could entrust with the repackaging and marketing of Immediate. They were there on the scene during the Immediate years and have first-hand knowledge of this all-important period in pop music. With their other repackages, they have proven that they have the necessary historical consciousness to produce a tasteful and authoritative package that will appeal to collectors."

Release

Sire will begin to release Immediate product in the late Spring and intends to make available as much of the original catalogue as possible. Among the first releases will be a special two record set, "The Immediate Story," which will be prepared by Andrew Oldham featuring music and voices, as well as photos and descriptive notes, documenting the Immediate years.

TV Airing Planned For MusExpo Showcase

■ NEW YORK — Roddy S. Shashoua, president of IMI, Ltd., parent company of International MusExpo '75, has announced that MusExpo '75 will feature top recording artists from throughout the world in a three-day performance showcase in Las Vegas from September 22-24.

Reizner, Wayne Form New Label

(Continued from page 3)

initial distribution deal, covering the United Kingdom and Europe, has been set with Michael Levy's Magnet Records.

New York-born Reizner was formerly the European director of Mercury Records and is producer of Ode Records' "Tommy," as well as Rick Wakeman's "Journey To The Center Of The Earth." Reizner will continue to be based in London and will handle the European operations for the label.

Wayne, formerly general manager of Warner Bros. Music and director of publishing for A&M's Irving/Almo operation, will handle the American end out of his Los Angeles offices. Last year, Wayne was responsible for placing material with such artists as Olivia Newton-John, Ringo Starr, David Cassidy, Three Dog Night, Art Garfunkel, Helen Reddy, the Righteous Brothers and Rufus.

"All our acts are unknown . . . now," said Wayne, "but we're hedging our bets by utilizing some of the world's most successful producers. We'll be working

Maximus Pacts Ratner

■ LOS ANGELES — Jay Morgenstern and Frank Military, co-presidents of Music Maximus, concluded a co-publishing agreement with producer Norman Ratner whereby Maximus will co-publish and administer Ratner's Songs of Sunshine Music Co. and Songs of Substance Music Co. Exclusive writers Pamela Phillips and Calvin Davis will now be represented by Maximus.

Ratner has produced the Hues Corp., Lou Rawls and Lola Falana. He is now planning a recording for United Artists' Calvin Davis as well as a number of other productions to be announced shortly.

RSO Signs Elliman



Bill Oakes (right), president of RSO Records, and Robert Stigwood (left), chairman of the Robert Stigwood Group, have announced the signing of Yvonne Elliman to an exclusive long-term record agreement with RSO Records. Ms. Elliman's debut solo album for RSO, as yet untitled, is set for an April release and was produced by Steve Cropper in Memphis and Los Angeles.

with Tony Camillo, who produces Gladys Knight & the Pips; Jerry Marcellino and Mel Larsen, who've produced the last three hits by the Jackson Five; Biddu, who produces Carl Douglas; Dennis Coffey and Mike Theodore; Art Munson; and, of course, Lou."

Reizner is also working on a project for 20th Century Films and Records, "World War II," which will utilize the multi-superstar technique that proved so effective with "Tommy," and is currently producing the debut album for Ronnie Charles, whose current 20th Century single, Eric Clapton's "Layla," recorded with the London Symphony Orchestra and a 200 voice choir, is receiving widespread attention.

While in Europe, Wayne, who will "never place publishing secondary," secured cuts on songs in his catalogue by such acts as Carl Douglas, the Troggs and Lynn Paul, among others, and has also acquired enough new material in Europe to increase his catalogue by 50 percent.

Wayne returns to the U.S. this week, stopping over in New York, to negotiate U.S. and Canadian distribution for Rize/Wane Records, and will then journey to Tokyo to set distribution there.

Skynyrd Gives Tickets To Unemployed Fans

■ NEW YORK — Lynyrd Skynyrd, having emerged from the experience of unemployment themselves and empathetic to the plight of the increasing numbers of people without jobs, have decided on a policy of distributing a limited number of free tickets to their concerts to out-of-work fans.

The group, along with their manager, Peter Rudge of Sir Productions, Inc., decided to inaugurate this policy on January 29 at Ford Auditorium in Detroit — a city particularly hard hit by unemployment. With the cooperation of promoter Bob Bageris, they gave out 300 orchestra tickets to anyone with proof of unemployment. Three major FM stations in the city (WABX, CJOM and WWWW) announced the give-away saying that all the members of Lynyrd Skynyrd at some time in their past had all been unemployed and wished to make it possible for those currently out-of-work to go to a rock concert. Those interested were asked to come to the Ford Auditorium box office an hour before the concert began where the 300 tickets were distributed to the orderly and good-natured crowd.

101 THE SINGLES CHART 150

MARCH 1, 1975

MAR.	FEB.	
1	22	
101	103	GIVIN' IT ALL UP J. GEILS BAND—Atlantic 3234 (Juke Joint/Walden, ASCAP)
102	111	MIDNIGHT SHOW RON DANTE—Bell 619 (Arista) (Don Kirshner, BMI)
103	106	YOU'RE NOT A BAD GHOST, JUST AN OLD SONG MELANIE— Neighborhood 10000 (Arista) (Neighborhood, ASCAP)
104	114	HIJACK HERBIE MANN—Atlantic 3246 (Dunbar, BMI)
105	—	ONLY ONE WOMAN NIGEL OLSSON—Rocket 40337 (MCA) (Casserole, BMI)
106	—	LOVES ME LIKE A BROTHER GUESS WHO—RCA PB 10216 (Cummings, Troiano & Assoc./Cirrus/Septima, BMI)
107	110	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815 (Fox Fanfare/ Very Own, BMI)
108	—	REACH OUT, I'LL BE THERE GLORIA GAYNOR—MGM 14790 (Stone Agate, BMI)
109	138	AMIE PURE PRAIRIE LEAGUE—RCA PB 10181 (McKenzie/Dunbar, BMI)
110	112	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)
111	—	CAN YOU GIVE IT ALL TO ME MYLES & LENNY—Columbia 3-10099 (Blackwood of Canada/Marimick, BMI)
112	116	I'M HER FOOL BILLY SWAN—Monument ZS8-8641 (Col) (Combine, BMI)
113	—	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES— Arista 0110 (Bushka, ASCAP)
114	121	I JUST CAN'T SAY GOODBYE PHILLY DEVOTIONS—Columbia 3-10076 (Brywek/John Davis, ASCAP)
115	119	NO LOVE IN THE ROOM FIFTH DIMENSION—Arista 0101 (Tiny Tiger/Baloon, ASCAP)
116	128	BUMP ME BABY PT. 1 DOOLEY SILVERSPoon—Cotton 636 (Arista) (Springfield, ASCAP)
117	—	THE PILL LORETTA LYNN—MCA (Coal Miners/Guaranty, BMI)
118	136	SHOWDOWN ODIA COATES—UA XW601-X (Anne-Rachel/ Yellow Dog, ASCAP)
119	122	HOT SAUCE JAN DAVIS GUITAR—Ranwood 1015 (Laurabob, BMI)
120	124	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010 (ABC Dunhill, BMI)
121	127	SMOKEY FACTORY BLUES STEPPENWOLF—Mums ZS8-6036 (Col) (Landers-Roberts/April, ASCAP)
122	125	PARTY IS A GROOVY THING PEOPLES CHOICE—TSOP ZS8-3555 (Col) (Mighty Three, BMI)
123	131	SUPER DUPER LOVE, PT. 1 SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)
124	—	YOUNG AMERICANS DAVID BOWIE—RCA PB 10152 (MainMan, ASCAP)
125	101	I COULD FEEL THE MORNING CASHMAN & WEST—ABC Dunhill 15021 (Sweet City Songs, ASCAP)
126	139	BLACK SUPERMAN—MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND—Pye 71012 (ATV) (Drummer Boy, BMI)
127	107	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia 3-10072 (Marson, BMI)
128	130	HE'S NOT THERE BAND OF ANGELS—Mums ZS8-6035 (Col) (Al Gallico, BMI)
129	—	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163 (Big Seven/Steals Bros., BMI)
130	—	DICK AND JANE BOBBY VINTON—ABC 1205 (Fred Rose, BMI)
131	132	BLONDE BARNABY BYE—Atlantic 3244 (Willum/Cotillion, BMI)
132	137	SKATING AWAY ON THE THIN ICE OF A NEW DAY JETHRO TULL— Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)
133	—	POWERFUL PEOPLE GINO VANNELLI—A&M 1652 (Almo/Gemo, ASCAP)
134	135	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU RITA JEAN BODINE— 20th Century 2159 (Fox Fanfare/Runaway Inflation, BMI)
135	134	YOU ARE YOU GILBERT O'SULLIVAN—MAM 5N-3642 (London) (MAM, ASCAP)
136	120	CHICO AND THE MAN (MAIN THEME)/HARD TIMES IN EL BARRIO JOSE FELICIANO—RCA PB 10145 (J&H, ASCAP)
137	141	STORMBRINGER DEEP PURPLE—Warner Bros. PRS 8069 (Purple, BMI)
138	129	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873 (Assorted/Bellboy, BMI)
139	140	SOON (FROM THE GATES OF DELIRIUM) YES—Atlantic 3242 (Topographic, BMI)
140	145	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)
141	—	GOING AWAY SECOND SOCIETY—Casablanca NB819 (One and Only/Music of the Times, ASCAP)
142	—	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB) (Silent Giant/Aopa, ASCAP)
143	117	ALL OUR DREAMS ARE COMING TRUE GENE PAGE—Atlantic 3247 (My Baby's/Arch/Summertime, ASCAP)
144	144	PLEDGING MY LOVE TOM JONES—Parrot 40081 (London) (Lion/Memar, BMI)
145	109	CAN'T STOP THE MUSIC (HE PLAYED IT MUCH TOO LONG) HALL & OATES—Atlantic 3239 (Unichappell, BM)
146	142	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) KEVIN JOHNSON—UK 49031 (London) (Tree, BMI)
147	126	MIDNIGHT SKY, PT. 1 ISLEY BROS.—T-Neck ZS8-2255 (Col) (Bovina, ASCAP)
148	—	REFUGEES RACHEL FARO—RCA PB 10202 (Mila, BMI)
149	115	LOVER PLEASE KRIS KRISTOFFERSON & RITA COOLIDGE— Monument ZS8-8638 (Col) (Lyn-Lon, BMI)
150	—	THE BOOGIEST BAND IN TOWN SLIK—Polydor 15096 (Martin-Coulter/Famous, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T THAT PECULIAR David Shaffer (Jobete, ASCAP)	65	LONELY TOGETHER David Spinozza (American Wordways/Star Spangled, ASCAP)	83
ANGEL Buddy Buie w. R. Nix, J. R. Cobb (Low-Sal, BMI)	94	LONG TALL GLASSES Adam Faith & David Courtney (Chrysalis, ASCAP)	62
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	80	LOOK IN MY EYES PRETTY WOMAN H. Medress & D. Appell (ABC-Dunhill, BMI)	46
BEST OF MY LOVE (Kicking Bear/ Benchmark, BMI)	3	LOVE CORPORATION David Kereshbaum (Jimi Lane/Ensign, BMI)	67
BLACK WATER Ted Templeman (Lansdowne/WB, ASCAP)	2	LOVE FINDS ITS OWN WAY Kerner & Wise w. Knight, Guest & Patton (Keca, ASCAP)	73
BOOGIE ON REGGAE WOMAN Stevie Wonder (Jobete/Black Bull, ASCAP)	42	LOVIN' YOU Scorbu Prod. (Dickie Bird, BMI)	13
BUTTER BOY Vini Poncia (Tinkle Tunes/ Braintree, BMI)	52	MANDY B. Manilow & R. Dante (Screen Gems-Columbia/Wren, BMI)	18
CAN'T GET IT OUT OF MY HEAD Jeff Lynne (Yellow Dog, ASCAP)	25	MORNING SIDE OF THE MOUNTAIN Mike Curb (Warner Bros., ASCAP)	50
CHANGES Jim Messina (Jasperilla, ASCAP)	74	MOVIN' ON Bad Company (Bad Co., ASCAP)	29
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	37	MY BOY (Colgems, ASCAP)	27
DANCE THE KUNG FU Biddu (Corren/Wolfsongs, MCPS)	75	MY ELUSIVE DREAMS Billy Sherrill (Tree, BMI)	76
DEVIL IN THE BOTTLE Jack Gilmer (Sunbar, SESAC)	96	MY EYES ADORED YOU Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	5
DOCTOR'S ORDERS Ed O'Loughlin (Cookaway, ASCAP)	14	MY LITTLE LADY Mike Vernon (Crystal Jukebox, BMI)	93
DON'T CALL US, WE'LL CALL YOU Frank Stay (Claridge/Corbetta, ASCAP)	15	NEVER LET HER GO David Gates (Kipahulu, ASCAP)	32
DON'T LET GO John Boylan (Screen Gems-Col, BMI)	66	NIGHTINGALE Lou Adler (Colgems, ASCAP)	26
DON'T TAKE YOUR LOVE FROM ME Manhattans & B. Martin (Mighty Three/Golden Fleece, BMI)	44	#9 DREAM John Lennon (Lennon/ATV, BMI)	17
EMMA Mickie Most (Buddah, ASCAP)	28	NO NO SONG Richard Perry (Lady Jane, BMI)	21
EMOTION Joe Wissert (WB, ASCAP)	49	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP)	41
EVERYBODY WANTS TO FIND A BLUEBIRD Michael Stewart (Irving/ Piano Picker, BMI)	84	PART OF THE PLAN Joe Walsh (Hickory Grove, ASCAP)	30
EXPRESS Jeff Lane (Triple O/Jeff-Mar, BMI)	20	PICK UP THE PIECES Arif Mardin (AWB, BMI)	1
FIRE Ohio Players (Ohio Players/ Unichappell, BMI)	10	PLEASE MR. POSTMAN R. & K. Carpenter (Stone Agate, BMI/Jobete, ASCAP)	56
FUTURE SHOCK Todd Rundgren (Sheet Rock, ASCAP)	63	PLEASE MR. PRESIDENT DiAngelo, Carlisle & Mendelson (Bridgeport/ Verity, BMI)	55
GET DANCIN' Bob Crewe (Heart's Delight, BMI; Kenny Nolan/Coral Rock, ASCAP)	45	POETRY MAN D. Aitrali, P. Ramone (Tarka, ASCAP)	12
GOOD TIMES, ROCK & ROLL Toxey French, (Dunbar, BMI)	69	ROLL ON DOWN THE HIGHWAY Randy Bachman (Eventide, CAPAC; Ranbach/Top Soil, BMI)	16
HARRY TRUMAN James William Guercio (Laminations/Big Elk, ASCAP)	40	RUNAWAY Neil Portnow & John Miller (Vicki, BMI)	100
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	6	SAD SWEET DREAMER Tony Hatch & Des Parton (Leeds/Jacktone, ASCAP)	35
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/ Tree, BMI)	31	SATIN SOUL Barry White/Soul Unltd. (Sa-Vette/January, BMI)	54
HOW LONG John Anthony (American Broadcasting, ASCAP)	85	SHAME, SHAME, SHAME Sylvia (Brendi, BMI)	23
HUSH/I'M ALIVE Ben Palmers (Lowrey/Big Seven, BMI)	70	SHINING STAR Maurice White w. Charles Stepney (Saggitame, ASCAP)	86
I AM LOVE J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI) ..	22	SHOESHINE BOY Frank Wilson & Leonard Caston (Stone Diamond, BMI)	82
I FOUGHT THE LAW Bobby Hart & Danny Janssen (Acuff-Rose, BMI)	39	SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	95
I GET LIFTED H. W. Casey & R. Finch (Sherlyn, BMI)	48	SOME KIND OF WONDERFUL Jimmy Lenner (Dandelion/Crash, BMI) ..	11
I HAVE A DREAM Mike Curb & Don Costa (First Central/The Kids, BMI)	81	SUPERNATURAL THING PT. 1 Tony Silvester, Bert DeCoteau (Montage, BMI)	33
I WANNA LEARN A LOVE SONG Paul Leka (Story Songs, ASCAP)	60	SWEET SURRENDER M. Okun w. K. O'Connor (Cherry Lane/Walt Disney, ASCAP)	43
IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT Brad Shapiro & Millie Jackson (East-Memphis/Klondike, BMI)	71	SWING YOUR DADDY Kenny Nolan (Kenny Nolan/Heart's Delight, BMI)	88
I'LL BE HOLDING ON Bongiovi, Monardo & Ellis (Heavy/Elbomo/Diagonal, BMI)..	51	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI)	58
I'M A WOMAN J. Boyd & L. Waronker (Yellow Dog, ASCAP)	38	THE SOUTH'S GONNA DO IT Paul Hornsby (Kama Sutra/Rada Dara, BMI) ..	36
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikazi, BMI)	78	THEME FROM THE PROPHET Jerry Wexler & Ed Mathews (Kahlil, BMI)	90
IT'S ALL RIGHT J. Capaldi (Ackee, ASCAP)	53	TO THE DOOR OF THE SUN Peter De Angelis (April, ASCAP)	34
I'VE BEEN THIS WAY BEFORE Tom Catalano (Stonebridge, ASCAP)	79	TURN TO STONE Joe Walsh & John Stronack (ABC-Dunhill/Barnstorm, BMI)	89
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	87	UP IN A PUFF OF SMOKE P. Swern & G. Shury (Almo, ASCAP)	24
JUNIOR'S FARM/SALLY G. Paul McCartney (McCartney/ATV, BMI)	57	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	68
KILLER QUEEN Roy Thomas & Queen (Feldman/Trident, ASCAP)	77	WE MAY NEVER LOVE LIKE THIS AGAIN Carl Maduri (20th Century/WB, ASCAP; Fox Fanfare/Warner-Tamerlane, BMI) ..	72
KUNG FU FIGHTING Biddu/Pye Records (Chappell, ASCAP)	59	WE'RE ALMOST THERE Brian Holland (Gold Forever/Stone Diamond, BMI) ..	64
L-O-V-E (LOVE) Willie Mitchell (Jec/Al Green, BMI)	61	Davis (American Gramophone, SESAC) ..	92
LADY John Ryan (Wooden Nickel, ASCAP)	7	WHERE HAVE THEY GONE Joe Rock (Lightning Rod, BMI)	99
LADY MARMALADE A. Toussiant & V. Wickham (Stone, Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	8	WOLF CREEK PASS Don Sears & Chip	
LAUGHTER IN THE RAIN Sedaka & Appere (Don Kirshner, BMI/KEC, ASCAP)	47	YOU ARE SO BEAUTIFUL Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	19
LEONA Tom Dowd (No Exit, BMI)	91	YOU'RE NO GOOD Peter Asher (E. H. Morris/Jac/Blue Seas/ U.S. Songs, ASCAP)	4
LIKE A SUNDAY MORNING Joel Diamond (Silver Blue, ASCAP)	97		
LIVE YOUR LIFE BEFORE YOU DIE David Rubinson & Friends (Polo Grounds, BMI)	98		
LONELY PEOPLE George Martin (WB, ASCAP)	9		

AM ACTION

(Compiled by the Record World research department)

■ **B T Express** (Roadshow). Continuing to cover ground pop-wise, this A&B smash picked up the rest of the heavy Drew stations, including WRKO, WHBQ and KFRC; it also garners CKLW this week. Some good moves are: 20-14 WDGY, 29-20 WCOL, 28-23 WIXY, 9-6 WQXI, 25-21 WIBG, 28-23 KHJ, 31-12 WQAM and 15-8 KSLQ.

Minnie Riperton (Epic). Last week's biggest mover and gainer continues driving forward with new airplay on WRKO, 13Q, WOKY (27), WNOE, KDWB (30), WQAM and KSLQ (15). Some half-chart jumps include 30-18 WHBQ, 31-19 WDGY, extra-17 KFRC, 23-11 CKLW. Also 16-11 KHJ, HB-36 KIMN, 11-8 WSAI, 13-10 WFIL, 8-5 WIBG, 7-3 WCOL and 19-11 WABC.



Sammy Johns

Sammy Johns (GRC). The momentum on this record continues building in an extraordinary fashion. The jumps on station surveys indicate that somebody is doing something right! They include 12-4 WDGY, 23-9 KIMN, 25-19 WCOL, 36-29 WIXY, 23-13 WQXI, 21-16 WMAK and HB-36 KILT. New this week are WHBQ and KJR.

Olivia Newton-John (MCA). This natural is already on everywhere. For fascination's sake, here's a look at the action: 1-1 WSAI, 1-1 WQXI, 1-1 WCOL, 1-1 WDGY, 1-1 KIMN, 3-1 KLIF, 2-1 13Q, 7-1 KFRC, 7-1 WIXY, 7-2 KJR, 9-2 WOKY, 3-2 WLS, 10-3 WIBG, 11-2 KDWB, 10-5 CKLW, 12-7 WRKO, 14-6 KHJ, 7-5 WHBQ, 14-13 WFIL, 20-11 KSLQ, 18-8 WTIK, 12-6 WMAK and 4-3 WQAM.



Ozark Mountain Daredevils

Ringo (Apple). Another one of the hottest discs around is the "No No Song," which has turned totally into the A side of this initially double-sided record. Highlights include 20-13 KHJ, 30-15 KIMN, 11-7 13Q, HB-18 WIBG, 39-32 WIXY, 17-13 KDWB, extra-27 CKLW, extra-25 WHBQ, 7-6 WBGY, 27-24 KFRC and extra-29 WMAK.

Note: Some notable stations still programming "Snookeroo": 23-17 WCOL, KIMN, WZUU and WKLO. Also some stations still on both sides — but the "No No Song" takes the lead in those cases also.

(Continued on page 34)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Perhaps the next area of station promotion involvement will be in the bluegrass festival field. Several stations are talking of looking into costs, space requirements, availability of acts and someone to tell them how to do it. The bluegrass festival phenomenon has grown to huge proportions within the last few years and there seems to be no slacking in sight. In a recent conversation with **Jim McReynolds**, he brought to light a few points you might need to consider: it takes 50 or more acres, preferably wooded; trailer hook-ups are not too important since the devotees are pretty well willing to "rough it;" distance from the neighboring largest city is of great concern as long as there are fairly good roads and the location is well marked and promoted. **Bill Monroe** has a talent agency for Bluegrass acts and would be as good a bet as any to get whatever information you need—might as well talk to the boss.

(Continued on page 34)

Live Radio Concerts:

Exposing Talent and Building Images

By IRA MAYER

■ NEW YORK — "In this economy, with mid-range acts not drawing, the live radio concert is an important medium for exposing talent," says Gil Colquitt, music director of WLIR-FM in Hempstead, Long Island. And although only certain stations around the country have facilities available and access to talent for such broadcasts, the concept, spurred by the popularity of such nationally syndicated radio concert shows as the King Biscuit Flower Hour and the BBC Live From London Concerts, is definitely gaining momentum.

With WLIR and KSAN-FM in San Francisco both in their fourth year of weekly live concerts, Colquitt and KSAN operations director Bonnie Simmons share certain observations on the development of their respective series. On the technical side, both stations use professional recording studios as the base of operations (Ultra Sonic Studios for WLIR, Pacific High Recording at first and currently Record Plant in Sausalito for KSAN), occasionally taping the concerts when schedules necessitate it. Both maintain tape libraries of their concerts, and when groups approve, cull a track or two for regular airplay. The two also sometimes trade out concerts with other stations—but only when sound quality is up to their own standards and when the group in question would not otherwise be available to them.

Artists Presented

The list of artists WLIR and KSAN have presented is impressive, ranging from the likes of Seals and Crofts and Jackson Browne at the former to the Grateful Dead and Linda Ronstadt at the latter. Yet in almost all cases such acts made their radio concert appearances prior to their emergence as nationally recognized talents. The radio concerts, the stations feel, help contribute to the build-up of a local following for artists whose names might be known but whose work might not be all that familiar.

Some stations, such as WMMS-FM in Cleveland, have different arrangements whereby the concerts are independently (but cooperatively) produced for the station — by Agency Recording Studios, a facility coincidentally

located on the second floor of the Agora club there. WMMS is also the only station contacted which said that the concert series is a good money maker for the station. (WLIR says it is a loss-incurring venture and KSAN says that remote casts from other than the Record Plant must be advertiser-supported, but that some concerts in the regular series do go on unsponsored.)

Basic Fears

The two basic fears on the part of record companies and/or local clubs as regards the live broadcast of concerts and shows are bootlegging and the possible loss in gate receipts, both of which have

(Continued on page 34)

Country Radio Seminar Continues Promo Ban

■ NASHVILLE — The Country Radio Seminar has again adopted a strict program banning individual promotion activities through this year's event. The Seminar, scheduled for March 14-15 at Nashville's Airport Hilton Hotel, has maintained this policy since its inception in 1969.

The policy includes the banning of promotional displays, handouts and any activities involving the marketing of a specific product such as a particular record or record company, radio station or broadcasting firm.

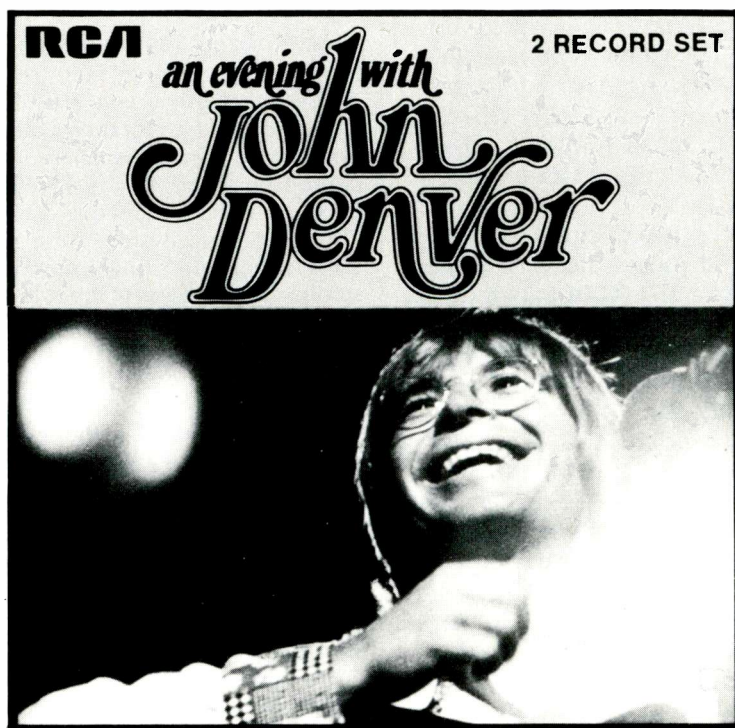
John Brown, chairman of the 1975 Country Radio Seminar, stating the purpose of the ruling said, "The Seminar is singular in its purpose; that of giving country radio a forum for professional broadcasting concepts. Ric Libby, and the members of the Agenda Committee have planned a full schedule, and we have no time or purpose in pursuing individual promotion activities. The country music industry has provided several major events throughout the year that can be used for promotion purposes, therefore this program should remain free of personal sales pitches."

Registration for the Country Radio Seminar has been established at \$60 per person affiliated with broadcasting and \$75 per person with other industry affiliations. The registration cost includes entrance to the seminar, and one ticket to the "new faces show" to be held on Saturday evening, March 15. The seminar has outlined plans for a maximum of 500 registrants.

The First Live Double Album To Ship Gold Under The New R.I.A.A. Standard.*

*R.I.A.A. Standard:

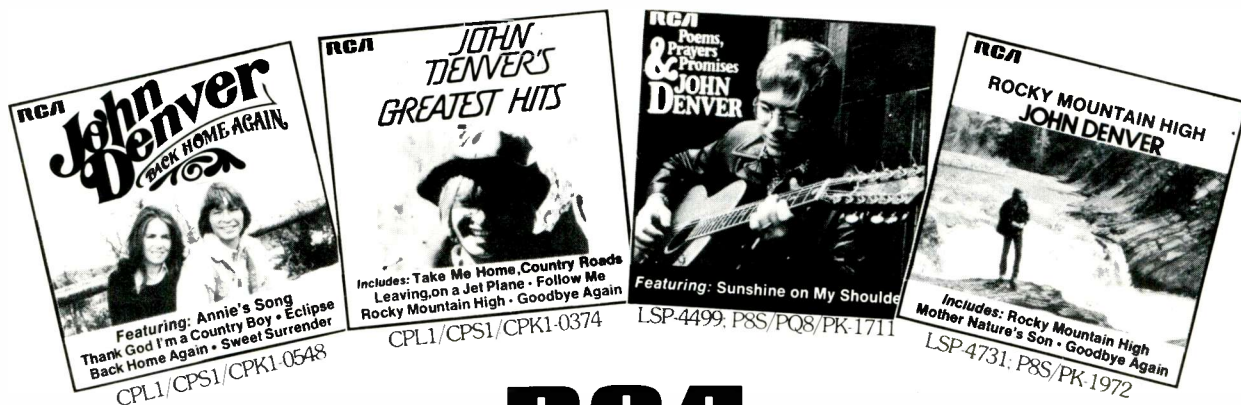
"Effective with releases issued on or after January 1, 1975, the criteria for Gold Record Award certification will be a minimum sale by record companies of 500,000 units provided that the manufacturer's sales volume is no less than \$ one million..."
Certified February 20, 1975.



CPL2/CPS2/CPK2-0764

The next John Denver TV Special airs March 10th on The ABC Television Network. And you know what kind of traffic

that'll mean on March 11th. Be sure to stock up now on the entire John Denver catalogue.



Produced by
Milt Okun

RCA
Records and Tapes

Jerry Weintraub
Management III



THE SINGLES CHART

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

MAR. 1	FEB. 22		WKS. ON CHART
1	2	PICK UP THE PIECES AVERAGE WHITE BAND Atlantic 3229	14
2	3	BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	11
3	4	BEST OF MY LOVE EAGLES/Asylum 45218	14
4	1	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	14
5	7	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	16
6	9	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	6
7	8	LADY STYX /Wooden Nickel WB 10102 (RCA)	13
8	11	LADY MARMALADE LABELLE/Epic 8-50048	8
9	10	LONELY PEOPLE AMERICA/Warner Bros. 8048	10
10	6	FIRE OHIO PLAYERS /Mercury 73643	12
11	5	SOME KIND OF WONDERFUL GRAND FUNK/Capitol 4002	12
12	16	POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	6
13	28	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	5
14	14	DOCTOR'S ORDERS CAROL DOUGLAS/Midland Intl. MB 10113 (RCA)	14
15	21	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	11
16	18	ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury 73656	6
17	17	#9 DREAM JOHN LENNON/Apple 1878	10
18	12	MANDY BARRY MANILOW/Bell 45-613 (Arista)	15
19	22	YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	10
20	30	EXPRESS B. T. EXPRESS/Roadshow 7001 (Scepter)	6
21	39	NO NO SONG RINGO STARR/Apple 1880	4
22	24	I AM LOVE JACKSON FIVE/Motown M 1310F	7
23	25	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY) Vibration 532 (All Platinum)	7
24	29	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	8
25	27	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	12
26	26	NIGHTINGALE CAROLE KING/Ode 66106 (A&M)	9
27	31	MY BOY ELVIS PRESLEY/RCA PB 10191	5
28	38	EMMA HOT CHOCOLATE /Big Tree 16031 (Atlantic)	6
29	32	MOVIN' ON BAD COMPANY/Swan Song 70101 (Atlantic)	6
30	35	PART OF THE PLAN DAN FOGELBERG/Epic 8-50055	7
31	48	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC ABP 12054	4
32	34	NEVER LET HER GO DAVID GATES/Elektra 45223	8
33	40	SUPERNATURAL THING PT. 1 BEN E. KING/Atlantic 3241	5
34	37	TO THE DOOR OF THE SUN AL MARTINO/Capitol 3987	6
35	42	SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	5
36	41	THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	5
37	44	CHEVY VAN SAMMY JOHNS/GRC 2046	5
38	33	I'M A WOMAN MARIA MULDAUR/Reprise 1319	9
39	43	I FOUGHT THE LAW SAM NEELY/A&M 1651	5
40	55	HARRY TRUMAN CHICAGO/Columbia 3-10092	3
41	49	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN/ ABC 12066	4
42	13	BOOGIE ON REGGAE WOMAN STEVIE WONDER/ Tamla T54254 (Motown)	16
43	20	SWEET SURRENDER JOHN DENVER/RCA PB 10148	10
44	45	DON'T TAKE YOUR LOVE FROM ME MANHATTANS/ Columbia 3-10045	8
45	19	GET DANCIN' DISCO TEX & THE SEX-O-LETTES/ Chelsea 3004	14
46	46	LOOK IN MY EYES PRETTY WOMAN TONY ORLANDO & DAWN/Bell 45-620 (Arista)	12
47	15	LAUGHTER IN THE RAIN NEIL SEDAKA/Rocket 40313 (MCA)	19
48	50	I GET LIFTED GEORGE McCRAE/TK 1007	8
49	60	EMOTION HELEN REDDY/Capitol 4021	4
50	23	MORNING SIDE OF THE MOUNTAIN DONNY & MARIE OSMOND/MGM 14765	14
51	54	I'LL BE HOLDING ON AL DOWNING/Chess 2158	4
52	56	BUTTER BOY FANNY/Casablanca 814	6



53	47	IT'S ALL RIGHT JIM CAPALDI/Island 003	10
54	65	SATIN SOUL LOVE UNLIMITED ORCHESTRA/20th Century 2162	3
55	59	PLEASE MR. PRESIDENT PAULA WEBB/20th Century/ Westbound WT 5001	4
56	36	PLEASE MR. POSTMAN CARPENTERS/A&M 1646	15
57	51	JUNIOR'S FARM /SALLY G PAUL McCARTNEY & WINGS/ Apple 1875	17
58	67	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	3
59	52	KUNG FU FIGHTING CAROL DOUGLAS/20th Century 2140	21
60	70	I WANNA LEARN A LOVE SONG HARRY CHAPIN/ Elektra 45236	3
61	71	L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	2
62	73	LONG TALL GLASSES LEO SAYER/Warner Bros. 8043	2
63	66	FUTURE SHOCK HELLO PEOPLE/ABC Dunhill 15023	5
64	74	WE'RE ALMOST THERE MICHAEL JACKSON/Motown M1341F	2
65	53	AIN'T THAT PECULIAR DIAMOND REO/Big Tree 16030 (Atlantic)	10
66	81	DON'T LET GO COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	2
67	82	LOVE CORPORATION HUES CORPORATION/RCA PB 10200	3
68	80	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	2
69	75	GOOD TIMES, ROCK & ROLL FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 006	4
70	88	HUSH/I'M ALIVE BLUE SWEDE/EMI 4029 (Capitol)	2
71	72	IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT MILLIE JACKSON/Spring 155 (Polydor)	4
72	76	WE MAY NEVER LOVE LIKE THIS AGAIN MAUREEN McGOVERN/20th Century 2158	4
73	78	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS/ Buddah 453	3
74	77	CHANGES LOGGINS & MESSINA/Columbia 3-10077	4
75	84	DANCE THE KUNG FU CARL DOUGLAS/20th Century 2168	2
76	79	MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064	3
77	85	KILLER QUEEN QUEEN/Elektra 45226	3

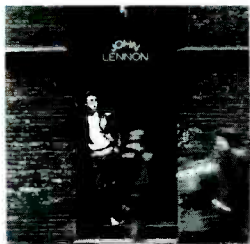
CHARTMAKER OF THE WEEK

78 — **IT'S A MIRACLE**
BARRY MANILOW
Arista 0108



79	87	I'VE BEEN THIS WAY BEFORE NEIL DIAMOND/ Columbia 3-10084	3
80	92	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOA 17540	3
81	93	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	3
82	91	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F	2
83	86	LONELY TOGETHER STARK & McBRIEN/RCA PB 10109	4
84	89	EVERYBODY WANTS TO FIND A BLUEBIRD RANDY EDELMAN/20th Century 2134	3
85	—	HOW LONG ACE/Anchor ANC 2100 (ABC)	1
86	—	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	1
87	—	I HAVE A DREAM DONNY OSMOND/MGM 14781	1
88	—	SWING YOUR DADDY JIM GILSTRAP/Roxbury 2006 (Chelsea)	1
89	95	TURN TO STONE JOE WALSH/ABC Dunhill 15026	2
90	—	THEME FROM THE PROPHET (PLEASURE IS A FREEDOM SONG/ON LOVE) RICHARD HARRIS/Atlantic 3238-A	1
91	96	LEONA WET WILLIE/Capricorn CPS 0224 (WB)	2
92	94	WOLF CREEK PASS C. W. McCALL/MGM 14764	3
93	97	MY LITTLE LADY BLOODSTONE/London 5N 1061	2
94	99	ANGEL ATLANTA RHYTHM SECTION/Polydor 14262	2
95	—	SNEAKY SNAKE TOM T. HALL/Mercury 73641	1
96	100	DEVIL IN THE BOTTLE T. G. SHEPPARD/Melodyland M6002F (Motown)	2
97	90	LIKE A SUNDAY MORNING LANA CANTRELL/Polydor 14261	3
98	—	LIVE YOUR LIFE BEFORE YOU DIE POINTER SISTERS/ ABC Blue Thumb BTA 262	1
99	—	WHERE HAVE THEY GONE JIMMY BEAUMONT & THE SKYLINERS/Capitol 3979	1
100	—	RUNAWAY CHARLIE KULIS/Playboy 6023	1

FLASHMAKER OF THE WEEK



ROCK 'N' ROLL
JOHN LENNON
Apple

TOP NEW FM AIRPLAY THIS WEEK

- ROCK 'N' ROLL**—John Lennon—Apple
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- MODERN TIMES**—Al Stewart—Janus
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- UNREQUITED**—Loudon Wainwright III—Col

WNEW-FM/NEW YORK

- AN EVENING WITH JOHN DENVER**—RCA
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- DOG SOLDIER**—UA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- NO MYSTERY**—Return to Forever Featuring Chick Corea—Polydor
- NOBODY KNOWS MY NAME**—Roger Moon—Capitol
- ROCK 'N' ROLL**—John Lennon—Apple

WBCN-FM/BOSTON

- CHUCK BERRY**—Chess
- DOWN TO EARTH**—Nektar—Passport
- FIVE-A-SIDE**—Ace—Anchor
- GOT MY HEAD ON STRAIGHT**—Billy Paul—Phila. Intl.
- MODERN TIMES**—Al Stewart—Janus
- PARTY DOWN**—Little Beaver—Cat
- RIDING HIGH**—Chilliwack Goldfish (Import)
- SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island (Import)
- UNREQUITED**—Loudon Wainwright III—Col

WMMR-FM/PHILADELPHIA

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMONERS' CROWN**—Steeleye Span—Chrysalis (Import)
- DIXIE ROCK**—Wet Willie—Capricorn
- NATTY DREAD**—Bob Marley & the Wailers—Island (Import)
- ORCHESTRAL TUBULAR BELLS**—Oldfield & Bedford—Virgin
- REALLY ROSIE**—Carole King—Ode (Soundtrack)
- SWEEPING THE SPOTLIGHT AWAY**—Murray McLauchlan—Epic
- UNREQUITED**—Loudon Wainwright III—Col

WLIR-FM/LONG ISLAND

- AN EVENING WITH JOHN DENVER**—RCA
- BONAROO**—WB
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- NOBODY KNOWS MY NAME**—Roger Moon—Capitol
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple
- RUSS BALLARD**—Epic

WCMF-FM/ROCHESTER

- BONAROO**—WB
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- FIVE-A-SIDE**—Ace—Anchor
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- NILS LOFGREN**—A&M
- OLD & IN THE WAY**—Various Artists—Round
- ROCK 'N' ROLL**—John Lennon—Apple
- SKYBAND**—RCA
- VASSAR CLEMENTS**—Mercury
- WHO DO YOU OUTDO**—Lon & Derek—A&M

WBLM-FM/LEWISTON- PORTLAND, MAINE

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- CROSS COLLATERAL**—Passport—Atco
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- MELISSA**—Melissa Manchester—Arista
- MODERN TIMES**—Al Stewart—Janus
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- ROCK 'N' ROLL**—John Lennon—Apple
- SWEEPING THE SPOTLIGHT AWAY**—Murray McLauchlan—Epic

WORJ-FM/ORLANDO

- AN EVENING WITH JOHN DENVER**—RCA
- DRUICK & LORANGE**—E.A.R.
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HEAR & NOW**—Butts Band—ABC Blue Thumb
- I'LL BE YOUR SUNSHINE**—Vernon Burch—UA
- ROCK 'N' ROLL**—John Lennon—Apple
- RORY BLOCK**—RCA
- RUSS BALLARD**—Epic
- SECRET SAUCE**—Sky King—Col
- WHO DO YOU OUTDO**—Lon & Derek—A&M

WXRT-FM/CHICAGO

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- MODERN TIMES**—Al Stewart—Janus
- MONROE DOCTRINE**—Falls River
- PIECES OF THE SKY**—Emmylou Harris—Reprise

- RING**—Gary Burton w/Eberhard Weber—ECM (Import)
- UNREQUITED**—Loudon Wainwright III—Col

WMMS-FM/CLEVELAND

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- CE SOIR** (single)—Golden Earring—Track
- FIVE-A-SIDE**—Ace—Anchor
- FLY BY NIGHT**—Rush—Mercury
- MODERN TIMES**—Al Stewart—Janus
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- ROCK 'N' ROLL**—John Lennon—Apple
- YOUNG AMERICANS** (single)—David Bowie—RCA
- YOUR MAMA WON'T LIKE ME** (single)—Suzy Quatro—RAK (Import)

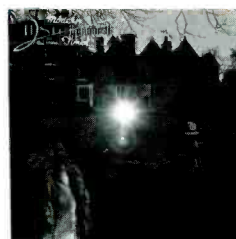
WABX-FM/DETROIT

- FIVE-A-SIDE**—Ace—Anchor
- GHOSTS**—Strawbs—A&M
- MAD DOG**—John Entwistle's Ox—Track
- MR. MAGIC**—Grover Washington, Jr.—Kudu
- MODERN TIMES**—Al Stewart—Janus
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SECRET SAUCE**—Sky King—Col
- STREET RATS**—Humble Pie—A&M
- THEE IMAGE**—Manticore
- UNREQUITED**—Loudon Wainwright III—Col

KADI-FM/ST. LOUIS

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HARRY TRUMAN** (single)—Chicago—Col
- MODERN TIMES**—Al Stewart—Janus
- PAMPERED MENIAL**—Pavlov's Dog—ABC

FM SLEEPER OF THE WEEK



MODERN TIMES
AL STEWART
Janus

KBPI-FM/DENVER

- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- NATTY DREAD**—Bob Marley & the Wailers—Island (Import)
- ROCK 'N' ROLL**—John Lennon—Apple
- UNREQUITED**—Loudon Wainwright III—Col

KGB-FM/SAN DIEGO

- AN EVENING WITH JOHN DENVER**—RCA
- AUTOBAHN**—Kraftwerk—Vertigo
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise

- CRIME OF THE CENTURY**—Supertramp—A&M
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- PROPAGANDA**—Sparks—Island
- ROCK 'N' ROLL**—John Lennon—Apple
- STANLEY CLARKE**—Nemperor
- YOUNG AMERICANS** (single)—David Bowie—RCA

KMET-FM/LOS ANGELES

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- COME ON DOWN** (single)—Greg Perry—Casablanca
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- MAD DOG**—John Entwistle's Ox—Track
- MODERN TIMES**—Al Stewart—Janus
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- ROCK 'N' ROLL**—John Lennon—Apple

KSAN-FM/SAN FRANCISCO

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- BLACK SHEEP**—Capitol
- BONAROO**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- DOG SOLDIER**—UA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- MR. MAGIC**—Grover Washington, Jr.—Kudu
- MODERN TIMES**—Al Stewart—Janus
- ROCK 'N' ROLL**—John Lennon—Apple
- YOU**—Gong—Virgin

KZEL-FM/EUGENE, ORE.

- DOG SOLDIER**—UA
- KEITH & DONNA**—Round
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- OLD & IN THE WAY**—Various Artists—Round
- PAMPERED MENIAL**—Pavlo's Dog—ABC
- REALLY ROSIE**—Carole King—Ode (Soundtrack)
- ROCK 'N' ROLL**—John Lennon—Apple
- RORY BLOCK**—RCA
- UNREQUITED**—Loudon Wainwright III—Col
- YOUNG AMERICANS** (single)—David Bowie—RCA

CHUM-FM/TORONTO

- AN EVENING WITH JOHN DENVER**—RCA
- CAPTAIN MARVEL**—Stan Getz—Col
- COMMANDER CODY & HIS LOST PLANET AIRMEN**—WB
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HEAR & NOW**—Butts Band—ABC Blue Thumb
- ROCK 'N' ROLL**—John Lennon—Apple
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song
- THEN CAME YOU**—Dionne Warwick—WB
- YOUNG AMERICANS** (single)—David Bowie—RCA

WMMS-FM Cleveland, Ohio

In 1975 Cleveland, Ohio is perhaps the pinnacle of urban pop-awareness and it's all brought to us by WMMS-FM. Phonograph Record Magazine is proud to be associated with *John Gorman, Denny Sanders, Kid Leo, Debbie Ullman* and the entire crew at the nation's leading trend-setter, WMMS-FM. *The Buzzard is alive in '75.*

---Martin R. Cerf, Publisher

FREE FROM WMMS-FM
GENESIS: THE FUTURE OF THE ROCK THEATRE
THE CLEVELAND - AKRON
PHONOGRAPH

60
PLUS SOUL & JAZZ



Donovan in the Seventies

RECORD MAGAZINE
Feb. 75 Vol. 5



WMMS 101 FM

70's Radio Culture

DONALD BYRD

He showed us the way with BLACK BYRD and STREET LADY. Now we're releasing his first album in more than a year. The Donald Byrd album you've been waiting for is here.



WATERS

BN-LA370-G/8 TRK. BN-EA370-H



Swinging, soulful, tender and beautiful: She's one of the most distinctive new voices to come along in years. And on her latest album, she's applying that voice to songs by writers of Bernard Ighner, Gene McDaniels and Marlene herself.



MARLENA SHAW

BOBBY HUTCHERSON

Brand new from one of our most exciting contemporary players. Recorded outdoors in a mountain forest, it contains some of the most beautiful natural music ever m...

HORACE SILVER adds brass to his classic quintet for the first time! The resulting combination of Silver's funky, rhythmic piano, punctuated by a hard-driving brass section heralds a brand new direction for this giant of jazz.

HORACE SILVER



BN-LA406-G/8 TRK. BN-EA406-H



High energy contemporary sounds from one of the most amazing young talents to explode upon the scene in recent years. Mind Transplant is the latest album from an artist on the threshold of superstardom.

ALPHA HOUSE

THE BLUE NOTE



THE NEW MUSIC

STEPPING INTO TOMORROW

Waters is a brand new vocal group that you have been listening to for years. They have sung background vocals with such superstars as Marvin Gaye, Diana Ross and the Jackson Five, among others. Now they've stepped into the spotlight with their own, very soulful, funky first album on Blue Note.

WATERS

IS THIS BITCH ANYWAY?

BN-LA397-G/8 TRK. BN-EA397-H

LINGER A LANE



SILVER N' BRASS

MIND TRANSPLANT

ISSUE SERIES

The first nine in a continuing series of classic two-record sets.
Chick Corea, Dexter Gordon, Herbie Hancock, Freddie Hubbard, Thad Jones/Mel Lewis, Sonny Rollins, Horace Silver, Jimmy Smith and Stanley Turrentine.

SON BLUE NOTE



AM Action *(Continued from page 27)*

Hot Chocolate (Big Tree). Continued positive action on this tasty tune. New airplay on CKLW and WFIL. Some very decent jumps on recently acquired stations include 37-25 WCOL, 37-30 WIXY, HB-27 WHBQ and 28-22 WLS. Also, 14-11 13Q, 23-17 WOKY, pick-35 KIMN, 29-25 WDGY, 28-26 WIBG and extra-28 KJR.

Phoebe Snow (Shelter). In a veritable blizzard of positive action, this first single success continues snowballing into what looks like a top 5 record. New ads include KHJ, WSAI (30), WFIL and WNOE. Movement as follows: 16-12 KFRC, 27-18 WRKO, 18-11 WHBQ, 23-17 KDWB, 14-9 WCOL, 27-16 WIXY, HB-27 WIBG, 11-9 WDGY, 30-26 WMAK and 25-20 WTIK.

Rufus (ABC). "Once you get started" — it's off and flying! Looks like no one is stopping this one. R&B action — it goes without saying — is super. New pop heavies this week include WTIK, WCFL, WIXY, KJR and WCOL. Also on are K100, WNOE, WLPL, WQXI and WFOM.

NEW ACTION

Ozark Mountain Daredevils (A&M) "Jackie Blue." Supported by a host of key secondary stations, this disc adds some majors to the picture, giving it ballpark proportions. Going with the record are KDWB (21) and WDGY (30); secondaries are WCOL extra-38, KJRB extra-29, WLPL 25-22, WBBQ 30-24, KEEL 23-19 and KTLK 40-32.

Country Radio *(Continued from page 27)*

The Country Music Seminar is looking like a bigger winner than ever. Many radio folk have indicated they'll be going this year for the first time and there are dozens of three timers heading back for number four.

The recent statement from the Nashville Record Promoters Association about the united front in a refusal to provide "major" or "superstar" acts for station-promoted free shows was an interesting bit of flack. And it'll be even more interesting to see who will be first to break ranks. This rumble of discontent among the promo men has been going on for years in all fields, but the use of the show promoters as an excuse to not provide talent is a fresh approach.

The reaction of most stations I've talked to is one of quiet rage; some don't care, some say they'll just ease up on those artists they are specifically turned down on, and one says it sounds like collusion and ought to be investigated by the Federalistas. Those stations who ask for major acts are usually in major markets and provide a tremendous amount of exposure for the acts. A couple of the record people say, to me anyway, not so, they've just got their hand out and it does the act no good at all; and besides that, they say, it's a form of payola. I guess only time will tell what the outcome will be. The consensus among stations I've spoken with is if the record people won't cooperate, we'll go directly to the managers of the acts and seek help there. Three stations indicate they will bring it up at the seminar.

Live Radio Concerts *(Continued from page 27)*

not been difficulties for these stations, or for Denver's KBPI-FM which broadcasts regularly from Ebbett's Field (a club). Colquitt, Ms. Simmons, WMMS' John Gorman and KBPI's Frank Felix have kept their eyes open in local record and head shops and all insist that bootlegging has been almost non-existent. All also report that follow-up store reports indicate increased sales in most cases for artists who have made broadcast appearances.

Heavy stress is placed on the importance of local identification with these concert programs and while expenses can be prohibitive if facilities are not readily avail-

able (cost of phone lines, for example), the listener response has been such as to warrant continued experimentation—with remote feeds (WLIR from Nassau Coliseum, KSAN from Winterland and WMMS from the Swinging Dog Saloon, a jazz club, for example) and with replays and "best of" compilations.

New Talent

As a method of exposing and building new talent, and as a programming tool to be used for its musical content and for its image building (for the station and the locale), live radio concerts are becoming increasingly significant.

'Mountain' Film Score Penned by Chas. Fox

■ NEW YORK—Charles Fox has just finished scoring the Universal film "The Other Side of the Mountain." Norman Gimbel has written the lyrics for the film's title song, called "Richard's Window," and sung on the soundtrack by Olivia Newton-John. The picture is the true life story of skier Jill Kinmont. It is directed by Larry Peerce and produced by Ed Feldman.

Instrumental Soul

(Continued from page 3)

Similarly, vocal augmentation on new product from instrumentalists Bobbi Humphrey (Blue Note), Ramsey Lewis (Columbia, with two cuts on his "Sun Goddess" album featuring Earth, Wind & Fire) and Jimmy Castor (Atlantic) have helped each act to renewed chart heights.

Pure Instrumentals

With the exception of Yes, all of the currently charted-and-rising heavily instrumental acts are r&b and/or jazz-based. The pure instrumental variety includes George Duke (BASF), George Benson (CTI), Stanley Clarke (Nemperor), Gene Page (Atlantic) and Love Unlimited Orchestra (20th Century), while B. T. Express (Roadshow) is doing well with an instrumental, "Express." One of the hottest instrumental attractions of the past year, Return to Forever Featuring Chick Corea (Polydor) has just released "No Mystery," hot on the heels of their most successful album to date, "Where Have I Known You Before."

The fact that the success of black music has grown to include widespread pop appeal for its instrumental as well as vocal forms has seemingly opened the door for an act like The Average White Band to score big with both black and white audiences.

CLUB REVIEW

Damone Delights Rainbow Grill

■ NEW YORK — Kicking off the debut under new management of the Rainbow Grill atop the RCA building here, Vic Damone (13) drew one of the largest crowds in that room's recent history in the nightclub entertainment field. And Damone did not let the patrons down. He was every bit the suave, cool and casual singer/performer remembered from yesteryear—this being his first nightclub appearance in this city in eight years.

Damone started his set slowly, building to high peaks with sensitive deliveries on such selections as "I Can't Stop Loving You," "Sunshine of My Life," "The Way We Were" and an especially moving medley in tribute to the late Duke Ellington.

The new music policy at the Rainbow Grill, booked by Stan Seidenberg, will seek to raise the entertainment level to standard nightclub artists, with the next attraction set to be Lana Cantrell. Also, recorded music between shows has been replaced by the Monty Jay Orchestra.

Damone was accompanied by the Joe Parnelli Orchestra, featuring the leader's keyboard work and strong brass and rhythm sections. The dual returns—of Damone and the Rainbow Grill—are welcome re-additions to the New York night scene. **REA**

Myrna Post Associates To Represent Stewart

■ NEW YORK—Billy Gaff, personal manager for Rod Stewart and the Faces, has announced the appointment of Myrna Post Associates to represent Rod Stewart. Ms. Post will be responsible for all press concerning Rod Stewart, with the exception of the Faces' current U. S. tour.

Dog Soldier in Gotham



Record World vice president and managing editor Mike Sigman (second from left) stands at the bar with United Artists recording group Dog Soldier. Under discussion was the band's debut UA album "Dog Soldier," at a luncheon held to honor the group's first New York appearance. Pictured with Sigman are (from left) Mel Simpson, Miller Anderson, Keef Hartley, Derek Griffiths and Paul Bliss.

SALESMAKER OF THE WEEK



BLOOD ON THE TRACKS
BOB DYLAN
Columbia

TOP RETAIL SALES THIS WEEK

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- A SONG FOR YOU**—Temptations—Gordy
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

CAMELOT/NATIONAL

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- 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
- JUST A BOY**—Leo Sayer—WB
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- ROLLER COASTER WEEKEND**—Joe Vitale—Atlantic
- SILK TORPEDO**—Pretty Things—Swan Song

MUSICLAND/NATIONAL

- A LEGEND IN MY TIME**—Ronnie Milsap—RCA
- A SONG FOR YOU**—Temptations—Gordy
- BEST OF THE STYLISTICS**—Avco
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- DOWN TO EARTH**—Nektar—Passport
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- LINDA ON MY MIND**—Conway Twitty—MCA
- MAGIC ORGAN**—Ranwood
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

RECORD BAR/NATIONAL

- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- BUSTIN' OUT**—Pure Prairie League—RCA
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- PHOEBE SNOW**—Shelter
- PLUG ME INTO SOMETHING**—Henry Gross—A&M

SAM GOODY/EAST COAST

- A SONG FOR YOU**—Temptations—Gordy
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FEEL**—George Duke—BASF
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- FLYING START**—Blackbyrds—Fantasy
- GHOSTS**—Strawbs—A&M
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM

TWO GUYS/EAST COAST

- ALL THE LOVE IN THE WORLD**—Mac Davis—Col
- AVERAGE WHITE BAND**—Atlantic
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- DOWN TO EARTH**—Nektar—Passport
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NIGHTBIRDS**—Labelle—Epic

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

- AVERAGE WHITE BAND**—Atlantic
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIRE**—Ohio Players—Mercury
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- NEW & IMPROVED**—Spinners—Atlantic
- NIGHTBIRDS**—Labelle—Epic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- A1A**—Jimmy Buffett—ABC Dunhill
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NIGHTBIRDS**—Labelle—Epic
- PERFECT ANGEL**—Minnie Riperton—Epic
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- SUN GODDESS**—Ramsey Lewis—Col

KING KAROL/NEW YORK

- A SONG FOR YOU**—Temptations—Gordy
- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- DARK HORSE**—George Harrison—Apple
- FIRE**—Ohio Players—Mercury
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NIGHTBIRDS**—Labelle—Epic
- RELAYER**—Yes—Atlantic

GARY'S/RICHMOND

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- EMPTY SKY**—Elton John—MCA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA

- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- NIGHTBIRDS**—Labelle—Epic
- PIECES OF THE SKY**—Emmylou Harris—Reprise

FOR THE RECORD/BALTIMORE

- A SONG FOR YOU**—Temptations—Gordy
- AND THE FEELING'S GOOD**—Jose Feliciano—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- GET UP WITH IT**—Miles Davis—Col
- GREATEST HITS**—Kool & the Gang—Delite
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- TO BE TRUE**—Harold Melvin & the Blue Notes Featuring Theodore Pendergrass—Phila. Intl.
- URBAN RENEWAL**—Tower of Power—WB

WAXIE MAXIE/WASH., D.C.

- AUTOBAHN**—Kraftwerk—Vertigo
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FLYING START**—Blackbyrds—Fantasy
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- I'LL BE YOUR SUNSHINE**—Vernon Burch—UA
- NEW & IMPROVED**—Spinners—Atlantic
- STANLEY CLARKE**—Nemperor
- THE HARDER THEY COME**—Various Artists—Island (Soundtrack)
- ZULEMA**—RCA

POPLAR TUNES/MEMPHIS

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- BUTT OF COURSE**—Jimmy Castor Bunch—Atlantic
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- DIXIE ROCK**—Wet Willie—Capricorn
- FIRE ON THE MOUNTAIN**—Charlie Daniels Band—Kama Sutra
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- MODERN TIMES**—Al Stewart—Janus
- SAINT & SINNER**—Rory Gallagher—Polydor

MUSHROOM/NEW ORLEANS

- AUTOBAHN**—Kraftwerk—Vertigo
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COUNTRY LIFE**—Roxy Music—Atco
- FIRST MINUTE OF A NEW DAY**—Gil Scott-Heron & Brian Jackson—Arista
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- NIGHTLIFE**—Thin Lizzy—Vertigo
- PLUG ME INTO SOMETHING**—Henry Gross—A&M
- PROPAGANDA**—Sparks—Island
- THE HARDER THEY COME**—Various Artists—Island (Soundtrack)
- URBAN RENEWAL**—Tower of Power—WB

NATL. RECORD MART/MIDWEST

- A SONG FOR YOU**—Temptations—Gordy
- AUTOBAHN**—Kraftwerk—Vertigo
- BEST OF THE STYLISTICS**—Avco
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC
- SUN GODDESS**—Ramsey Lewis—Col
- URBAN RENEWAL**—Tower of Power—WB

RECORD REVOLUTION/CLEVELAND

- BELLE OF THE BALL**—Richard Torrance & Eureka—Shelter
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- GHOSTS**—Strawbs—A&M
- MELISSA**—Melissa Manchester—Arista
- MODERN TIMES**—Al Stewart—Janus
- PSYCHOMODO**—Steve Harley & Cockney Rebel—EMI
- ROCK 'N' ROLL**—John Lennon—Apple
- SILK TORPEDO**—Pretty Things—Swan Song
- STARRY-EYED AND LAUGHING**—CBS England (import)

ROSE DISCOUNT/CHICAGO

- A SONG FOR YOU**—Temptations—Gordy
- ALL THE LOVE IN THE WORLD**—Mac Davis—Col
- BABE RUTH**—Harvest
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- EMPTY SKY**—Elton John—MCA
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- PROMISED LAND**—Elvis Presley—RCA
- THREE DEGREES**—Phila. Intl.

CIRCLES/ARIZONA

- A SONG FOR YOU**—Temptations—Gordy
- ALL THE GIRLS IN THE WORLD BEWARE**—Grand Funk—Capitol
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- COLD ON THE SHOULDER**—Gordon Lightfoot—Reprise
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- MELISSA**—Melissa Manchester—Arista
- NEVER CAN SAY GOODBYE**—Gloria Gaynor—MGM
- PHOEBE SNOW**—Shelter
- ROCK 'N' ROLL**—John Lennon—Apple
- SOUVENIRS**—Dan Fogelberg—Epic

WHEREHOUSE/CALIFORNIA

- DO IT 'TIL YOU'RE SATISFIED**—B.T. Express—Scepter
- FIVE-A-SIDE**—Ace—Anchor
- GREATEST HITS**—Kool & the Gang—Delite
- MR. MAGIC**—Grover Washington Jr.—Kudu
- PLAY DON'T WORRY**—Mick Ronson—RCA
- ROCK 'N' ROLL**—John Lennon—Apple
- STYX II**—Wooden Nickel

LICORICE PIZZA/LOS ANGELES

- AUTOBAHN**—Kraftwerk—Vertigo
- BONAROO**—WB
- DIXIE ROCK**—Wet Willie—Capricorn
- MODERN TIMES**—Al Stewart—Janus
- NEW YEAR, NEW BAND, NEW COMPANY**—John Mayall—ABC Blue Thumb
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- REALLY ROSIE**—Carole King—Ode (Soundtrack)
- SILK TORPEDO**—Pretty Things—Swan Song

TOWER/LOS ANGELES

- AVERAGE WHITE BAND**—Atlantic
- BARRY MANILOW II**—Bell
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- FIRE**—Ohio Players—Mercury
- GREATEST HITS**—Elton John—MCA
- HEART LIKE A WHEEL**—Linda Ronstadt—Capitol
- MILES OF AISLES**—Joni Mitchell—Asylum
- NEW & IMPROVED**—Spinners—Atlantic
- RELAYER**—Yes—Atlantic
- RUFUSIZED**—Rufus Featuring Chaka Khan—ABC



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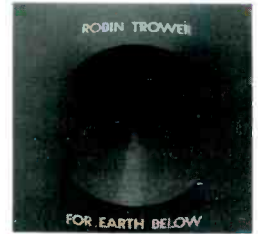
MAR. 1	FEB. 22			WKS. ON CHART	
1	1	BLOOD ON THE TRACKS	BOB DYLAN	4	F
			Columbia PC 33235		
2	2	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368	13	F
3	3	AVERAGE WHITE BAND	/Atlantic SD 7308	18	F
4	4	GREATEST HITS	ELTON JOHN/MCA 2128	15	F
5	5	FIRE	OHIO PLAYERS/Mercury SRM-1-1013	14	F
6	6	RUFUSIZED	RUFUS Featuring CHAKA KHAN/ABC ABCD 837	9	F
7	14	EMPTY SKY	ELTON JOHN/MCA 2130	5	F
8	13	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros. W 2750	42	F
9	9	SO WHAT	JOE WALSH/ABC Dunhill DSD 50171	8	F
10	12	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004	27	F
11	8	BARRY MANILOW II	/Bell 1314 (Arista)	13	F
12	15	NIGHTBIRDS	LABELLE/Epic KE 33075	8	E
13	10	WAR CHILD	JETHRO TULL/Chrysalis CMR 1067 (WB)	18	F
14	7	MILES OF AISLES	JONI MITCHELL/Asylum AB 202	12	I
15	11	DARK HORSE	GEORGE HARRISON/Apple SMAS 3218	10	F
16	16	NEW AND IMPROVED	SPINNERS/Atlantic SD 18118	11	F
17	20	PHOEBE SNOW	/Shelter 2109 (MCA)	18	F
18	17	JOHN DENVER'S GREATEST HITS	RCA CPL1-0374	64	F
19	18	THE PROPHET	RICHARD HARRIS/Atlantic SD 18120	8	F
20	30	ALL THE LOVE IN THE WORLD	MAC DAVIS/Columbia PC 32927	4	F
21	19	PHOTOGRAPHS AND MEMORIES	JIM CROCE/ABC ABCD 835	22	F
22	24	DO IT 'TIL YOU'RE SATISFIED	B. T. EXPRESS/Scepter 5117	12	F
23	39	A SONG FOR YOU	TEMPTATIONS/Gordy G6-969S1 (Motown)	4	F
24	28	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32461	22	E
25	32	ON THE BORDER	EAGLES/Asylum 7E-1004	38	F
26	21	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548	35	F
27	27	SOUVENIRS	DAN FOGELBERG/Epic KE 33137	13	E
28	35	STYX II	/Wooden Nickel WNS-1012 (RCA)	6	F
29	31	URBAN RENEWAL	TOWER OF POWER/Warner Bros. BS 2834	6	F
30	33	SUN GODDESS	RAMSEY LEWIS/Columbia KC 33194	6	E
31	26	ALL THE GIRLS IN THE WORLD—BEWARE!!!	GRAND FUNK/Capitol SO 11356	10	F
32	23	FULFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)		
33	41	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	7	F
34	36	FLYING START	BLACKBYRDS/Fantasy F 9481	9	F
35	64	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN/MCA 2133	2	F
36	40	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	8	F
37	22	RELAYER	YES/Atlantic SD 18122	10	F
38	34	THREE DEGREES	/Phila. Intl. KZ 32406 (Col)	8	E
39	37	SERENADE	NEIL DIAMOND/Columbia PC 32919	18	F
40	25	JOY TO THE WORLD—THEIR GREATEST HITS	THREE DOG NIGHT/ABC Dunhill DSD 50178	10	F
41	61	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/MCA 411	37	F
42	42	SATIN DOLL	BOBBI HUMPHREY/Blue Note LA334-G (UA)	11	F
43	50	NEVER CAN SAY GOODBYE	GLORIA GAYNOR/MGM M3G-4982	4	F
44	46	ELDORADO	ELECTRIC LIGHT ORCHESTRA/UA LA399-G	20	F
45	45	BAD COMPANY	/Swan Song SS 8410 (Atlantic)	27	E
46	56	PROMISED LAND	ELVIS PRESLEY/RCA APL1-0606	3	F
47	29	VERITIES & BALDERDASH	HARRY CHAPIN/Elektra 7E-1012	23	F
48	43	THIS IS THE MOODY BLUES	/Threshold THS 12/13 (London)	15	I
49	44	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/MCA 2-10003	72	I
50	52	COUNTRY LIFE	ROXY MUSIC/Atco SD 36-106	7	F
51	54	FLAVOURS	GUESS WHO/RCA CPL1-0636	4	F
52	38	GOODNIGHT VIENNA	RINGO STARR/Apple SW 3417	14	F
53	47	EXPLORES YOUR MIND	AL GREEN/Hi SHL 32087 (London)	14	F



54	48	CARIBOU	ELTON JOHN/MCA 2116	34	F
55	62	SHEER HEART ATTACK	QUEEN/Elektra 7E-1026	7	F
56	68	FIRST MINUTE OF A NEW DAY	GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030	4	F
57	57	STOP AND SMELL THE ROSES	MAC DAVIS/Columbia PC 32582	29	E
58	67	PRONOUNCED LEH-NERD SKIN-NERD	LYNYRD SKYNYRD/MCA Sounds of the South 363	33	F
59	49	FREE AND EASY	HELEN REDDY/Capitol ST 11348	18	F
60	55	WHITE GOLD LOVE UNLIMITED	ORCHESTRA/20th Century T-459	14	F
61	65	STANLEY CLARKE	/Nemperor NE 431 (Atlantic)	5	F
62	51	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	7	E
63	63	I CAN HELP	BILLY SWAN/Monument KZ 33279 (Col)	8	F
64	77	PROPAGANDA	SPARKS/Island ILPS 9312	3	F

CHARTMAKER OF THE WEEK

65 FOR EARTH BELOW
ROBIN TROWER
Chrysalis CHR 1073 (WB)



66	66	PRIME TIME	TONY ORLANDO & DAWN/Bell 1317 (Arista)	10	F
67	53	REALITY	JAMES BROWN/Polydor PD 6039	6	F
68	58	THE SILVER FOX	CHARLIE RICH/Epic PE 33250	11	F
69	60	GET YOUR WINGS	AEROSMITH/Columbia PC 32847	14	E
70	70	WAITRESS IN A DONUT SHOP	MARIA MULDAUR/Reprise MS 2194	17	F
71	69	I'M LEAVING IT ALL UP TO YOU	DONNY & MARIE OSMOND/MGM M3G 4968	23	F
72	59	CAN'T GET ENOUGH	BARRY WHITE/20th Century T-444	26	F
73	71	BUTTERFLY	BARBRA STREISAND/Columbia PC 33005	16	F
74	85	AUTOBAHN	KRAFTWERK/Vertigo VEL 2003 (Phonogram)	2	F
75	73	IT'S ONLY ROCK 'N ROLL	ROLLING STONES/Rolling Stones COC 79101 (Atlantic)	18	F
76	75	CHICAGO VII	/Columbia M2-32810	49	H
77	72	MELODIES OF LOVE	BOBBY VINTON/ABC ABCD 851	12	F
78	88	HOLIDAY AMERICA	/Warner Brothers W 2808	34	F
79	79	LATE FOR THE SKY	JACKSON BROWNE/Asylum 7E-1017	20	F
80	74	SOUTHERN COMFORT	CRUSADERS/Blue Thumb BTSY 9002 (ABC)	14	H
81	83	ATA	JIMMY BUFFETT/ABC Dunhill DSD 50183	3	F
82	78	WRAP AROUND JOY	CAROLE KING/Ode SP 7724 (A&M)	23	F
83	82	THE MAGIC OF THE BLUE	BLUE MAGIC/Atco SD 36-103	8	F
84	84	TOLEDO WINDOW BOX	GEORGE CARLIN/Little David LD 3003 (WB)	12	F
85	90	FREE TO BE . . . YOU AND ME	MARLO THOMAS & FRIENDS/Bell 110 (Arista)	12	F
86	86	WALLS AND BRIDGES	JOHN LENNON/Apple SW 3416	21	F
87	—	COLD ON THE SHOULDER	GORDON LIGHTFOOT/Reprise MS 2206 (WB)	1	F
88	80	MOTHER LODE	LOGGINS & MESSINA/Columbia PC 33175	17	F
89	108	PLUG ME INTO SOMETHING	HENRY GROSS/A&M SP 4502	1	F
90	81	SUN SECRETS	ERIC BURDON BAND/Capitol ST 11357	6	F
91	—	ROCK 'N' ROLL	JOHN LENNON/Apple SK 3419	1	E
92	93	BEHIND CLOSED DOORS	CHARLIE RICH/Epic KE 32247	4	F
93	91	THE SINGLES 1969-73	CARPENTERS/A&M SP 3601	58	F
94	143	SILK TORPEDO	PRETTY THINGS/Swan Song SS 8411 (Atlantic)	1	F
95	87	THE LAMB LIES DOWN ON BROADWAY	GENESIS/Atco SD 2-401	11	H
96	89	I FEEL A SONG	GLADYS KNIGHT & THE PIPS/Buddah BDS 5612	16	F
97	92	ANKA PAUL ANKA	/United Artists LA314-G	25	F
98	76	WITH EVERYTHING I FEEL IN ME	ARETHA FRANKLIN/Atlantic SD 18116	11	F
99	97	LIVE IT UP	ISLEY BROTHERS/T-Neck PZ 30070 (Col)	23	F
100	100	DRAGON FLY	JEFFERSON STARSHIP/Grunt BFL1-0717 (RCA)	18	F

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Come meet the astounding "Astral Man" and romp with the notorious "Nelly The Elephant," catch the sunrise with our own "Early Morning Clown," freak for the fearless and fantastic "Fidgety Queen" — their antics know no bounds. It all happens on that tightrope in the sky. Just watch them fly. "Down To Earth."

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3/14/75 Los Angeles, Calif.

3/15/75 San Diego, Calif.

3/17/75 Albuquerque, N. Mex.

3/18/75 Denver, Colo.

3/20/75 Cedar Rapids, Ia.

3/21/75 Davenport, Ia.

3/22/75 Columbia, Mo.

3/23/75 St. Paul, Minn.

3/24/75 Kansas City, Mo.

3/25/75 Tulsa, Okla.

3/26/75 Houston, Tex.

3/28/75 San Antonio, Tex.

3/29/75 Dallas, Tex.

3/30/75 New Orleans, La.

4/1/75 Milwaukee, Wisc.

4/2 & 3/75 St. Louis, Mo.

4/4/75 Chicago, Illinois

4/5/75 Randhurst, Ill.

4/6/75 Indianapolis, Ind.

4/8/75 Knoxville, Tenn.

4/9/75 Louisville, Ky.

4/10/75 Birmingham, Ala.

4/12/75 Jacksonville, Fla.

4/14/75 Atlanta, Ga.

4/15/75 Charleston, S.C.

4/18/75 St. Petersburg, Fla.

4/19/75 Miami, Fla.

4/20/75 Orlando, Fla.

4/23/75 Hammond, Ind.

4/24/75 Columbus, O.

4/25 & 26/75 Detroit, Mich.

4/27/75 Cleveland, O.

4/28/75 Pittsburgh, Penn.

4/29/75 Dayton, O.

5/1/75 Buffalo, New York

5/2/75 Philadelphia, Penn.

5/3/75 New York, N.Y.

5/4/75 Washington, D.C.

5/5/75 Newark, N.J.

5/8/75 Hempstead, N.Y.

5/9/75 Passaic, N.J.

5/10/75 Boston, Mass.

5/11/75 New Haven, Conn.

Marketed by ABC Records.

101 THE ALBUM CHART 150

MARCH 1, 1975

MAR. 1	FEB. 22	ARTIST	ALBUM	Label
101	102	PLAY DON'T WORRY MICK RONSON/RCA APL1-0681		
102	95	KUNG FU FIGHTING CARL DOUGLAS/20th Century T-464		
103	101	TOGETHER FOR THE FIRST TIME BOBBY BLAND & B. B. KING/ ABC Dunhill DSY 50190		
104	96	CHEECH & CHONG'S WEDDING ALBUM/Ode SP 77025 (A&M)		
105	119	THE BEST OF THE STYLISTICS/Avco AV-69005		
106	105	SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350		
107	104	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623		
108	112	DON'T CHA LOVE IT MIRACLES/Tamla T6-335S1		
109	98	STORMBRINGER DEEP PURPLE/Warner Bros. PR 2832		
110	111	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415		
111	114	NEVER LET HER GO DAVID GATES/Elektra 7E 1028		
112	109	CAUGHT UP MILLIE JACKSON/Spring SPR 6703 (Polydor)		
113	99	WOMAN TO WOMAN SHIRLEY BROWN/Truth TRS 4206 (Stax)		
114	132	DAWN'S NEW RAGTIME FOLLIES/Bell 1130 (Arista)		
115	—	GHOSTS STRAWBS/A&M SP 4506		
116	110	BACHMAN-TURNER OVERDRIVE II/Mercury SRM-1-696		
117	107	IN HEAT LOVE UNLIMITED/20th Century T-443		
118	94	TOTAL ECLIPSE BILLY COBHAM/Atlantic SD 18121		
119	116	PIECES OF DREAMS STANLEY TURRENTINE/Fantasy F 9465		
120	120	JUST A BOY LEO SAYER/Warner Bros. BS 2836		
121	134	DOWN TO EARTH NEKTAR/Passport PSD 98005 (ABC)		
122	127	BAKER-GURVITZ ARMY/Janus JXS 7015		
123	124	LIGHT OF WORLDS KOOL & THE GANG/Delite DEP 2014 (PIP)		
124	123	SECOND HELPING LYNRYD SKYNYRD/MCA 413		
125	121	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307		
126	125	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)		
127	103	BREAKAWAY KRIS & RITA/Monument PZ 33278 (Col)		
128	128	BEST OF BREAD/Elektra EKS 75056		
129	106	WHERE WE ALL BELONG MARSHALL TUCKER BAND/ Capricorn 2C 0145 (WB)		
130	145	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290		
131	118	LIVE MOTT THE HOOPLE/Columbia PC 33282		
132	—	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		
133	—	BUTT OF COURSE JIMMY CASTOR BUNCH/Atlantic SD 18174		
134	—	MELISSA MELISSA MANCHESTER/Arista AL 4031		
135	—	BELLE OF THE BALL RICHARD TORRANCE AND EUREKA/ Shelter SR 2134 (MCA)		
136	138	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001		
137	—	MODERN TIMES AL STEWART/Janus JXS 7112		
138	141	SILVER MORNING KENNY RANKIN/Little David LD 3000 (WB)		
139	—	GREATEST HITS KOOL & THE GANG/Delite DEP 2015 (PIP)		
140	129	DAVID LIVE DAVID BOWIE/RCA CPL2-0771		
141	131	DONNY DONNY OSMOND/MGM M3G-3978		
142	115	LIVE OBLIVION, VOL. 1 BRIAN AUGER'S OBLIVION EXPRESS/ RCA CPL1-0645		
143	147	TUNEWEAVING DAWN/Bell 1112 (Arista)		
144	144	GET UP WITH IT MILES DAVIS/Columbia KC 33236		
145	117	HIGHLY PRIZED POSSESSION ANNE MURRAY/Capitol ST 11354		
146	113	HERE'S JOHNNY—MAGIC MOMENTS FROM THE TONIGHT SHOW/Casablanca SPNB 1296		
147	139	DAVE MASON/Columbia PC 33096		
148	—	PIECES OF THE SKY EMMYLOU HARRIS/Reprise MS 2213 (WB)		
149	133	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499		
150	130	THERE'S THE RUB WISHBONE ASH/MCA 464		

151-200 ALBUM CHART

151	GOT MY HEAD ON STRAIGHT BILLY PAUL/Phila. Intl. KZ 33157 (Col)	177	BAD BENSON GEORGE BENSON/ CTI 6045 (Motown)
152	BABE RUTH/Harvest ST 11367 (Capitol)	178	ZULEMA ZULEMA/RCA APL1-0819
153	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770	179	FLOATING WORLD JADE WARRIOR/ Island ILPS 9290
154	SERGIO MENDES/Elektra 7E 1027	180	DON'T CRY NOW LINDA RONSTADT/Asylum SE 5064
155	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP-47619	181	HIS GREATEST HITS ENGELBERT HUMPERDINCK/Parrot PAS 71061
156	FOREVER MICHAEL MICHAEL JACKSON/Motown M6-825S1	182	NEW YEAR, NEW BAND, NEW COMPANY JOHN MAYALL/ Blue Thumb BTDSD-6019 (ABC)
157	DIXIE ROCK WET WILLIE/ Capricorn CP0149 (WB)	183	THE END NICO/Island ILPS 9311
158	RIDE 'EM COWBOY PAUL DAVIS/ Bang 401	184	THE DYNAMIC SUPERIORS/ Motown M6-822S1
159	CROSS COLLATERAL PASSPORT/ Arco SD 36-107	185	AMERICA JOHN FAHEY/ Takoma 1030
160	SOON OVER BABALUMA CAN/ United Artists UA-LA343-G	186	KEEP ON BUMPIN' & MASTER PLAN KAY-GEES/Gang 101 (PIP)
161	SCORCHING BEAUTY IRON BUTTERFLY/MCA 465	187	MAD DOG JOHN ENTWISTLE'S OX/ Track/MCA 2129
162	IN CONCERT VOL. II VARIOUS ARTISTS/CTI 6049 (Motown)	188	BREAKIN' BREAD FRED WESLEY & THE NEW JB'S/People PE 6604 (Polydor)
163	THE HARDER THEY COME SOUNDTRACK/Island MLPS-9202	189	LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON/ Capitol ST-11360
164	THE HANDSOME DEVILS HELLO PEOPLE/ABC Dunhill DSD 50184	190	SLOW MOTION MAN/UA UA-LA345-G
165	KINKY FRIEDMAN/ABC ABCD 829	191	I BELIEVE IN MUSIC MAC DAVIS/ Columbia KC 32906
166	NIGHTLIFE THIN LIZZY/ Vertigo VEL 2002 (Phonogram)	192	TAKING TIGER MOUNTAIN (BY STRATEGY) ENO/Island ILPS 9309
167	BURT BACHARACH'S GREATEST HITS/ A&M SP 3661	193	I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA 342-G
168	I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633	194	THE WHOLE THING STARTED WITH ROCK AND ROLL AND NOW IT'S OUT OF CONTROL RAY MANZAREK/Mercury SRM-1-1014
169	RAGS TO RUFUS RUFUS/ ABC ABCX 809	195	ROLLER COASTER WEEKEND JOE VITALE/Atlantic SD 18114
170	HUNKY DORY DAVID BOWIE/ RCA LSP 4623	196	SINNER AND SAINT RORY GALLAGHER/Polydor PD 65010
171	LINDA ON MY MIND CONWAY TWITTY/MCA 469	197	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
172	OHIO PLAYERS' GREATEST HITS WESTBOUND/WB 1005 (Chess)	198	BOBBY WOMACK'S GREATEST HITS/ United Artists LA346-G
173	IT'S TIME BONNIE BRAMLETT/ Capricorn CP 0148 (WB)	199	A LITTLE BIT OF LOVE PAUL WILLIAMS/A&M SP 3655
174	BOB DYLAN'S GREATEST HITS VOL. 2/Columbia KC 31120	200	HOT WIRE TRAPEZE/ Warner Bros. BS 2828
175	THE SMOKER YOU DRINK THE PLAYER YOU GET JOE WALSH/ ABC Dunhill DSX 50140		
176	FEEL GEORGE DUKE/ BASF MC 25355		

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CONCERT REVIEW

Butts Band, Clinton Spark the Starwood

■ LOS ANGELES—Once in a blue moon, somewhere on the bottom of the bill you run into an act that combines incredible flash-energy with good musical values in a manner that earmarks them, with near-certainty, for future headliner status. The George Clinton Band (ABC) is such a group, and their recent L.A. debut at the Starwood conveyed enough excitement to make them an instant odds-on favorite in the pop-rock music derby.

Their assets are numerous, but primary among them is the control and range of Clinton's voice, as well as a flexibility that enabled him to adapt it to a variety of pop and r&b song types. His style is well developed and revolves around the big-band, funky music provided by his excellent instrumental backing; accompaniment included a 5-piece brass section, a tight rhythm section including congas, and a pair of well-chosen ladies—Susan Morse and Phyllis Brown—on back-up vocals. Clinton himself fingered piano and synthesizer.

Although Clinton's stage performance seemed rife with gestures and movements reminiscent of early Elton John, there was a certain ingenuous quality that gave the act a degree of originality and flair. Most impressive of the songs performed — all of which were written by Clinton—was their new ABC Records single, "Hold On To Your Lady."

Headlining the show was the newly spruced-up Butts Band (Blue Thumb) who have benefited immeasurably from the addition of a Ms. Alex Richland on keyboards and vocals. With the exception of the ex-Doors guitarist Robbie Krieger and drummer John Densmore, all member of the band are newcomers and the sound that they presented at the Starwood was considerably tighter, more polished and more interesting than that that was characteristic of their previous outings.

Eliot Sekuler

Island Music Shifts Conway to West Coast

■ LONDON — Island Music U.K. managing director Lionel Conway is transferring to the company's U.S. west coast office. Conway has appointed Allan Rider, formerly with Almo-Irving Associates, and Frank Loesser, as professional manager for the Island Music group which has two companies—Ackee (ASCAP) and UFO (BMI). Martin Humphrey, a director of the company, and Peter Cornish, administration chief, will now run the U.K. company.

Dialogue (Continued from page 22)

It's almost disconcerting, because on the strength of "Heart Like A Wheel" being a hit, everyone ranging from some really exciting great people that I'm calling—like Neil Young and Lowell George—and asking for songs, are saying yes. Ranging from that at one extreme to the other extreme with publishers who call up and say "We've got 20 great songs for Linda" and I'm obliged to say "Listen, why don't you choose the best two and send them to me" because we've got hundreds already. As soon as I get back to Los Angeles this time I have to start sifting and I'll do a kind of basic sift because this one is literally a matter of hundreds. Then I'll work with Linda in choosing the actual songs.

RW: Linda is an artist of whom most critics and fans say very little bad. But James Taylor started out with great press, was hailed a new superstar and then everyone became disenchanted with him.

Asher: Oh, it'll happen to Linda too. People love you when you're on your way up, because people think they've discovered you. The same thing happened to Carole King. When people are finding out about you, they're saying how great you are and telling everyone to go see you. In that sense what's happening to Linda now is the best time because everyone's going "Oh Linda's new album is great." Now the next album, there will be a number of reviews that will say "Well, it's good but it's not quite as good as . . ." because they always do, and maybe they're right. I'm not saying critics are right or wrong, but inevitably people judge you against the best you've ever done. So on a very obvious level, when you achieve extreme success like James did, inevitably following that there has to be a period when people say "Oh well, maybe he wasn't that great." Because it's the way the press and the media work. If they decide someone's good or very good, they instantly make them into the all-time genius. You can only be on the cover of Time magazine once. But the penalty you pay for extreme success is that it cannot be lived up to by definition. You can never beat being number one.

RW: What about the emotional penalty? What did James go through when that happened to him?

Asher: Not a great deal. He has a certain faith in his music. He knows he's good, not in a conceited sense, but in a self-assured sense. He worries about it, of course, as does everyone. There isn't an artist who doesn't worry about bad reviews, chart positions and losing their bullets and all those things. As long as you know you're good, it's okay. The biggest question is how good is the music you make, because it all comes down to music.

RW: If you don't mind, let's go back a little bit in your career. After we heard no more from Peter and Gordon, you, a few years later, suddenly appeared in the pages of different publications as a manager and producer. How did the transition come about?

Asher: First of all, I had produced the last few records that Gordon and I made. They were not the hits—John Burgess produced most of the hit records—but towards the end of our recording career I'd started doing a lot in the recording studio and I found that I enjoyed working with musicians and with the sound of records. So I'd started doing that and the first person to ever actually ask me to produce was Paul Jones, who used to be the lead singer with Manfred Mann. When he had a solo career I made a couple of singles with him, one of which achieved some little success and the other achieved none. But I enjoyed doing them and I learned a lot by doing them. That was the first thing I produced, pre-Apple, at EMI.

Following that, the whole Apple idea was being formulated and Paul McCartney and I were close friends at the time. Lately I see him only rarely because we live far apart, but I was in on the whole conception of Apple. Paul had heard some of the things I'd done with Paul Jones. In fact, he played drums on one of them, a single we made of a Bee Gees song called "And The Sun Will Shine" and that was the one that did achieve some success in England. I must say I assembled this rhythm section of which I was quite proud: Paul Samwell-Smith on bass, who was then with the Yardbirds and about to become a famous producer; Jeff Beck played guitar and Paul McCartney played drums. Nicky Hopkins was on piano. If one could get the tape, that's a classic rhythm section.

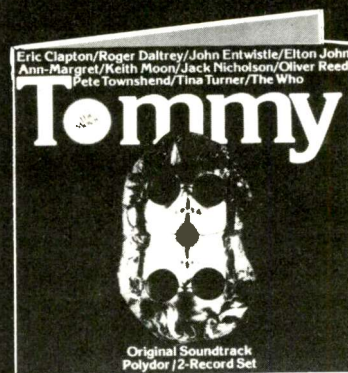
RW: Has this been revealed before?

Asher: I don't think so. Something about revealing things, as far as discographies are concerned, this is an interesting "first." Someone did a Rolling Stones discography and missed out the fact, unknown to most, that Brian Jones played harmonica on the Peter and Gordon albums extensively, he being a good friend of Gordon's. Wherever

(Continued on page 49)

OH MY LIFE

PETE TOWNSHEND
JOHN ENTWISTLE
KEITH MOON
ROGER DALTREY



The Original Soundtrack
Recording
Exclusively on Polydor
Records and Tapes



Distributed by Phonodisc
a Polygram Company

Album: PD 2 9502, 8 Track: 8F 2 9502,
Cassette: CF 2 9502

Columbia's New Carmina

By SPEIGHT JENKINS

NEW YORK—A few weeks ago the Masterworks division of Columbia Records invited a large group of reporters, critics and others in the record business down to a studio on East 30th Street in the Murray Hill section of Manhattan to hear, in quadraphonic sound, their new recording of Carl Orff's *Carmina Burana*. The number of people and pressing commitments kept this correspondent from listening to the whole recording at that time.

Though unable now to hear it in quad, the stereo sound is quite a satisfying experience. Michael Tilson Thomas finds in the Orff chestnut music that appeals to his innermost nature: this is by far his most sensitive work on disc. The Cleveland Orchestra justifies its continued reputation as one of the finest in the world: its sound is clean and sensuous, and Thomas handles the score's rhythms expertly.

Carmina Burana, the now familiar writings of defrocked Bene-

dictine monks in Bavaria in the thirteenth century, is very much a vocal piece, and in this regard both Thomas and Columbia have excellent resources. The chorus of the Cleveland Orchestra, coached by Robert Page, responds with hair-breadth accuracy and plenty of depth.

Judith Blegen

Of the soloists, Judith Blegen contributes one of those magical performances that combine youth, sensitivity, great musicianship and lovely tone. Her control always impressive, it comes to the fore in the tricky "Dulcissime." The "Roasted Swan" gets its best performance on records from Kenneth Riegel. An impossible aria to sing, stratospheric, intentionally parodistic and flat cruel to tenors, Riegel handles its rigors with flair. Peter Binder sings the baritone part well, but not in a manner to efface earlier memories: his voice is less rich than some of his predecessors.

(Continued on page 51)

CLASSICAL RETAIL REPORT

MARCH 1, 1975

CLASSIC OF THE WEEK



MASSENET THAIS

MOFFO, CARRERAS,
BACQUIER, RUDEL
RCA

BEST SELLERS OF THE WEEK

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

AFTER THE BALL—Morris, Bolcom—
Nonesuch

LUCIANO PAVAROTTI IN CONCERT—
London

SCHUMANN: FRAUENLIEBE UND
LEBEN, OTHER SONGS—
Schwarzkopf—Angel

STRAVINSKY: RITE OF SPRING—Solti—
London

KORVETTE/NATIONAL

AFTER THE BALL—Morris, Bolcom—
Nonesuch

JOPLIN: RED BACK BOOK—Schuller—
Angel

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

ORFF: CARMINA BURANA—Blegen,
Riegel, Binder, Thomas—Columbia

LUCIANO PAVAROTTI IN CONCERT—
London

ARTHUR RUBINSTEIN PLAYS 10
CONCERTOS—RCA

SHOSTAKOVICH: SYMPHONY NO. 8—
Previn—Angel

TOMITA: SNOWFLAKES ARE DANCING—
RCA

RICHARD TUCKER & ROBERT MERRILL AT
CARNegie HALL—London

VERDI: AIDA—Caballe, Cossotto,
Domingo, Cappuccilli, Muti—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONIES NOS. 1, 2—
Marriner—Philips

LEONARD BERNSTEIN AT HARVARD: THE
NORTON LECTURES, VOLS. I, II, IV—
Columbia

DVORAK: VIOLIN CONCERTOS—Suk—
Vanguard

JOPLIN: PIANO RAGS, VOL. III—
Rifkin—Nonesuch

LUCIANO PAVAROTTI IN CONCERT—
London

REICH: DRUMMING—Reich—DG

SAINT-SAENS: CELLO WORKS—
Walevska—Philips

SCHUMANN: FRAUENLIEBE UND LEBEN,
OTHER SONGS—Schwarzkopf—Angel

STRAVINSKY: RITE OF SPRING—Solti—
London

TCHAIKOVSKY: MANFRED SYMPHONY—
Rozhdstvensky—Angel/Melodiya

FRANKLIN MUSIC/ATLANTA

ALBINONI: ADAGIO—Marriner—Angel

CHOPIN: SCHERZOS, FANTASIA—

Ohlsson—Angel

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

HAYDN: COMPLETE SYMPHONIES,
APPENDICES—Dorati—London

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

ANNA MOFFO SINGS FRENCH OPERA
ARIAS—RCA

SAINT-SAENS: SAMSON ET DALILA—

Ludwig, King, Weikl, Patane—RCA

SCHUBERT: WANDERER FANTASY—

Pollini—DG

SCHUMANN: FRAUENLIEBE UND LEBEN,
OTHER SONGS—Schwarzkopf—Angel

STRAVINSKY: RITE OF SPRING—Solti—
London

ROSE DISCOUNT/CHICAGO

CHARLES IVES: 100TH ANNIVERSARY—
Columbia

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

MOZART: COSI FAN TUTTE—Caballe,
Baker, Gedda, Davis—Philips

ORFF: CARMINA BURANA—Blegen,
Riegel, Binder, Thomas—Columbia

PAGANINI: VIOLIN CONCERTO NO. 6—
Accardo—DG

LUCIANO PAVAROTTI IN CONCERT—
London

PUCCINI: MADAMA BUTTERFLY—Freni,
Pavarotti, Karajan

SCHUMANN: FRAUENLIEBE UND LEBEN,
OTHER SONGS—Schwarzkopf—Angel

STRAVINSKY: RITE OF SPRING—Solti—
London

VERDI: AIDA—Caballe, Cossotto,
Domingo, Cappuccilli, Muti—Angel

ODYSSEY RECORDS/
SAN FRANCISCO

AFTER THE BALL—Morris, Bolcom—
Nonesuch

ALBINONI: ADAGIO—Marriner—Angel

BACH: BRANDENBURG CONCERTOS—
Paillard—RCA

BEETHOVEN: PIANO CONCERTO NO. 5—
Eschenbach, Ozawa—DG

DEBUSSY: COMPLETE ORCHESTRAL
WORKS, VOL. II—Martinon—Angel

DVORAK: VIOLIN CONCERTO—Suk—
Vanguard

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

MAHLER: DAS LIED VON DER ERDE—
Ludwig, Bernstein—Columbia

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

PRAETORIUS: DANCES OF TERPSICHORE
—Munrow—Angel

MUSIC ON RECORDS/PORTLAND

AFTER THE BALL—Morris, Bolcom—
Nonesuch

BACH: BRANDENBURG CONCERTOS—
Collegium Aureum—Victrola

BACH: WELL TEMPERED CLAVIER,
BOOK II—Richter—Angel

CORNET FAVORITES—Schwartz, Bolcom—
Nonesuch

GO FOR BAROQUE—Victrola

JOPLIN: PIANO RAGS VOL. III—Rifkin
—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—
Angel

LAJTHA: SYMPHONY NOS. 4, 9—
Ferencsik—Hungaroton

MASSENET: THAIS—Moffo, Carreras,
Bacquier, Rudel—RCA

SAINT-SAENS: SAMSON ET DALILA—
Ludwig, King, Weikl, Patane—RCA

MASTERWORKS TWX... FROM COLUMBIA

A GRAND PRIX DU DISQUE JUST ANNOUNCED FOR ENTREMONT'S BRILLIANT 3 DISC ALBUM OF THE COMPLETE RAVEL PIANO MUSIC WHICH WILL SHIP ON MARCH 10... ON SAME RELEASE DISCOVER SUPERB VOCALISM OF FEDERICA VON STADE AND JUDITH BLEGEN IN A PROGRAM OF ARIAS AND DUETS... ALSO LOOK FOR 6 NEW ODYSSEYS FROM THE LEGENDARY MID 50'S RECORDINGS OF SIR THOMAS BEECHAM... ALL PRIME BEECHAM PERFORMANCES OF GEMS BY DELIUS, BERLIOZ, MASSENET, HANDEL, HAYDN, ETC... MORE NEXT WEEK.



CLUB REVIEW

Melissa Makes Magic at Bottom Line

■ NEW YORK—At previous live appearances, Melissa Manchester (Arista) had displayed Midleresque mannerisms from her Harlette roots, and it was sometimes hard to find the real Melissa Manchester amidst the affectations. At a recent (6) Bottom Line performance however, Ms. Manchester made it clearly obvious that she is a star in her own right, and the real Melissa Manchester stood up and took the bows quite graciously.

The five piece back-up band that performed with Melissa (most notably Kama Sutra recording artist James Newton Howard on keyboards and David Wolfert on guitar) is the same ensemble that accompanied her on her latest Arista outing, "Melissa," and if the onstage performance could in any way be related to the studio experience, more studio bands should be encouraged to go on tour with the artist. The tight and vibrant quality of the performance is remarkable, with an onstage oneness held together by expertise and exuberance.

Infectious Energy

Melissa consistently whirls infectious energy from the stage to the audience during the course of her performance. She balanced the performance with up-tempo selections and ballads from her three albums: the aforementioned Arista set and two earlier efforts under the Bell banner, "Bright Eyes" and "Home to Myself." Highlights of her set included the compelling Stevie Wonder/ Syreeta Wright-authored "Love Havin' You Around;" "Let It

Ride," which served as a vehicle to display that homey Manchester feel; "Easy," a composition that could quickly become the lady's theme song, aptly exemplifying her sturdy vocal prowess; and one of the gems from her recently-released set, "Midnight Blue," which flows both lyrically and melodically.

Stanky Brown Group

Another Arista recording act, the Stanky Brown Group, opened the show. And, while their repertoire was tightly performed, the act seemed to have a "suburban lounge"-like quality that can perhaps be remedied with experience. Topping their set was a strong rendition of J.D. Souther's "The Fast One" and their recently released single, "Rock 'N' Rolling Star."

Roberta Skopp

Screen Gems-Columbia Rushes Manilow Folio

■ NEW YORK — Screen Gems-Columbia Publications, the music print division of Columbia Pictures Industries, Inc., is rush releasing a Barry Manilow songbook, announced Frank J. Hackinson, vice president and head of the division.

The book will contain material released on Manilow's albums, "Barry Manilow" and "Barry Manilow II," both on the Arista label, also a division of Columbia Pictures Industries. Featured in the book will be the single "Mandy."

CLUB REVIEW

Mighty Clouds of Joy Burst on the Whisky

■ LOS ANGELES — The Mighty Clouds of Joy (ABC) demonstrated to a jam-packed Whisky audience recently that they have made a smooth transition from gospel music to a more broadly-based pop-r&b sound. In doing so, they've brought their vast experience and the beauty of the gospel idiom to a wider audience, creating a niche all their own for themselves.

The five principals of the group, Joe Ligon, Johnny Martin, Richard Wallace, Elmo Franklin and Ermant Franklin, have been singing together for over 15 years, and the precision and grace which they bring to the stage surpasses even the tightest of soul groups, without relying upon slick choreography, costumery, or any other artifice. Although the dance floor was woefully littered with tables, enabling the club to handle more of an over-flow crowd, a sizeable segment of the audience danced in the aisles or wiggled in their seats. The spectre of hysteria ran amok through the club, and the Mighty Clouds of Joy could have baptized — on the spot— each and every reprobate in the club.

As might be expected, their material was largely uptempo and relied upon relentlessly driving rhythms, laced with intricate vocal harmonies. Backing was solid but minimal, with the voices thoroughly dominating their sound. Highlights of the set included the familiar "Shout" a la the Isley Bros. and their latest ABC single, appropriately titled "Mighty Cloud of Joy."

Eliot Sekuler

American Music Awards (Continued from page 3)

received the distinguished merit award as a major force in the field of music.

Clark Comments

Dick Clark, executive producer of the show (for dick clark tele-shows inc.) commented on the monopolization of this year's awards: "The thing that's mind-

boggling about it, as a professional in the music business, is that you can't predict the outcome," said Clark. "It's not a question of methodology; the same methodology didn't turn out that kind of answer last year, and nobody could have predicted that Olivia Newton-

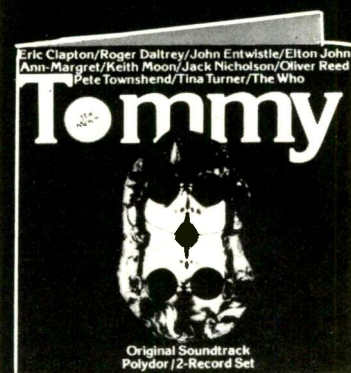
John and Gladys Knight & the Pips would have won in every category in which they were nominated. It was extraordinary.

Balloting for "The American Music Award" was from a cross section of over 40,000 randomly selected homes throughout the United States.



Pictured at the American Music Awards presentation are, from left: Los Angeles Mayor Tom Bradley, Dick Clark, Olivia Newton-John and Charlie Rich; John Denver; and Stevie Wonder.

TINA TURNER



The Original Soundtrack Recording
Exclusively on Polydor Records and Tapes



Distributed by Phonodisc
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Album: PD 2 9502, 8 Track: 8F 2 9502,
 Cassette: CF 2 9502

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "What Am I Gonna Do With You" — Barry White (20th Century). This multi-talented maestro has come up with another smash. In every way imaginable, he has captured a complete r&b rhythm track and has interjected horns and other goodies.

DEDE'S DITTIES TO WATCH: "Love Has Found Its Way To Me" — Blue Magic (Atlantic-UPT); "I Didn't Know" — Three Degrees (Phila. Intl.-UPT); "Reach Out I'll Be There" — Gloria Gaynor (MGM-UPT).

DISCO POTENTIALS: "Don't Lose Your Cool" — LTD (A&M); "Sun Goddess" — Ramsey Lewis and Earth, Wind & Fire (Columbia).

There has been a growing concern as to the reason why Barry White (20th Century) was not nominated for a Grammy. It has come to our attention that in the course of the screening, held on the west coast, White was placed in a pop category. With what might be considered a misplacement, when it was finally narrowed down to the persons to receive this prestigious award, White was knocked out of the running. However, one of his tunes was placed in the rhythm and blues category, "Honey Please, Can't You See." We would like to ask this question: Why did the committee feel that this one song was "r&b" and not the composer and artist? This writer suggests that the heads of the Academy work with next year's screening committee to avoid such discrepancies.

East Memphis Music Corporation has announced that they have added Eddie Floyd to their staff, as the publishing company expands its catalogue activities. He will be assisting Phillip Rauls and Joe Shamwell, as they will be placing songs from the East/Memphis catalogue. The new location of the company is 66 Monroe, Memphis, Tenn. 38103; phone: (901) 527-1551. Under the umbrella of East/Memphis Music are Birdees Music (ASCAP), Deerwood Music (BMI), and the administration of the catalogues of Stripe Music (BMI) and Two-Knight Music (BMI).

Chris Turner is on a leave of absence from WHAT-AM (Philadelphia), but hopes to return in approximately three weeks.

Opening May 18th will be Rev. Cleophus Robinson at Carnegie Hall. The show will start at 2:30 p.m. This popular vocalist records for Nashboro Records.

There has not been a replacement for David "Jojo" Samuels, who recently resigned from WDIA-AM (Memphis) as program director. Samuels is now handling the southern region for Atlantic Records.

Disco File (Continued from page 24)

album) which Charles Richardson at Extension 225 in Stockton, California, put on his top 10 along with "Pick Up the Pieces." Richardson says people at the club come up to him as "Pieces" is ending and ask him to leave the needle where it is so they can slide right into the following cut, "Person to Person"—a natural follow-up.

"The Carol Douglas Album" (Midland International) is out now and, in addition to the cuts already made available on that DJ pressing—"A Hurricane Is Coming Tonight," "I Fell in Love with Love" and "Will We Make It Tonight"—I'd recommend "A Friend in Need," a bright, 4-minute tribute to the pleasures and satisfactions of friendship. And from Dionne Warwick's "Then Came You" album (Warner Bros.), a beautifully high-spirited track called "Take It From Me" has become my favorite of the moment. A few lines (by writer/producer Jerry Ragovoy): "I'm jumping inside with expectation/I feel it throughout my circulation/I never felt such anticipation." Wonderful.

Recommended 45s: Obviously, Barry White's latest "What Am I Gonna Do With You" (20th Century) heads the list, especially because it's more pumping and up than his recent releases—listen for his scream about midway through; Gwen McCrae's new mid-tempo "Rockin' Chair" (Cat), originally made by Clarence Reid (who co-produced here) and mentioned in this column a few weeks back by South Carolina DJ Doug Douglas—this version features Gwen's husband George McCrae on the backgrounds; the Temptations "Shakey Ground" (Gordy), taken from their recent album; and the B side of Jimmy Jackson's "Footsteps in the Shadows" (Buddah), an instrumental version of that song credited to the Kantlose Orchestra and Chorus (arranged and conducted by Gene Page).

Miracles Promote LP Via Headline Tour

■ **LOS ANGELES** — The Miracles have been set for a string of headline nitery engagements over the next four weeks to promote their newly-released album, "Don't Cha Love It," on the Tamla label, distributed by Motown Records.

Following a four-night stand at Barney Google's in New York last week, the group heads for Atlanta's New Palladium Club where they will appear through February 22.

Atco Signs Barrabas



Atlantic/Atco Records president Jerry Greenberg has announced the signing of Spanish rock group Barrabas. Barrabas' first Atco release, titled "Barrabas," will be shipped March 12 and includes their original version of the disco hit "Hi-Jack" (covered by Herbie Mann). The signing concludes negotiations with Spain's Ariola Records, with Atlantic retaining exclusive distribution rights for Barrabas in all English-speaking countries. Shown in the photo are, from left: Ramon Segura of Ariola Records; Ted Nussbaum of Mayer, Nussbaum and Katz, attorneys for Atlantic/Atco Records; Jerry Greenberg; Jim Delehant, Atlantic/Atco's director of a&r; Fernando Arbex, Barrabas' producer.

R&B PICKS OF THE WEEK

FLING **JOE SIMON**, "GET DOWN, GET DOWN (GET DOWN ON THE FLOOR)" (Gaucho/Belinda Music, BMI). With the kind of lyric that warrants close attention, this artist returns to the Joe Simon of old. This is definitely a disco dazzler that would set everyone's feet to steppin'. Simon's delivery places much emphasis on this heavily down home beat. Should garner heavy sales. Spring SPR 156.

SLEEPER **EBONY RHYTHM FUNK CAMPAIGN**, "HOW'S YOUR WIFE (AND MY CHILD)" (Trachell, BMI). Rhythm patterns set the pace for a story which occurs everyday. The track is laced with strings and haunting horns. Campaigning for top-notch chart action, Ebony Rhythm has the necessary ingredients for a hit, starting with heavy funk. Check it out! Innovation IV 9159.

ALBUM **BILLY PAUL**, "GOT MY HEAD ON STRAIGHT." Once again the Gamble/Huff family has penned a natural smash. Writers McFadden and Whitehead aided in the lyrical concept of this bundle of beauty. Paul's total performance in this album is superb. With "Billy's Back Home," you can hear the sincerity. Philadelphia International KZ 33157.



BRUNSWICK & DAKAR
CROSSING OVER

“TOBY”

By the Chi-Lites

BL 5515

BREAKING OUT
“HOME
WRECKERS”

By Tyrone Davis

DK 454 1

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

RECORD WORLD THE R&B SINGLES CHART

MARCH 1, 1975

MAR. 1	FEB. 22	
1	2	PICK UP THE PIECES AVERAGE WHITE BAND—Atlantic 3229
2	1	I BELONG TO YOU LOVE UNLIMITED—20th Century TC 2141
3	5	LADY MARMALADE LABELLE—Epic 8-50048
4	4	HAPPY PEOPLE TEMPTATIONS—Gordy G1738F (Motown)
5	17	SUPERNATURAL THING PT. 1 BEN E. KING—Atlantic 3241
6	6	RHYME Tyme PEOPLE KOOL & THE GANG—Delite 1563 (PIP)
7	8	DON'T CHA LOVE IT MIRACLES—Tamla T54256F (Motown)
8	10	SUPER DUPER LOVE, PART 1 SUGAR BILLY—Fast Track 2501 (Mainstream)
9	9	I GET LIFTED GEORGE McCRAE—TK 1007
10	12	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)—Vibration 532 (All Platinum)

11	14	I AM LOVE JACKSON FIVE—Motown M1310F
12	19	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
13	3	FIRE OHIO PLAYERS—Mercury 73643
14	20	LOVIN' YOU MINNIE RIPERTON—Epic 8-50057
15	31	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
16	7	MIDNIGHT SKY, PART 1 ISLEY BROS.—T-Neck Z58-2255 (Col)
17	18	TOBY/THAT'S HOW LONG CHI-LITES—Brunswick 55515
18	22	JUST AS LONG AS WE'RE TOGETHER (IN MY LIFE, THERE WILL NEVER BE ANOTHER) GLORIA SCOTT—Casablanca 815
19	11	BOOGIE ON REGGAE WOMAN STEVIE WONDER—Tamla T54254F (Motown)
20	13	DON'T TAKE YOUR LOVE FROM ME MANHATTANS—Columbia 3-10045
21	25	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
22	24	MOTHER'S SON CURTIS MAYFIELD—Curton 2006 (Buddah)
23	30	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)
24	28	STAR ON A TV SHOW/HEY GIRL STYLISTICS—Avco 4649
25	29	YOU'RE AS RIGHT AS RAIN NANCY WILSON—Capitol 3873
26	34	SATIN SOUL LOVE UNLIMITED ORCHESTRA—20th Century TC 2162
27	15	I AM, I AM SMOKEY ROBINSON—Tamla T54241 (Motown)
28	39	CRY TO ME LOLEATTA HOLLOWAY—GRC 047
29	16	STRUTTIN' YOU ARE SO BEAUTIFUL BILLY PRESTON—A&M 1644
30	21	IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT MILLIE JACKSON—Spring 155 (Polydor)
31	23	GIRLS (PART 1) MOMENTS & WHATNAUTS—Stang 5057 (All Platinum)
32	26	BELIEVE HALF OF WHAT YOU SEE (AND NONE OF WHAT YOU HEAR) LEON HAYWOOD—20th Century TC 2146
33	33	DOCTOR'S ORDERS CAROL DOUGLAS—Midland Intl. MB 10113 (RCA)
34	46	MY LITTLE LADY BLOODSTONE—London 5N-1061
35	40	PARTY IS A GROOVY THING PEOPLES CHOICE—TSOP Z58-3555 (Col)
36	41	LOVE IS A FIVE LETTER WORD JIMMY WITHERSPOON—Capitol 3998
37	47	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS—Buddah 453
38	44	I'LL BE HOLDING ON AL DOWNING—Chess 2158
39	42	YOU AND YOUR BABY BLUES SOLOMON BURKE—Chess 2159
40	43	I'LL BE WHAT YOU WANT ME TO BE CHARLES BRINKLEY—Music Machine 3145
41	48	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
42	52	WITH EVERYTHING I FEEL IN ME ARETHA FRANKLIN—Atlantic 3249

43	50	BUMP ME BABY, PT. 1 DOOLEY SILVERSPORN—Cotton 636 (Arista)
44	53	LOVE CORPORATION HUES CORP.—RCA PB 10200
45	49	SMOKIN' ROOM CARL CARLTON—ABC 12059
46	54	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN—ABC 12066
47	56	DANCE THE KUNG FU CARL DOUGLAS—20th Century TC 2168
48	27	MEDLEY: I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE AL WILSON—Rocky Road 30302 (Arista)
49	32	FROM HIS WOMAN TO YOU BARBARA MASON—Buddah 441
50	57	GIVE ME YOUR BEST SHOT, BABY (PART 1) EBB TIDE—Sound Gems 100
51	59	REALITY JAMES BROWN—Polydor 14268
52	35	KUNG FU FIGHTING CARL DOUGLAS—20th Century TC 2140
53	63	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
54	38	I WOULDN'T TREAT A DOG (THE WAY YOU TREATED ME) BOBBY BLAND—ABC Dunhill D 15015
55	36	AS LONG AS HE TAKES CARE OF HOME CANDI STATON—Warner Bros. 8083
56	58	NEVER GONNA BREAK IT UP HODGES, JAMES AND SMITH—20th Century TC 2148
57	66	CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW587X
58	67	WANNA BE WHERE YOU ARE ZULEMA—RCA PB 10116
59	60	FUN HOUSE BOBBI HUMPHREY—Blue Note BN-XW592-X (UA)
60	69	WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
61	74	ONE BEAUTIFUL DAY ECSTASY, PASSION, PAIN—Roulette 7163
62	—	SWING YOUR DADDY JIM GILSTRAP—Roxbury 42006 (Chelsea)
63	—	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
64	68	SOME OTHER TIME SIMTEC SIMMONS—Innovation 118047
65	37	LET ME START TONITE LAMONT DOZIER—ABC 12044
66	—	DEEPER & DEEPER BOBBY WILSON—Buddah 449
67	—	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
68	—	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
69	—	ALL BECAUSE OF YOU LEROY HUTSON—Curton CMS 0100 (WB)
70	45	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME SISTER SLEDGE—Atco 7008
71	—	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple)
72	71	BACK FROM THE DEAD BOBBY BYRD—International Brothers 1901 (TK)
73	73	THE JONESES PT. 1 S.O.U.L.—Muscor 1500
74	75	LET THE GOOD TIMES ROLL GARLAND GREEN—Spring 151 (Polydor)
75	70	THE BOTTLE BATAAN—Salsoul 8701 (Caytronics)

Vereen Starts 'Steppin'



Ben Vereen visited New York disco recently to introduce his new Buddah Records single, "Stop Your Half-Steppin' Mama." Vereen, best-known for his Tony Award winning performance in "Pippin," has just released his debut solo album "Off Stage." Pictured at Adam's Apple are (from left) Barry Fiedel (Buddah's New York promotion man), Tony Gioe (disco DJ at Hollywood and the official escort for the evening), Dave Todd (DJ at Adam's Apple), Hank Talbert (Buddah's head of r&b promotion) and Ben Vereen.

RCA Zulema Campaign

■ NEW YORK—In support of the debut album of RCA recording artist Zulema—entitled "Zulema"—RCA Records is launching a colorful, comprehensive merchandising campaign around the theme "Sweet Z, Sweet Sound, Sweet Music."

Ad Thrust

Along with a single, "Wanna Be Where You Are," that was released prior to the album, the "Sweet Z" campaign will utilize national and local print advertisements, a TV spot commercial, trade ads and specially prepared radio time buys to coincide with personal appearances by Zulema in Toronto, Boston, Providence, Washington and other cities to be scheduled.

Merchandising Aids

Sales aids for the "Sweet Z" campaign include two-color "Sweet Z" posters, thousands of sugar paks bearing mini replicas of the Zulema LP cover, album covers for window and in-store display, 150-line ad mats continuing the "Sweet Z" theme, and 60-second radio spots for r&b and progressive air usage.

Muhammed Meets His Music Maker



Don Covay (left) and Muhammed Ali met in New York recently to discuss Covay's latest Mercury single "Rumble In The Jungle." The song was written by Covay about the recent rumble in Zaire between Ali and George Forman. Ali proclaimed Covay the winner in this one.

Larry Uttal

(Continued from page 4)

A hard-working executive, Uttal combines drive and an ear for hits with an almost instinctive feel for dealing with creative people. His personal relationships with producers and artists and his ability to get the best from them have been the decisive factors in the success he has achieved.

In 1973, under Uttal's leadership, Bell Records released 16 albums by brand new artists and made the charts with seven, including four that had singles selling over a million copies.

With the formation of Private Stock Records in July, 1974, Uttal reaffirmed the commitment he made when he first entered the record business.

Uttal's appointment of Irv Biegel as executive vice president and general manager; Allan Cohen as vice president and treasurer; Dave Marshall as director of national promotion and Beverly Weinstein as vice president in charge of production brought to Private Stock Records a strong, compact, experienced staff.

Private Stock Records reaffirms the contention that the lean, trim independent company, working through independent distributors can prosper in today's marketplace.

Tape Pirates Arrested

■ ELK GROVE VILLAGE, ILL. — The arrests of three men on charges of violating the Federal Copyright Law and the seizure of thousands of infringing tapes and recording equipment were announced here by James R. Thompson, U.S. Attorney for the Northern District of Illinois.

The men arrested were identified as Lowell B. Greenwood, Andrew R. Moore and Benjamin I. Neihart, doing business as Irvin Benjamin, all of whom were identified as principals of Kelly Plastics, 28-25 Higgins Road here.

RECORD WORLD THE R&B LP CHART

MARCH 1, 1975

- AVERAGE WHITE BAND**
Atlantic SD 7308
- FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
- NIGHTBIRDS**
LABELLE—Epic KE 33075
- SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
- URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
- NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
- DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
- RUFUSIZED**
RUFUS Featuring CHAKA KHAN—ABC ABCD 837
- A SONG FOR YOU**
TEMPTATIONS—Gordy G6-969S1 (Motown)
- PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
- FLYING START**
BLACKBYRDS—Fantasy F 9472
- REALITY**
JAMES BROWN—Polydor PD 6039
- FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-33251 (Motown)
- FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
- FOREVER MICHAEL**
MICHAEL JACKSON—Motown M6-825S1
- NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—MGM M3G-4982
- THREE DEGREES**
Phila. Intl. KZ 32406 (Col)
- RIDDLE OF THE SPHINX**
BLOODSTONE—London PS 654
- DON'T CHA LOVE IT**
MIRACLES—Tamla T6-336S1 (Motown)
- LIGHT OF WORLDS**
KOOL & THE GANG—Delite DEP 20144 (PIP)
- I'LL BE YOUR EVERYTHING**
PERCY SLEDGE—Capricorn CP 0147 (WB)
- TO BE TRUE**
HAROLD MELVIN AND THE BLUE NOTES
Featuring THEODORE PENDERGRASS—Phila. Intl. KZ 33148 (Col)
- THE MAGIC OF THE BLUE**
BLUE MAGIC—Atco SD 36-103
- EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32047 (London)
- SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA344-G (UA)
- CAN'T GET ENOUGH**
BARRY WHITE—20th Century T-444
- GOT MY HEAD ON STRAIGHT**
BILLY PAUL—Phila. Intl. KZ 33157
- ZULEMA**
ZULEMA—RCA APL1-0819
- BUTT OF COURSE**
JIMMY CASTOR BUNCH—Atlantic SD 18124
- KEEP ON BUMPIN' & MASTERPLAN**
KAY GEES—Gang 101 (PIP)
- THE BEST OF THE STYLISTICS**
Avco AV 69005
- THE DYNAMIC SUPERIORS**
Motown M6-822S1
- INSPIRATION INFORMATION**
SHUGGIE OTIS—Epic KE 33059
- RAGS TO RUFUS**
RUFUS—ABC ABCX 809
- BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
- PARTY DOWN**
LITTLE BEAVER—Cat 2604 (TK)
- STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
- HOT CITY**
GENE PAGE—Atlantic SD 18111
- GREATEST HITS**
KOOL & THE GANG—Delite DEP 2015 (PIP)
- OHIO PLAYERS' GREATEST HITS**
Westbound WB 1005 (Chess/Janus)

RECORD WORLD MARCH 1, 1975

Grammy Lineup

(Continued from page 10)

tel for cocktails, dinner and the pre-telecast ceremonies with music by the new Hal Blaine Big Band.

Also on March 1, the San Francisco chapter will hold its first awards ceremonies in the Redwood Room of the Golden Gateway Hotel, also preceded by cocktails and dinner, with Scott Beach as host.

Chicago

The Chicago chapter will hold a special event a day earlier starting at 6:30 p.m. in the Wellington Room of the Continental Plaza Hotel to honor Grammy nominees in its area. Entertainment will be provided by Sy Touff and his Group, the Jerry Butler Review and Phil Upchurch and his Group.

Representatives from all the Academy chapters are expected to gather in New York to attend the banquet and live performance that will also be beamed to our servicemen overseas.

Col Promotes Atkinson

(Continued from page 10)

In addition, Atkinson will coordinate and implement key Columbia artist tour plans for west coast markets, working closely with the artist relations and local promotion staffs. He will report directly to the vice president, Columbia label promotion, in New York.

Atkinson joined CBS Records in 1970 as a local promotion manager for the Epic and CBS Custom Labels in Los Angeles, a position he has held until this new promotion.

Bricusse to Chappell

(Continued from page 10)

Bricusse is currently at work with composer Jule Styne on a forthcoming major show entitled "Serafina," a musical adaptation of Tennessee William's "The Rose Tattoo." He has also completed the score to a new musical play about Henry VIII, entitled "Sextet," and has written music and lyrics for "Sherlock Holmes," to be presented at the Civic Light Opera at the Music Center in Los Angeles. For film, Bricusse has recently completed the screenplay for "The Great Music Chase" for which he adapted the music of Tchaikovsky's "Nutcracker Suite" and wrote original lyrics. He and Jule Styne are completing the score for "Water Babies."

The music will be co-published by Unichappell Music, Inc., Chappell's BMI firm.

'Mem. Stomp' Award Honors Milt Gabler

■ MARTINSVILLE, N.J.—The Sixth Annual Pee Wee Russell Memorial Stomp was presented by the New Jersey Jazz Society on February 16 at the Martinsville Inn in Martinsville, New Jersey. Proceeds from this annual affair go to the Rutgers Scholarship Endowment Fund, which finances four-year, full tuition scholarships for young men and women interested in jazz. NJJS special awards for the year went to Jess Stacy (musician) and Milt Gabler (president, Commodore Record Company, Inc.). Hosting the Memorial Stomp was Jack Stine, a prime mover of the NJJS, and special guest of honor was Mrs. Phyllis Condon, who presented the annual check from the NJJS to Rutgers.

Blood, Sweat & Tears To Play at the Met

■ NEW YORK — Columbia recording group Blood, Sweat & Tears will perform a concert at the Metropolitan Opera House on Palm Sunday, March 23, 1975. The nine-man group, which features the lead vocals of David Clayton-Thomas, will become one of the few popular groups ever to play at the Met. The engagement comes on the heels of an international tour by Blood, Sweat & Tears, the group's first with their new lineup.

The group is currently completing work on their ninth Columbia album, scheduled for release prior to the Metropolitan Opera House engagement. The lp is being recorded in Bobby Colomby's home 16-track studio.

Lieberman Exits CTI

■ NEW YORK—Sherman Lieberman, formerly regional sales manager for CTI, has left the label. No future plans have been announced.

He can be contacted at (261) 461-3342.

'Bad' Benson



On a recent visit to Record World to promote his latest chart-making album "Bad Benson," CTI recording artist George Benson shares a moment of respite with RW's Roberta Skopp.

RECORD WORLD THE JAZZ LP CHART

MARCH 1, 1975

- SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
- FLYING START**
BLACKBYRDS—Fantasy F 9472
- SATIN DOLL**
BOBBI HUMPHREY—Blue Note LA 3344-G (UA)
- BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
- FEEL**
GEORGE DUKE—BASF MC 25355
- FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4030
- STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
- SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BSY 9002-2 (ABC)
- URBAN RENEWAL**
TOWER OF POWER—Warner Bros. BS 2834
- IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049
- PIECES OF DREAMS**
STANLEY TURRENTINE—Fantasy F 9465
- GET UP WITH IT**
MILES DAVIS—Columbia KG 33236
- JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
- TIM WEISBERG 4**
A&M SP 3658
- INTERSTELLAR SPACE**
JOHN COLTRANE—Impulse ASD 9277 (ABC)
- BODY HEAT**
QUINCY JONES—A&M SP 3617
- WINTER IN AMERICA**
GIL SCOTT-HERON—Sirata East 19742
- TOTAL ECLIPSE**
BILLY COBHAM—Atlantic SD 18121
- SPECIAL EDITION**
PAUL HORN—Island ISLD 6
- HOT CITY**
GENE PAGE—Atlantic SD 18111
- SHE WAS TOO GOOD TO ME**
CHET BAKER—CTI 6050 (Motown)
- FACING YOU**
KEITH JARRETT—ECM 1017 (Polydor)
- LIVE OBLIVION, VOL. 1**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL1-0645
- STORIES TO TELL**
FLORA PURIM—Milestone M 9058 (Fantasy)
- ONE**
BOB JAMES—CTI 6043 (Motown)
- PRICED TO SELL**
FUNK INC.—Prestige P 10087
- ANOTHER BEGINNING**
LES McCANN—Atlantic SD 1666
- IS IT IN**
EDDIE HARRIS—Atlantic SD 1659
- HIS GREATEST YEARS, VOL. 3**
JOHN COLTRANE—Impulse ASH 9278-2 (ABC)
- FRESH FEATHERS**
JOHN KLEMMER—ABC ABCD 836
- THE BADDEST TURRENTINE**
STANLEY TURRENTINE—CTI 6048 (Motown)
- WHERE HAVE I KNOWN YOU BEFORE**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6509
- MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC32494
- CAPTAIN MARVEL**
STAN GETZ—Columbia KC 32706
- SINGERELLA**
GARY BARTZ—Prestige P 10083
- MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu KU 20S1 (Motown)
- FIRST LIGHT**
FAMILY OF MANN—Atlantic SD 1658
- CUTTING EDGE**
SONNY ROLLINS—Milestone M 9059 (Fantasy)
- THE BADDEST HUBBARD**
FREDDIE HUBBARD—CTI 6047 (Motown)
- MAIN SQUEEZE**
JIMMY McGRUFF—Groove Merchant 534 (PIP)

Record World en España

By FERNANDO MORENO

■ Terminó el IV Festival de la Canción de la Paz, y terminó con uno de los mayores escándalos que he escuchado nunca. Yo había escuchado discrepancias sobre la canción ganadora, pero nunca, que durante todo el pase de la misma, se escuchasen pitos y fueras continuamente. ¿De quién es la culpa?, ¿de la canción?, ¿del intérprete? Creo que de ninguno de los dos. Más bien, pienso, que de esa designación absurda de un jurado que está mediatizado de antemano por causas ajenas a la canción, esto, es quizás, el único pero que se le puede poner a este Festival (para mi gusto) el mejor organizado de España y que será subsanado en futuras ediciones por que de no hacerlo así, la organización corre el peligro de que el mismo se acabe y se vayan al traste todas las ilusiones que se pusieron en su día. Y vamos con los premios: Paloma De Oro y 150.000 pesetas, a la canción "De Igual Color," letra de **Sonny Marti** y música de **Danny Daniel** que defendió **Cristina**; Paloma De Plata y 50.000 pesetas, (premio a la mejor letra) a la canción "Mambro No Volvera" de **Sergio Fernandez** (letra) y **Nino Sanchez** (música e intérprete); Paloma De Bronce y 30.000 pesetas al mejor intérprete del Festival a **Julio Ramos**. Los otros premios ro oficiales se repartieron de la siguiente forma: el de la Crítica especializada a la canción "Soldaditos De Papel," letra y música de **Danny Daniel**; el del Instituto Internacional del Sonido, Pentagrama De Plata al mejor arreglo orquestal, a la canción "El Tren De La Esperanza," y el de la Agru-

pacion Sindical de Radio y Televisión, premio Revelacion a **Noel Soto**.

Mayte Garcia, Jesus y Santiago Vazquez, fueron los presentadores y **Jose Luis Navarro** Director de la Orquesta del Festival, los fines de fiestas fueron, el primer día a cargo del grupo **Mocedades** y el día de la final, actuó **Betty Missiego**.

Nada mas cantarse la canción ganadora con su consiguiente escándalo, se estaba demoliendo la ornamentación y al mismo tiempo, se estaba pensando en la V edición del Festival que será, así lo deseamos, aún mejor que este. Que así sea!

Y sigamos con esa bella ciudad de Valladolid. Del 24 de febrero hasta el día 3 de marzo, se celebrará la II Bienal Internacional del Sonido, acto que vá tomando la importancia que se fijó un día el Padre Vardú. Algunos de los temas a tratar son los siguientes: Homenaje A La Musica Lirica como un reconocimiento a los Maestros **Moreno Torroba** y **Sorozabal**, una sección de la Exposición Discográfica Internacional, un concierto y un coloquio del Profesor **Arnau** de Barcelona, completaran este homenaje. Derechos De Autor, donde la SGAE (Sociedad General de Autores de España) aprovechará este acto para presentar los problemas relativos al derecho de autor. Il Convención Sonora de "Nuevos Artistas," en colaboración con las Emisoras de la SER, CAR-REM y COPE, se ha publicado el reglamento de la misma. La finalidad de esta Convención, es provocar en los artistas la creatividad y al mismo tiempo descubrir nuevos

(Continued on page 47)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El nuevo presidente de la Asociación Mexicana de Productores de Fonogramas, (Amprofon), **Heinz Klincwort**, brindó en México: "Total apoyo e investigaciones exhaustivas a todas las denuncias que formulen los compositores y los intérpretes nacionales para acabar con los fraudes que se cometen con la reproducción ilegal de las grabaciones profesionales. Esa será la mejor formula para localizar a los llamados "piratas" de los discos en el país" . . . **Moacyr Franco**, muy popular

intèrprete brasileño acaba de firma con **Genival de Melo** como su representante personal. Genival es actualmente también representante de **Nelson Ned**, a quien ha conducido exitosamente por todos los escenarios de habla hispana de este mundo. ¡Felicitaciones Moacyr! . . . Lamento infinito el deceso de la amantísima madre de **Tete Nápoles**, Directora de Programas de WFAB, Miami, Fla. No hay frases de consuelo que calmen el dolor de Teté.

Según el dirigente del Sindicato Nacional de Trabajadores de la Música de México, **Juan José Osorio**, se ha intensificado la campaña en contra de los músicos extranjeros en el país. Se ha pedido a todas las secciones de esa organización que se efectúe una investigación pormenorizada de los conjuntos musicales extranjeros que laboran en centro nocturnos en el interior del país sin la previa autorización del mismo sindicato porque motivan el desplazamiento de los músicos mexicanos.

Raytronics Corporation ofreció una Recepción de Radio y Prensa en sus locales de la West Pico Blvd. en Los Angeles, California, para la presentación de su artista **Gerardo Reyes**, quien debuta esta semana en el Million Dollar de la propia ciudad . . . **Pancho Cristal**, pionero en el lanzamiento exitoso de la música latina en Nueva York y hacia el mundo, está de plácemes. El Lanzamiento de un simple en su sello All Art conteniendo el tema "Gaita de las Locas" por **Simón Díaz** y música de **Hugo Blanco** ha recibido una aceptación general y amenaza en convertirse en un "best seller" prontamente. En él se toca jocosamente el tema de las locas y lo están asimilando las radioemisoras latinas en Estados Unidos.

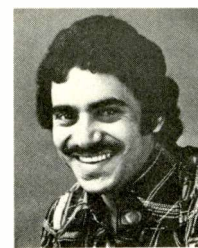
Por otra parte, al separarse la **Orquesta Broadway** que estaba en su sello, nació la nueva **Orquesta Típica Ideal** integrada en parte por **Gil Suarez, Mike Amitin** y **Vicente Consuegra**, ex-integrantes de la Broadway, de la cual acaba de producir Pancho un "elepé" del cual nos habla muy entusiastamente . . . En su visita a México, el locutor chileno **Ivan Silva Acuña**, productor de "La Hora Latinoamericana" a través de La Voz de la OEA, declaró: "Con respecto al Derecho de Autor, ya se cumple con una resolución de los Comentaristas Latinoamericanos de Discos, al eliminar de todo tipo de ejecución aquellos discos que negativamente llevan a manera de supuesto crédito del compositor las siglas D.A.R. (Derechos de Autor Reservados," con lo cual violan la Ley Autoral de cualquier país al desconocer el autor original." . . . ¡Nuestro aplauso Ivan! . . . La Voz de la OEA es transmitida por más de 400 emisoras de onda larga en América Latina, Estados Unidos y España, por lo tanto, cualquier grabación que llegue a "La Voz de la OEA" 17th St. and Constitution Ave., N.W. Washington D. C. 20006, recibirá una gran promoción por razón lógica . . . Debutó **Wilson Simonal**



Ivan Silva Acuña



Larry Harlow



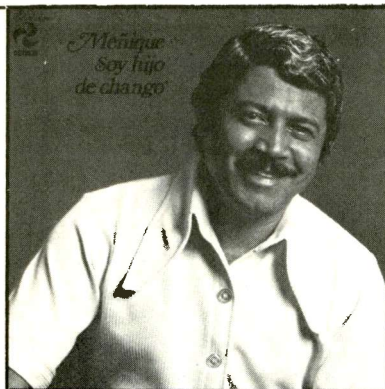
Junior Gonzales

(Continued on page 48)



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LATIN AMERICAN HIT PARADE

Singles

Puerto Rico

By KVM

1. DOS COSAS
LOS TERRICOLAS
2. EL ALACRAN
LA PANDILLA
3. KUNG FU FIGHTING
CARL DOUGLAS
4. ME STOY VOLVIENDO TUYA
SOPHY
5. TORO MATA
CELIA Y JOHNNY
6. NADA DE TI
EDDIE PALMIERI
7. VAGABUNDO
CORPORACION LATINA
8. LAMENTO JIBARO
RAPHY LEAVITT
9. ELLOS SE JUNTAN
CORTIJO
10. YOLANDA
FAUSTO REY

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. MI SANGRE LATINA
NELSON NED—UA Latino
2. A FLOR DE PIEL
JULIO IGLESIAS—Alhambra
3. MORTIFICA
LOS SOBRINOS DEL JUEZ—Audio Latino
4. AGUA PRIMERA DE MAYO
CHEO FELICIANO—Vaya
5. ENAMORADA
TANIA
6. MOTIVOS
FERNANDO ALBUERNE—Panart
7. AMOR MIO
RAPHAEL—Parnaso
8. NO SABIA
LUIS GARCIA—Audio Latino
9. POR EL AMOR DE UNA MUJER
JULIO IGLESIAS—Alhambra
10. ERES LOCA DE VERDAD
LINDOMAR CASTILHO—Arcano

Venezuela

By PUBLIFON

1. DUM DUM
LOS TRES TRITES TIGRES—EMI
2. BELLA SIN ALMA
RICARDO COCCIANTE—Cordica
3. TREN DE MEDIANOCHE
GLADYS KNIGHT—Polydor
4. CAROLINA
FORMULA V—Polydor
5. YO TE RECUERDO
ROBERTO CARLOS—CBS
6. RECUERDOS DE UNA NOCHE
LOS PASTELES VERDES—Velvet
7. MIRA PARA ARRIBA
KATUNGA—Cordica
8. YO TE HARE FALTA
TRINO MORA—Discoteca
9. YO SOY VENEZUELA
NANCY RAMOS—Promus
10. VENERACION
LOS MELODICOS—Discomoda

New York

By EMILIO GARCIA

1. QUIERES SER MI AMANTE
CAMILO SESTO—Pronto
2. A FLOR DE PIEL
JULIO IGLESIAS—Alhambra
3. CONTIGO Y AQUI
ELIO 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
9. YO CANTO POR CANTAR
NYDIA CARO—Alhambra
10. PRUEBA DE AMOR
TANIA—Top Hits

En Espana

(Continued from page 46)

valores y sonidos. Symposium Sobre Discos Y Medios De Comunicacion, tendrá como ponente al Gerente de RTVE en Barcelona D. Jorge Arandes, a esta ponencia, serán invitados criticos musicales, tecnicos discográficos y publicistas. Esta II Bienal Internacional del Sonido, tendrá caracter de Exposición y Certamen y pueden concurrir a ella, todas las casas de Discos con marcas propias o sellos delegados. Las casas expositoras, no tendran ningun gasto de instalación, ni cuota de inscripción. El montaje de cada Stand,

gastos de personal y propaganda, correran a cargo de la entidad organizadora. Para una informacion mas detallada, los interesados se deberan poner en contacto con la II Bienal Internacional Del Sonido—calle Ruiz Hernandez, 6.-Tlf 257186.—Valladolid (España). El que escribe se encontrará en la Bienal y al terminar la mismo daré más información y más detalles de lo que suceda que será muy importante para España y para toda la Industria Discográfica en general.



RICARDO ACOSTA

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By OLAVO A. BIANCO

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DIVERSOS—Som Livre/RCA
9. REBU "INTERNACIONAL"
TRILHA DE NOVELA—Som Livre/RCA
10. NINGUEM SEGURA ESTE NARIZ
JUCA CHAVES—Philips

Record World en Texas

By GUILLERMO LOZANO

■ Ha pasado algún tiempo sin que suceda algo fuera de la rutina en el ambiente artístico por estos lares. Y ahora que empieza a pasar el frío del invierno parece que los empresarios empiezan a desesperarse y se anuncia el paso de una caravana por esta ciudad el 18 de Mayo. Ventrán en ella Vicente Fernández, Marco Antonio Muñiz, Imelda Miller, Miguel Acevez Mejia, Yolanda del Rio, Los Panchos, Resortes, Lorenzo de Monteclaro, Los Xochimilcas, el Mariachi Vargas, y Chuchó Ferrer. Como siempre, se presentará en la Arena de la Hemisferia . . . El pasado fin de semana hice retroceder el tiempo varias decadas. El milagro lo hizo un show que fuimos a ver a Nuevo Laredo, mi ciudad natal (frontera de México con Estados Unidos). En la inauguración de un bar se presentaron Amparo Montes y Salvador García. Recordaron a Gabriel Ruiz, Agustin Lara, Luis Arcaraz, Maria Greever, Gonzalo Curiel y otros grandes compositores de la epoca romantica. El

público emocionado les ovacionó de pié un medley de Rafael Hernández . . . Allí por cierto saludamos a Gilberto Puente, extraordinario guitarrista que con un moderno ensamble musical presentó un show de una hora digno de cualquier cabaret de lujo del mundo. Gilberto se presentará en un concierto en San Antonio, Texas, el 28 de Julio. Tocará con la orquesta de cuerda de la Universidad de Trinity, de sesenta elementos. Los arreglos los está terminando el músico mexicano Chuchó Ferrer.

Anduvo en plan de paseo y compras por esta ciudad Lola Beltran. Se pasó ocho dias en las tiendas de San Antonio . . . Otra luminaria del disco que estuvo de visita por aca fue Germain, el Angel Negro . . . Lo supimos porque el amigo Carcamo de Capitol de Mexico nos llamó por telefono haciendonoslo saber . . . Los cinco discos mas populares del mes en KCOR de San Antonio

(Continued on page 48)

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This double fold LP includes a 4 page souvenir photo booklet.

Nuestro Rincon (Continued from page 46)

con la Orquesta brasileña **Veneno** en México . . . Lamento infinito el deceso de la madre del cantante y compositor mexicano **Juan Gabriel** . . . Se integró en Nueva York la UPE (Asociación de Periodistas de Espectáculos), de la cual forman parte los periodistas especializados **Emilio García, José A. Cayon, Otto Gennaro, José Carbó Menéndez, Enrique Fernández Giraudi, Santiago Polarsky, Arnaldo Rodríguez, Dalia Zulka, Rafael Riverol, Jesús Moreno, Favio Valdés y Morán Mariño**. ¡Felicidades!

Larry Harlow, músico, arreglista, ingeniero y productor de Fania Records desde hace diez años está produciendo actualmente a **Andy Harlow** para Vaya Records, **Justo Betancourt** para Fania, **Bronco** para Inca y la **Orquesta Power** para Mericana. Larry y su cantante **Junior González** estuvieron realizando una tournee promocional relacionada con su nuevo long playing grabada en Quad, que cubrió Miami, Venezuela y Puerto Rico. La labor de Larry como integrante del Comité de los Grammys Awards ha sido muy encomiástica . . . Se presentará **Camilo Sesto** en el Centro Español de Miami y hará una presentación en un Concierto en el Miami Beach Auditorium patrocinado por la WQBA de Miami. Sus presentaciones en "Noche de Gala," patrocinado desde Puerto Rico por Eastern Airlines ha sido una gran promoción para el cantante español en todo el Estados Unidos latino, ya que dicho programa ha sido lanzado al aire por la gran mayoría de los canales televisivos latinos . . . Anuncia el recién estrenado Rustic Cabaret de Hialeah, Florida, a la inmensa **Betty Missiego** para actuaciones desde el 7 de Marzo . . . Y ahora . . . ¡Hasta la próxima desde Nueva York!

Heinz Klincwort, new president for Amprofon (Mexican Association of Record Manufacturers), declared: "We are offering complete backing to all investigations resulting from information received from national composers and performers in order to stop the illegal reproduction of professional recordings. This will be the best formula in order to stop all pirating and bootlegging of product" . . . **Moacyr Franco**, very popular Brazilian singer, signed with **Genival De Melo** as personal manager. Genival is manager of **Nelson Ned**, who has been a total success in all Latin American countries due in great part to Genival's personal actions . . . I deeply regret the passing away of the beloved mother of **Tete Napoles**, program director for WFBM (Miami, Fla.).

Juan José Osorio, head of the Union of Musicians in Mexico, declared that the campaign directed against foreign musicians performing in the country without the necessary authorization will be intensified. He asked all the sections of the organization to locally investigate all foreign musicians performing in every locale in order to protect the unemployed Mexican musicians.

Caytronics Corp. held a press conference in Los Angeles with their exclusive artist **Gerardo Reyes**, who will open this week at the Million Dollar Theater . . . **Pancho Cristal**, a pioneer in the recording of Latin product in New York, is enjoying success due to a single by **Simon Diaz** with music by **Hugo Blanco** containing "Gaita a las Locas." Pancho released this single on his All Art label, which also is releasing an album by **Orquesta Tipica Ideal**, recently formed with ex-members of **Orchestra Broadway**, such as **Gil Suarez, Mike Amitin** and **Vicente Consuegra** . . . During his visit to Mexico, Chilean disc jockey **Ivan Silva Acuña**, a producer for "La Hora Latinoamericana" aired by the Voice of the OEA from Washington D. C., expressed his views

(Continued on page 49)



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Con "Tengo el Vicio" como éxito, la gran voz Oscar Delugo brinda aquí un gran repertorio con arreglos de Bubby Lavecchia, O. Cardozo Ocampo y Raúl Parentella. A gran orquestación! "Tengo el Vicio" (Ch. Novarro), "Qué Fuiste para Mí" (Ch. Novarro), "Cuatro Paredes" (R. Livi), "Quiereme como soy" (R. Rey-Polo

Marquez) y "Así es mi amor por Tí" (Batista-Master).

■ With "Tengo el Vicio" smashing in several areas, Oscar Delugo renders a terrific repertoire, with arrangements by B. Lavecchia, Cardozo Ocampo and Raul Parentella. "Tiene los Ojos Tuyos" (J. Gutierrez Martín), "Las cosas que nos Unen" (Juan Marcelo), "Raro Presagio" (D.R.) and "Ya no Tengo Penas" (Dino Ramos).



AMOR MIO

RAPHAEL—Parnaso P-LPS 1167

Bajo la dirección de Manuel Alejandro, Raphael vuelve a las andadas ahora en esta gran producción encabezada por "Amor Mío" (M. Alejandro-Magdalena), "No Nos Dejan Ser" (M. Alejandro-Magdalena), "Y Me Enamoré de Ella" (J. Alejandro-Magdalena) y "Una Mujer de la Vida" (M. Alejandro-Magdalena).

■ New album by top seller Raphael, under the direction of Manuel Alejandro. He is making it big once again. "Tú Sombra en el Suelo" (García Segura-M. Alejandro), "Si Vieras" (M. Alejandro-Ana Magdalena) and "Cuando Llegues a la Puerta" (M. Alejandro-Ann Magdalena).



TANYA

TANYA ZEA—Alhambra ALS 5005

Tanya venció en segundo lugar con "Yo Soy" (Tanya Zea) en el Festival OTI incluido en esta grabación. Arreglos de Bob Porter. "Juguete" (J. C. del Valle), "Dos Amores" (D.R.), "Yo lo Comprendo" (Cantoral-Ramos) y "Antes de Morir" (M. Palazzi).

■ Tanya won second place at Festival OTI with "Yo Soy," contained in this package. Also "El Ultimo Tema" (A. Medina), "Olvidate de Mí" (J.C. del Valle) and "Vivir por Tí" (Doussett-Valdez).



TREMENDO DISCO

CONJUNTO UNIVERSAL—Velvet LPV 1487

Vendiendo fuertemente en Miami, el Conjunto Universal va conquistando otros mercados salseros. Arreglos de Jaime García. Mezcla de Irv Greenbaum. "Cangó me Llama" (D.R.), "Ahora si e Cuando e" (D.R.), "Francisca" (Plana) y "Si tu no, la otra" (Kalaff).

■ Conjunto Universal is strongly selling in Miami and spreading to other areas. Recorded in Miami and mixed in N. Y. by Irv Greenbaum. "Maria" (D.R.), "La Quisquillosa" (D.R.), "Fuego" (D.R.) and "Mamita lo Sabe" (D.R.).

En Texas (Continued from page 47)

son "Se Me Olvido Otra Vez," con **Yolanda del Rio** (Arcano), "Y Yo Que Necesito Amar" con **Los Socios del Ritmo** (Latin), "Chiquilina" con **los Diners** (CBS), "Bailamos Solamente Una Vez Mas" con **Los Saylor** (RAFF) y "Que Te Vaya Bonito" con **Vicente Fernandez** (Caytronics) . . . De visita en San Antonio el amigo **Oswaldo Venzor** de Orfeon . . . El domingo

16 de Marzo tendré oportunidad de saludar a muchos amigos del ambiente en la capital de México, pues iré representando a KCOR para recoger el trofeo "Meztli" de plata (creo que así se llama) que otorga una agrupación periodística de la capital a esta emisora por su contribución a la promoción de artistas mexicanos. ¡Y hasta la próxima amigos!

'Bridge' of Gold



Chrysalis vice president Derek Sutton and national promotion executives Michael Papale and Fred Mancuso recently presented KMET's program director, Shadoo Stevens, with a gold record thanking him for the station's help in breaking Robin Trower's album "Bridge of Sighs." Shown are, from left: Papale, Mancuso (holding Trower's current lp "For Earth Below"), Stevens and Sutton.

Toxey French Opens New Coast Office

■ LOS ANGELES—Toxey French has announced the opening of his new Los Angeles office at 1050 Carol Drive, Los Angeles, California 90069. The West Los Angeles complex will house both Toxey French Productions and Natural Forest Music Publishing.

French's major production credits include the soundtrack from "Midnight Cowboy," "Thunder and Lightning" for Chi Coltrane and the current Flash Cadillac record "Good Times, Rock & Roll." Current projects include a new Flash Cadillac album for Private Stock Records and management of a new singer-songwriter, Sharon McMahon.

Hamilton & Barker Form PR Concern

■ LOS ANGELES—Forest Hamilton and Tim Barker have announced the formation of a new public relations firm. Hamilton Barker, Inc., based in Los Angeles, will specialize in publicizing musical acts, variety performers, motion picture and television actors and actresses, and corporate endeavors.

The officers of Hamilton Barker, Inc., are Forest Hamilton, chairman of the board; Tim Barker, president; Michele Elyzabeth, executive vice president; Jerry Garvin, vice president in charge of the music division; and Willeva Lindsey, VP in charge of research and marketing.

Nuestro Rincon (Continued from page 48)

toward the measure taken by members of the Association of Trade newsmen in order not to mention any theme which carries the legend (D.A.R.) (Author's Rights Reserved): "This procedure is a violation of the Author's Law since it pretends to ignore the creator of the song." Voice of the OEA is been aired in over 400 AM radio stations in Latin America, the United States and Spain, and deejay copies will be highly appreciated, addressed to: La Voz de la OEA, Organization of American States, 17th St. and Constitution Ave., N. W. Washington, D. C. 20006 . . . **Wilson Simonal**, excellent performer from Brazil, is performing with his **Veneno Orchestra** in Mexico . . . I deeply regret the death of the mother of Mexican singer and composer **Juan Gabriel** . . . Association of Trade and Spectacle Newsmen was established in New York by **Emilio Garcia, José A. Cayon, Otto Gennaro, José Carbó Mendendez, Enrique Fernandez Giraudi, Santiago Polarsky, Arnaldo Rodriguez, Dalia Zulka, Rafael Riverol, Jesus Moreno, Favio Valdes and Moran Mariño** . . . **Larry Harlow**, artist, musician, arranger, engineer and producer for Fania Records, is producing at the present the following recordings: **Andy Harlow** for Vaya, **Justo Betancourt** for Fania, **Bronco** for Inca and **Orchestra Power** for Mericana. **Junior Gonzalez** and **Larry Harlow** were on a major promotional tour for their new 4 channel lp in Miami, Venezuela and Puerto Rico . . . And that's it for the time being! . . . Oh! I almost forgot, performances by **Camilo Sesto** on "Noche de Gala," a special taped in Puerto Rico and sponsored by Eastern Airlines, has been a terrific exposure and promotion for the Spanish singer since it had been televised by most of the Latin channels in the States . . . Peruvian singer—and a success in Spain—**Betty Missiego** will perform at the Rustic Cabaret in Miami from March 7th on.

Dialogue (Continued from page 39)

there's any blues harmonica on a Peter and Gordon album, that's Brian Jones.

Anyway I've digressed. Paul, on the basis of liking what I'd done with Paul Jones, asked me to produce some things for Apple. The next day he called up and said "Well, why don't you be head of a&r for Apple?" and I agreed to, but in reality what that job turned out to consist of mainly was listening to 50,000 billion trillion tapes that came in every day. I had six people working for me listening to tapes all the time. That was the period when Apple was saying "Come to us!" and God did they come! We got tapes and poems and weird people walking in and just incredible amounts of stuff. Unfortunately, none of it was very good but it was very interesting. And it was at that time, in fact the day following the day Paul asked me to be head of a&r for Apple, that James called me.

I had met James before; we had a mutual friend in Danny Kortchmar, a guitarist of extreme excellence in L.A., who had played with Peter and Gordon, leading a band that backed us on our first two tours. Then he'd been in the Flying Machine with James and when that group broke up and James was going to England, Danny gave him my phone number. So he called me up and came over with a tape and played it and I can remember just being completely amazed at the things on that tape.

So I said to him, "Listen, I've just become head of a&r for a new record label, why don't you sign with us and I'll produce the record," and he agreed. So that's what we did.

I didn't know a whole lot about producing then, and if there is a criticism to be leveled against the Apple album, it's certainly that it is overproduced. It is produced with a capitol P. At that point, if I was going to produce it, I was really going to produce it. It was after that and after a great deal of rethinking that I arrived at "Sweet Baby James," which was a whole other approach, a great deal more simplistic. On the Apple album I was really trying to make him a masterpiece, and when you try and do that it can be a little bit overloaded.

RW: When was the decision made for you to manage James Taylor?

Asher: It was when it became apparent to us that Apple was becoming a strange situation to be in and that we wanted not to be in it. I was resigning anyway. I resigned and James went back to America.

RW: Were you heavily involved in Apple?

Asher: In a sense. I was closely involved in the original conception of it, when Paul first had the idea and talked about starting the whole thing. It was the first time someone had that idea, which since then lots of people have tried and most have failed: Be an artist-oriented, fair-to-everyone record company. It was a good idea.

Apple . . . got tapes and poems and weird people . . . Unfortunately, none of it was very good but it was very interesting.

RW: What went on at Apple while you were there?

Asher: Most of the things in the books are true, and a lot of them leave out a great deal. Some of them concentrate exclusively on all the boozing and frolics that went on, which definitely did go on. Derek Taylor's office was always a pleasure, always full of interesting people and interesting things to ingest and everyone had a great time. At the same time, there were a lot of people there—more than are given credit—who actually were trying to run an interesting, new kind of company and new kind of record label and did quite well. It was a strange company because of it being the Beatles and because of the ten thousand people arriving every day waiting to be discovered. Plus all the mad people that came—every day there would be two or three people who were mad, people who would come and say "I'm a reincarnation of so-and-so" or "In a previous life I was married to John Lennon." That would go on all the time, so it was very weird but it was great.

RW: Going back even further in your career now, how did Peter and Gordon get together?

Asher: We went to school together and we started singing together because we both liked some of the same kind of music and different kinds too. I was mostly listening to Woody Guthrie, Cisco Houston and that kind of music and Gordon listened mostly to the Everly Brothers and Elvis and we combined interests.

(Continued on page 52)

CANADA

By LARRY LeBLANC



■ TORONTO: New manager for A&M's Valdy is **Cliff Jones** . . . New single for **Les Emmerson** is "Watching The World Go By" on Polydor. Meanwhile Polydor has repackaged the best of Les' group **Five Man Electrical Band**. Emmerson also produced **Lynn Randall's** "We Are The Night People" at Sound City in L. A. . . . **Herb Alpert** forwarded tapes of an upcoming single, "Coney Island" (from an untitled lp), to A&M here for his appearances in Quebec City (15), Toronto (17) and

Ottawa (18) . . . Columbia's **Myles and Lenny** have signed a U. S. booking agreement with Magna Artists.

Mike Reed has been named director of national promotion and merchandising for Motown Records of Canada. He replaces **Ken McFarland**, who will announce his plans shortly . . . New single for **Gary and Dave** on Axe is "All In The Past Now," which is the title song from their current album. Axe's U. S. distribution deal with London for G&D product has expired and the label is looking . . . New single for A&M's **Lawrence Hud** is "Love You All Night," recorded at Eastern Sound and produced by Hud . . . Recording at Eastern now is **David George**, being produced by **John Stewart** for A&M.

Terry McManus has moved back to Edmonton to pursue his career . . . **Carroll Baker** just finished up a 2-week stint at The Town Pump in Regina and now heads to Thunder Bay for a gig at the Coliseum . . . Polydor Records and RPM Weekly are co-hosting the Canadian premiere of "Tommy" at the Varsity II theatre on March 21 . . . Polydor has picked up distribution rights to Claridge Records—starting with "Don't Call Us We'll Call You" by **Sugarloaf and Jerry Corbetta**—and Platinum Records which includes all new and old product as well as the **Shirley and Company** single, "Shame, Shame, Shame," on Vibration.

Downchild Blues Band and manager **David Bleakney** have parted company . . . **Brutus** to be produced by **Jack Richardson** . . . Just released on Warner Brothers is the well-touted **Emmylou Harris** lp produced by **Brian Ahern**. He's also set to produce **Diane Brooks** and **Bob Carpenter** for Warners . . . **Chilliwick** to tour in the East in March for 10-15 dates . . . **Nikki Dalzier** has been named west coast regional rep for Capitol-EMI . . . Capitol has also announced a shuffle in its French-language section. All a&r, domestic and foreign product will be run from Montreal. Capitol reps there are **Bill Rotari**, eastern manager; **Pierre Dubord**, manager, a&r; and **Michel Tremblay**, advertising and merchandising, promotion. Capitol will also create a French publicity wing.

The first single by **Jimmy Bertucci's** Angel group on UA is "Winning Side," which he wrote and produced . . . London Records has signed Vancouver's **Camillo**. The singer-songwriter has been recording in Nashville and his first single for the label is "Big Mama."

Just released on RCA is the long-awaited "Dude" album by **Bob Ruzicka** . . . **Grant Webb** and **Bob Mitchell** have formed Warped Records . . . Debut single on Mushroom label is **Heart's** "How Deep It Goes" . . . Lyricord Discs Inc. will manufacture and distribute the lp "Four Centuries of Music For Bassoon" by **Christopher Weait** in the U. S. Weait is co-principal bassoonist with the TSO and an instructor at Queen's University . . . A&M set full promo wheel in action over **Peter Allen's** stop-over here for three days. The label blitzed the media with interviews with Allen showing up everywhere . . . Daffodil Records hosted a party for **Tom Cochrane** at The Riverboat last week.

George Pincus in London

■ NEW YORK — George Pincus, who heads Gil/Pincus Music Publishing and Record Production and Management, will be at his London office this weekend to keep appointments with artists, writers and producers which he is signing for his Ambassador

Music Company of London with affiliates throughout the world.

He will work together with John Beecher who administers the London office. Open house will be in order at the office in Soho as well as at his suite at the Churchill.

ENGLAND

By RON McCREIGHT

■ LONDON — 190 million records are reported to have been sold during 1974 in the U. K., an increase of 40 percent over 1973, with the album market claiming a 70 percent share of the total. The EMI group maintained their lead over CBS with singles and over Polydor with full price albums, although Arcade pushed ahead in the mid-price field. However, EMI's new One-Up mid-price label showed in third place in this category, with Bell coming home as top singles label and the CBS label heading the top album category.

Important deals concluded by Phonogram, which has signed 10cc on a world-wide basis; Pye, which is now pacted with former Cube soloist **Jimmy Helms**; Decca, which launched **John Entwistle's Ox** with a single "Mad Dog;" and Rak, which plans a massive campaign on new album act **Smokey**, currently being produced by **Nicky Chinn** and **Mike Chapman**, who were responsible for several hits by **New World, Sweet, Mud, Suzi Quatro** and **Arrows**.

Anchor band **Ace** working on a new single and album in Rockfield Studios in Wales; **Wayne Bickerton** working with the **Rubettes** and **Mac & Katie Kisoon**, also in the country; **Russ Ballard** is completing **Roger Daltrey's** next solo set, and news, too, from New York that **John Lennon** is in the studios with **Bowie**.

Supertramp and **Bachman-Turner Overdrive** are both playing London's Hammersmith Odeon in the coming weeks. Tramp plays the venue on March 9 as a "one off" while BTO completes their forthcoming, **Derek Block** promoted U.K. tour there on May 4. **Robin Trower** (Chrysalis) has already commenced an extensive series of dates and played the Lyceum, London on February 20-21. **Gary Glitter** has left for New York with co-manager **Ray Brown** for talks with Arista chief **Clive Davis**.

Status Quo is now charting in France, Germany, Holland and Scandinavia with the "Down Down" single taken from their new "On The Level" album (Vertigo). Singles of the week are **Pete Atkin's** "I See The Joker" and **Bowie's** "Young Americans," both on RCA.

GERMANY

By PAUL SIEGEL



■ BERLIN—Giant German concern of BASF, located in Ludwigshafen, Mannheim has scored a great success in Israel with their classical group the **Bartholdy-Quartett**. The group's out with a sensational double record set of Mendelsson quartet compositions and the German musicmen have been invited to visit Israel on a concert tour encompassing Tel Aviv, Jerusalem, Haifa and to visit many Kibutzim.

On the single scene Virgin Records is out with a newie that looks chartbound. It's "Fiesta Fandango" recorded by **Roger Wooton** . . . Former football star and nowadays hot record producer and writer **Jack White**, together with **Fred Jay** have pooled their talents to come up with an Ariola smash, much to the delight of Ariola chieftans **Monty Luftner** and **Friedrich Schmidt**. The soon-to-be chart-charger is by **Tony Marshall** and is entitled "Wir Trinkin Bruderschaft Mit Der Ganzen Stadt" (We Drink to Brotherly Love with the Whole Town).

Album-wise it looks as if **Dr. Gerhard Weber**, executive of Metro-nome Records in Hamburg, has a very hot release with "20 Pop Hits," which just might hit the number one slot in sales . . . Also very hot here is **Alvin Stardust's** most recent release on Ariola . . . **Paul Anka** is hitting high with his new album, entitled "Anka." That's keeping a big smile on the face of **Wim Schut** of United Artists in Munich.

From Paris, **Jean Jacques Tilche** of Edition Musicales (TUTTI) has landed the music festival theme, "FIDOF Fanfare," by the **Werner Muller Orchestra** on Decca . . . **George LeVaye** enroute to the U. S. shortly from Munich to Las Vegas for an interview with **Helen Reddy** for Radio Free Europe . . . Glad to hear that the marvelous **Lena Horne** is cutting

(Continued on page 51)

Fourth Annual Tokyo Music Fest Announces Rules and Regulations

■ TOKYO—The deadline for applications for entry in the Fourth Annual Tokyo Music Festival has been set as March 20, 1975 with international winners to be announced July 13 and national winners June 29.

Further rules and regulations for entry for the 10 million yen (\$34,000) prizes and awards are as follows:

Applicants shall apply for participation through a Japanese music publisher, production or record company, and may take any or all of the roles of lyricist, composer, arranger and/or singer. The song involved will be considered an entry from the nationality of the singer.

In the case of an applicant who has no contact with any Japanese music publisher, production and/or record company, submission may be made directly to the Tokyo Music Festival; T.M.F. will recommend such an agent to the applicant.

Song Requirements

Submitted songs must meet the following requirements: Words and music shall be original; it shall be a "popular song" with lyrics; it shall be no longer than three minutes; it shall conform to the restrictions on special instruments and on the number of instruments.

Participants and copyright owners of the participating songs shall agree and give consent, free of charge, with T.M.F., to the following: Agreement to perform at the contest which will be broadcast on radio and television; consent to recording of performed song at the contest for library and

Columbia's Carmina

(Continued from page 40)

Word from Columbia comes that the public is ready to snap up this *Carmina*. 40,000 albums were ordered in the first week, and according to Marvin Saines, chief of the Masterwork Division, this puts it in a pop category. It will be interesting to see if this *Carmina* keeps up that heat; it is basically a popular score. And no matter how often musicians and musicologists put it down, it pops up in repertoires and sells tickets.

Germany (Continued from page 50)

two new albums for RCA . . . Polydor is excited that **James Last** product will soon be distributed in the Soviet Union, through the Polydor International pact with the Soviet Music Agency Mezkhkniga . . . Successful group **Deep Purple** due for a German tour in March . . . American **Joe Napoli**, now based in London, just flew into Berlin for business meetings with radio executives for his British star **Barry Ryan** . . . **George McCrae**, who made it to the top slot on the German charts with "Rock Your Baby," flew into Germany for some shows in Hamburg and Berlin and met with the German business boss of RCA, **Hans G. Baum**, and Peer Musikverlage helmsman **K. Michael Karnstedt** during the course of his 20-city tour . . . Auf Wiedersehn 'til next week!

broadcast use, inclusive of mechanical rights and synchronization rights and without compensation and/or fee.

Application shall be submitted with the following completed documents and material: T.M.F. application form; signature of the copyright owner on the letter of agreement; two sets of tape recordings of the song with at least piano accompaniment; two sets of melody scores with chords and lyrics with English and/or Japanese translation; two sets of portraits (black and white) with biography and career data.

A complete copy of rules and regulations, and necessary entry forms, can be obtained directly from the Tokyo Music Festival Foundation, c/o Tokyo Broadcasting System, Inc., 4-3-6 Akasaka, Minato-ku, Tokyo 107.

Broude To Represent German Pubberies

■ NEW YORK—Alexander Broude, Inc. has recently been appointed as exclusive American agent for the complete catalogues of Breitkopf & Härtel-Leipzig, Deutscher Verlag Für Musik-Leipzig, Hofmeister Verlag-Leipzig and Pro-Musica Verlag-Leipzig. These houses, known as the original publishers of Bach, Beethoven, Mozart and Brahms, will be represented by Alexander Broude, Inc. in all catalogue aspects: sales, rental, synchronization and performance.

Labelle to Europe For Concert Tour

■ NEW YORK — Epic recording artists Labelle (Patti Labelle, Nona Hendryx and Sarah Dash) depart for Europe this week to recreate their Metropolitan Opera Show of last October in a number of prestige halls in capitol cities there.

After a special "In Concert" taping in London on February 26, the group departs for Antwerp, Belgium (Feb. 28), then on to The Olympia Theatre in Paris (March 3); Theatre Di Monumental, Madrid, Spain (March 6) and finally The Theatre Royal, Drury Lane in London (March 9).

ENGLAND'S TOP 25

Singles

- 1 **MAKE ME SMILE (COME UP AND SEE ME)** STEVE HARLEY/COCKNEY REBEL/EMI
- 2 **JANUARY PILOT**/EMI
- 3 **PLEASE MR. POSTMAN** CARPENTERS/A&M
- 4 **SUGAR CANDY KISSES** MAC AND KATIE KISOON/Polydor
- 5 **THE SECRETS THAT YOU KEEP** MUD/RAK
- 6 **GOODBYE MY LOVE** GLITTER BAND/Bell
- 7 **SHAME, SHAME, SHAME** SHIRLEY AND CO./All Platinum
- 8 **ANGIE BABY** HELEN REDDY/Capitol
- 9 **FOOTSEE WIGANS** CHOSEN FEW/Pye
- 10 **BLACK SUPERMAN** JOHNNY WAKELIN & KINSHASA BAND/Pye
- 11 **GOOD LOVE CAN NEVER DIE** ALVIN STARDUST/Magnet
- 12 **MY EYES ADORED YOU** FRANKIE VALLI/Private Stock
- 13 **YOUR KISS IS SWEET** SYREETA/Tamla
- 14 **STAR ON A TV SHOW** STYLISTICS/Avco
- 15 **IT MAY BE WINTER OUTSIDE** LOVE UNLIMITED/20th Century
- 16 **NOW I'M HERE** QUEEN/EMI
- 17 **I'M STONE IN LOVE WITH YOU** JOHNNY MATHIS/CBS
- 18 **PLEASE TELL HIM THAT I SAID HELLO** DANA/GTO
- 19 **ONLY YOU CAN** FOXX/GTO
- 20 **PROMISED LAND** ELVIS PRESLEY/RCA
- 21 **THE BUMP** KENNY/RAK
- 22 **PURELY BY COINCIDENCE** SWEET SENSATION/Pye
- 23 **IF TELLY SAVALAS**/MCA
- 24 **HOW DOES IT FEEL** SLADE/Polydor
- 25 **MORNING SIDE OF THE MOUNTAIN** DONNY AND MARIE OSMOND/MGM

Albums

- 1 **HIS GREATEST HITS** ENGELBERT HUMPERDINCK/Decca
- 2 **ELTON JOHN'S GREATEST HITS**/DJM
- 3 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 4 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 5 **SHEER HEART ATTACK** QUEEN/EMI
- 6 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 7 **DAVID ESSEX**/CBS
- 8 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 9 **BLOOD ON THE TRACKS** BOB DYLAN/CBS
- 10 **CRIME OF THE CENTURY** SUPERTRAMP/A&M
- 11 **BAND ON THE RUN** PAUL McCARTNEY AND WINGS/Apple
- 12 **ROLLIN' BAY CITY** ROLLERS/Bell
- 13 **AND I LOVE YOU SO** PERRY COMO/RCA
- 14 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 15 **BRIDGE OVER TROUBLED WATER** SIMON AND GARFUNKEL/CBS
- 16 **DONNY DONNY** OSMOND/MGM
- 17 **THE ORCHESTRAL TUBULAR BELLS** ROYAL PHILHARMONIC ORCHESTRA WITH MIKE OLDFIELD/Virgin
- 18 **SHOWADDYWADDY**/Bell
- 19 **NOT FRAGILE** BACHMAN-TURNER OVERDRIVE/Mercury
- 20 **MUD ROCK** MUD/RAK
- 21 **COMMONERS' CROWN** STEELEYE SPAN/Chrysalis
- 22 **RAINBOW** PETERS AND LEE/Philips
- 23 **PROPAGANDA** SPARKS/Island
- 24 **THE BEST OF JOHN DENVER**/RCA
- 25 **HIS 12 GREATEST HITS** NEIL DIAMOND/MCA

Dialogue (Continued from page 49)

RW: And how did "World Without Love" happen to come to you rather than another group?

Asher: Paul actually had played me the song sometime previously as a song he had half written. The Beatles didn't want to do it; they didn't think it was right for them. And to my recollection, he offered it to Billy J. Kramer first and he turned it down. I really liked it and at some later point when we got offered a recording deal by EMI we were choosing the songs to record for our first session and I went back to Paul and said "Listen, that song, if no one's doing it, we'd like to do it, but it needs a bridge," which it didn't have then. So he wrote a bridge for it and we did it.

RW: A few years ago when Lennon did the long interview in Rolling Stone, he described their early tours as "Satyricon." Does that description apply to your tours with Gordon?

Asher: Well, yes and no. They were kind of disappointing in the sexual aspect, which is what everyone has in mind when they talk about Satyricon. Half the time, the girls would be disguising themselves as maids to get into the hotel or climbing up drainpipes, but when they got in the room they really weren't sure what they should do because they were probably 15, and 15 in '64 was different than 15 in '74. So very often the Satyricon aspect of it was not as fulfilling as one might have wished, because it would have been uncomfortable on both sides. So it was occasionally Satyricon, but mostly satirical.

RW: Of the songs you recorded as Peter and Gordon, which ones did you like best?

Asher: "Woman," I liked a lot; "True Love Ways" I liked; "Lady Godiva" I hated. Those are my favorites. And "I Go To Pieces." Del Shannon wrote that. It's the only song of his that anyone else ever did to my knowledge. It's a great song and it's so unlike anything else he ever wrote. Everything else he ever wrote was always in A-minor. He's great, Del. He came up with a follow-up to that one and it was exactly the same; same chords, same melody, with different words. I said "But it's the same" and he said "Well, you know if you find a good thing . . ."

RW: Do you miss performing in the least?

Asher: Not in the least. I didn't especially enjoy performing but I think I would now if I could do it. It's different now; people can really hear you and they can see you and the whole thing has changed. I would enjoy it now I'm sure. I never was very comfortable with an audience and I never really knew what to say. I would miss it if I never sang, but sometimes I go out onstage and sing with James or Linda and I enjoy that too. I'm just a backup musician when I do that and I enjoy it a lot. In terms of doing what James or Linda do, to take responsibility for entertaining a few thousand people for an hour, I wouldn't want to do that.

RW: Ten years have passed since you entered the music business and in that time you've seen a lot of changes, both personally and in the business itself. Do you care to speculate on the future?

Asher: I really don't know what's ahead. When I was at school, I didn't know what I was going to do and that's why when I finished school I wanted to go to the university and when someone asked what I was going to read, I chose philosophy. It was the vaguest possible subject, I enjoyed it and it seemed so non-committal. And I had no idea when I went to the university that I'd end up being a rock and roll singer, touring America and having my boots ripped off. And when that was happening I had no idea that I would end up being a manager and producer. So who knows?

Ten years from now, I don't expect to be in the music business, but that's not to say I don't plan to be in the music business. I just have a feeling that I probably won't be. I have no idea what I'll be doing. ☺

Reddy & Murray Set European Appearances

■ LONDON—Major appearances in Britain and on the continent for Helen Reddy and Anne Murray have been set by Jeffrey S. Kruger's Ember Concerts.

Miss Reddy will make her London concert debut on Sunday, April 27, at the Theatre Royal, Drury Lane, as part of a 10-day tour including major television appearances.

She'll also guest on one of six Glen Campbell Specials being produced in London by BBC-TV,

as well as a segment of the weekly "Top of the Pops" series.

Miss Murray, who'll guest on another of the Glen Campbell TV specials, is set by Ember Concerts for 16 days of television appearances, in Scandinavia, Holland, Belgium, Germany, Austria and Spain.

Thereafter, she'll come to England for the Campbell program, an "In Concert" BBC special, and two concerts at London's Victoria Theatre.

CONCERT REVIEW

Tull Takes Charge At L.A.'s Forum

■ LOS ANGELES — For the first time in two years, Jethro Tull (Chrysalis) returned to L.A. to present a totally dynamic performance to the capacity audience at the Forum (3).

The crowd virtually shrieked with delight as the group's leader, Ian Anderson, leaped onstage, sporting a flashy codpiece, armed with flute in hand. An incredible amount of theatrics were incorporated into the perfectly-paced presentation, including a young lady who frequently came out in different costume changes, ranging from tuxedos to bunny-suits, handing Anderson various instruments and props, and a fake zebra who loped about the stage dropping striped tennis balls which bassist Jeff Hammond-Hammond immediately swooped up and began to juggle. Four string players dressed in long black dresses and white wigs, whom Anderson fondly referred to as "four of Great Britain's leading drag artists," were also part of the zany theatrics, and added a fine polish to the show.

Anderson maintained a truly amazing level of energy throughout the presentation, not letting up for a second, and constantly encouraged audience participation, with the crowd being right there behind him. His expertise as a flautist and showman were made apparent via several tasty passages, and he offered some notable acoustic guitar work on "Thick as a Brick." Other material presented included "Aqualung," "Bungle in the Jungle," "Ladies" and a scintillating version of "War Child."

Anderson has truly mastered the art of totally enrapturing an audience for a lengthy period of time, keeping their constant attention at all times, and raising them to a frenzied pitch. A hall full of lit matches brought him back for an encore, with everyone in the house hoping that Jethro Tull won't take two whole years to come back next time!

Karen Fleeman

Lennon Legal Battle

(Continued from page 3)

Meanwhile, Big Seven Music and Adam VIII, corporations under the Morris Levy umbrella, have filed a suit which asks for damages based on prior arrangements stemming from a copyright infringement action first brought by Levy's publishing company against Maclen Music and provisionally settled in October of 1973. The suit goes on to state: "In or about October 1974, Lennon, individually and on behalf of Apple, agreed that the October 1973 settlement would be modified to provide that Lennon would record . . . 15 . . . songs . . . which would be sold as a record and tape under the title 'Roots' . . . on a world-wide basis through mail orders . . . by means of television marketing."

The multi-count document also contains the pivotal point in the plaintiff's view that: "Lennon, Apple and Seider each represented to Big Seven that neither Lennon nor Apple had any contracts with anyone which prohibited Lennon from making the album for Big Seven."

Tony Bennett Forms Label

(Continued from page 3)

"I've dreamed about and planned this company and this album for years," Bennett explained. "I feel strongly that an artist must have total control over his material in order to produce the best that is in him. This is the first time I've had that complete freedom, and it really works. The title song, 'Life Is Beautiful,' was written for this album by Fred Astaire. I feel that the fans who made 'San Francisco' will have the same feeling about 'Life Is Beautiful'."

The label name was not disclosed pending trademark clearance. Corporate officers include William D. Hassett, Jr., president; Jack Rollins, vice president; and Richard Roemer, secretary and general counsel.

Hassett is one of Buffalo, New York's leading citizens and businessmen. His realty holdings include several landmark office buildings, apartments and the

Buffalo Statler Hilton, where he has pioneered in returning big-name entertainment to the downtown Buffalo scene. He is also a trustee or director of many business and educational institutions across the state.

Rollins, Tony Bennett's personal manager, is well-known in the show business industry. With Charles H. Joffe, he also serves as personal manager for Woody Allen, Dick Cavett, Robert Klein, Tom Poston and others. He and Joffe have produced Woody Allen's hit movies, and they are now completing a new Allen feature film.

Roemer is a well-known entertainment industry attorney with offices in New York City.

Corporate offices for the new label will be at 130 West 57th Street, New York City. Further details about the album's content and distribution plans will be announced shortly.

John Entwistle on the Move

By DAVID MCGEE

■ NEW YORK — "I just wanted to do it," shrugged John Entwistle, heretofore noted bass player for The Who. "I'm in the business of playing live concerts; I want to play my material and this is the easiest way to do it."

Entwistle was referring, of course, to the first American tour of his group Ox. Accompanied by Graham Deakin on drums, Mike Deacon on keyboards, Robert Johnson on guitar and Jeff Daley on sax, Entwistle will appear in 19 American cities, headlining with the likes of the James Gang, the J. Geils Band and Joe Walsh.

False Starts

Several false starts have hindered Ox's American debut, according to Entwistle. Because of Britain's three-day work week, Ox's album ("Mad Dog") was a year in the making; add to this the fact that the neighbors lodged a complaint against the studio used by Entwistle and band, resulting in the studio bolting its doors every night at midnight, further limiting the time the group had for recording. Then Entwistle had to take a break for the filmed version of "Tommy" (wherein he plays a bass player!?) and the subsequent work on the movie's soundtrack. Ox finally began rehearsals for its American tour last Christmas.

The obvious question regarded the reaction of Messrs. Daltrey, Townshend and Moon to Entwistle's going it on his own in the States (he has toured Europe with his previous band, Rigor Mortis).

"Daltrey didn't want me to do it at first," Entwistle said.

Why?

"He just didn't want me to do it." Smile. "Actually I think it helps keep The Who together if we all go out and do our own projects. Roger has the film, Keith has his solo albums, Pete is mixing the sound for the 'Tommy' soundtrack. I've got to play live concerts."

While the proper focus of the Entwistle interview was on Ox, all the talk of the "Tommy" project gave rise to the thought that The Who must be getting a little

Elf Pacts M.S.

■ BOSTON — Herb Shriber, executive vice president of Boston's Elf Records, has announced a new link in the Elf label network of independent distributors.

M.S. Distributors of Morton Grove, Illinois will be handling the Chicago area distribution for Elf. Promotion of the label will be handled jointly by Bill Clem and Frank Giuliano.

bit tired of that famous rock opera.

"We're not really getting tired of it," Entwistle said, "but when we went in to record the soundtrack — and we were recording it as The Who — we found that we couldn't add to it. So we brought in some new people to play on the sessions and we added six new songs and we succeeded in injecting a bit of new life into it. So it wasn't a strain."

And when Ox is finished with its tour?

"The Who will go into the studio in mid-April to record an album; at the end of that session I'll go back into a studio with Ox for another album. And then we'll (Ox) try to fit a couple of tours in at the end of the year."

Solid Signs Sabu



Solid Management has announced the signing of Pye recording artist Paul Sabu, son of Sabu the Elephant Boy. Paul has just returned from a promotional trip to London, to coincide with his new single release, "Out In The Country," produced by R. Dean Taylor. Shown in photo, from left, are Sabu and manager Lou West.

DeSouza to Milestone

■ BERKELEY, CAL. — Milestone Records has signed trombonist Raul DeSouza to an exclusive recording contract.

Poodles Make Their Point



April Music U.K. has signed new Private Stock band Poodles to an exclusive, worldwide publishing deal. The deal also includes poet John Parsons who writes in partnership with Poodles' lead singer Tony de Meur. Pictured from left are Brian Oliver, April Music U.K. creative manager; Brian Hutch, April Music U.K. managing director; and Poodles Bob Beckingham, John Bentley, Bobby Suffolk and Tony de Meur.

Newbury Tour Begins With UCLA Appearance

■ LOS ANGELES — Mickey Newbury performed in his first Los Angeles concert when he appeared at UCLA's Royce Hall on Wednesday, February 6. Newbury's concert marked the inception of the artist's first extensive touring schedule to date; in the late '60s, he ceased performing to concentrate on songwriting.

The Royce Hall appearance also previewed songs from Newbury's fifth Elektra album, "Lovers," being released nationally this week.

Elektra/Asylum Records honored Newbury with a reception following the performance. Held at the Beverly Hills Hotel's Maisonette Room, the small private party included Newbury's close friends, select retail, radio and press people, and record company personnel.

Epic Pacts Salsoul

(Continued from page 4)

Salsoul's major artist is Latin notable Joe Bataan, who is currently seeing action in some 60 markets with his instrumental hit, "In The Bottle." The single culled from Bataan's latest album, "Ba-

NARM Panel On Disc Biz's Base

■ CHERRY HILL, N.J. — At a breakfast meeting on Wednesday, March 5 at the 17th Annual NARM Convention, which convenes March 2-March 7, 1975 at the Century Plaza Hotel in Los Angeles, California, Joel Friedman, president of WEA Distributing Corp., will make a presentation entitled "But Music Is Our Business: How To Broaden Its Base." His object will be in his presentation and in the panel session which follows to offer recommendations to the NARM merchandisers in the audience on how to broaden the base of their own business operations in view of the economic problems which their segment of the industry faces today.

Panel

On his panel, he will be utilizing industry members from various merchandising segments of the business including I. Martin Pompadur, president of ABC Leisure Group I, Kenneth Giles of Zayres and Lonnie Jackson of Two Guys, Barry Goody, president of Sam Goody, Inc., Bud Coe of Fred Meyers Department Stores and Sam Weiss, president of Win Records.

Johns To Tour

■ ATLANTA — Michael Thevis, president of General Recording Corporation, has announced that Sammy Johns is preparing for an extensive tour in support of his current single "Chevy Van." Sammy's band will consist of Roy Yeager, drums; John Mulkey, bass; and Barry Hargrove, electric guitar.

taan Afrofilipino," is receiving heavy disco action.

The Salsoul company has plans for extensive releases by various artists in the future, consisting mostly of soul music with a Latin flavor.



Shown above at the official signing ceremony are, from left: Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Joe Cayre, president, Cayre Industries; and Jim Tyrrell, vice president, national sales, Epic and CBS Custom Labels.

Studio Musicians, Background Vocalists Honored at Nashville NARAS Banquet

By DON CUSIC

■ NASHVILLE — NARAS honored the Nashville studio musicians and background singers with a banquet last Saturday night (16) at the Sheraton in what was planned as the first of an annual affair. The unique event was attended by over 500 individuals, whose unabounded enthusiasm was evidenced by the fact that the entire crowd remained throughout the evening's activities.

Co-chairmen for the event were **Record World** VP John Sturdivant and Willie Ackerman, "Hee Haw" star; the pair organized and conceived the program and coordinated the activities for the evening. Among the presenters were Jerry Reed, Ray Stevens, Bill Pursell, Cecil Scaife, Tony Migliore, Fred Carter, Chet Atkins, Lisa Silver, Little Jimmy DEMPSEY, Shelby Singleton, Harold Bradley, Buddy Harman, Jerry Kennedy, Bob Beckham, Buzz Cason, Weldon Myrick, Billy Sherrill, Buddy Killen, Kenneth Buttrey, Frank Jones, Wesley Rose, Danny Davis, Lloyd Green, Don Light, Porter

Wagoner and Dolly Parton.

The evening began with a cocktail hour and then a dinner, as the program began with opening remarks and a welcome from Don Gant, president of the Nashville Chapter of NARAS, and Johnny DeGeorge, president of Local 257 of the American Federation of Musicians (the Nashville local).

The presenters were introduced by Sturdivant and Ackerman, as each pair presented awards to the musicians and background voices on each of the number one songs named. The total of 41 number ones were selected by having obtained the number one position in two of the three national trades.

Throughout the evening, different speakers and musicians praised the idea of the banquet and awards, welcoming the fact that NARAS had taken the initiative to give some long overdue recognition to one of the most integral parts of a record — the studio musicians.

(Continued on page 56)



It was a happy night at the NARAS First Annual Superpicker Banquet and Awards for Hargus (Pig) Robbins as he received awards for playing on 22 number one songs last year and was named "Superpicker of the Year." Pictured at the awards are, from left, John Sturdivant, RW VP and co-chairman for the event; Ray Stevens; Don Gant, president of the Nashville Chapter of NARAS; Robbins; Jerry Reed, and Hee Haw star Willie Ackerman, co-chairman for the event.

Gary Branson Joins Singletree Music Co.

■ NASHVILLE — Dave Burgess, president of Singletree Music Company, has announced the appointment of Gary Branson to the position of professional manager of Singletree Music Company and affiliates. Singletree's affiliates include Doubletree Music (SESAC), Rawhide Music (BMI), Sage and Sand Music (SESAC), Singletree Music Company (BMI) and Gene Autry Music Ent., as well as Doubletree Productions and Progressive Artist Management.

Branson's duties will include virtually every phase of the Singletree operation, as well as serving as national promotion coordinator.

Burnette to Melodyland

■ LOS ANGELES — Dorsey Burnette has been signed to an exclusive long-term recording contract with Melodyland Records, a division of the Motown Record Corporation. The announcement of the signing was made by Herb Belkin, Motown's vice president, creative operations.

Burnette has previously recorded songs such as "Tall Oak Tree," "Hey Little One," "Big Rock Candy Mountain" and "The Greatest Lover," among others. As a songwriter he has written for many artists, most notably Roger Miller, Glen Campbell, Blood Sweat & Tears and Brenda Lee.

NASHVILLE REPORT

By RED O'DONNELL



■ **Bill Monroe's** next album may surprise some of his longtime fans. It's a unique, fresh bluegrass sound. "I think it will broaden even more the appeal of this musical style," Monroe said. The recordings were co-produced by **Bill and Tompall Glaser** . . . **Jack Greene's** new MCA single, "Sawmill Depot," is being considered as the theme song for a chain of restaurants of same name in Hot Springs, Ark. They'll play the recording for dessert?

Roy Acuff and his Smoky Mountain Boys are on a leisure month of personal appearances in Texas. The first tour for Roy & Co. in four years. "I can remember when I used to travel seven days a week, four weeks a month with the Boys," said 71-year-old Roy . . . **Archie Campbell**, who for many years has spent the Summer entertaining tourists in Gatlinburg, plans to move his show east to Myrtle Beach, S.C. A promoter friend is currently constructing a theater in that resort city to Archie's specifications . . . **Jeannie Seely** performed in Titusville, Pa., her hometown, for the first time. Jeannie toiled as a teller in a Titusville bank—or so she told me when she moved to Nashville to record for **Fred Foster's** Monument label a decade or so ago.

Danny Davis and his Nashville Brass wing north of the (b-u-r-r-r!) border to perform at the Sports Show in Duluth, Minn. March 20-23. . . . **Harry (King) Cole**, veteran funnyman—**Weeping Willie** on the Hee Haw series—graciously and gratefully credits comic **Archie Campbell** with recommending him to be a regular on Hee Haw: "Archie even rehearsed with me for my audition and calmed my nerves which were jangling and jingling." Cole is a very funny man in person and on film.

(Continued on page 58)

COUNTRY PICKS OF THE WEEK

SINGLE **GARY STEWART**, "SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)" (Rose Bridge, BMI). Gary's drinkin' thing has gotten out of hand, so as his lady flirts, he squirts some more intoxicating juice down. Looks like he's rolled a winner for the third time. A lot of people will be taking pride in this one—he's got the cleanest honky tonkin' hurtin' voice around. A hittin' single! RCA JA-10222.

SLEEPER **JOHNNY DARRELL**, "PIECES OF MY LIFE" (Danor, BMI). The deep, rich voice of Johnny Darrell has found a new label, but you can't label his voice as anything but great. A song where he's reflecting about his life, and concludes the hard parts are easy to find and that he threw the best part away. A bit autobiographical here, but there's no problem relating to this great sound. Capricorn CPS 0223.

ALBUM **GARY STEWART**, "OUT OF HAND." A super talent, Gary has hit his stride with two recent hits, "Drinkin' Thing" and "Out of Hand," and his newest release, "She's Actin' Single (I'm Drinkin' Doubles)," and all three are on this album as well as a number of other great cuts, including "Backslider's Wine," "I See The Want To In Your Eyes" and "Draggin' Shackles." An album you'll listen to again and again. RCA-ARL-1-0900.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUC, San Antonio	KVOO, Tulsa	WITL, Lansing
KCKC, San Bernardino	KWJJ, Portland	WJRD, Tuscaloosa
KDJW, Amarillo	WAME, Charlotte	WMC, Memphis
KERE, Denver	WBAM, Montgomery	WMNI, Columbus
KFDI, Wichita	WBAP, Ft. Worth	WMOP, Ocala
KKYX, San Antonio	WCMS, Norfolk	WUBE, Cincinnati
KLAC, Los Angeles	WEPP, Pittsburgh	WUNI, Mobile
KMAK, Fresno	WEET, Richmond	WVOJ, Jacksonville
KOOO, Omaha	WENO, Nashville	WWL, New Orleans
KOYN, Billings	WHK, Cleveland	WWOK, Miami
KSO, Des Moines	WHOO, Orlando	

They can't forget "Smoky Mountain Memories"! Mel Street has an absolute smash! There are heavy reports from coast to coast that guarantee a charttopper!

Freddie Hart is keeping audiences awake with "I'd Like To Sleep Til I Get Over You"! It's acclaimed in Jacksonville, Miami, Cincinnati, Nashville, Mobile and San Bernardino; picks at WBAP and WMNI.

Take your choice of artists on a much-talked-about new song; Sheila Tilton on Ranwood and Barbi Benton on Playboy offer versions of "Brass Buckles." WENO has picked both records; play already starting on Barbi Benton at WMC, WCMS and KERE.

Johnny Paycheck is off to a running start on "Loving You Beats All I've Ever Seen." It'll be a heavy charter.

Look out for Connie Cato! She's taken "Hurt," which was a while-back smash for Timi Yuro, and is set to repeat its initial success! Action already at WHOO, WENO, WWOK and WCMS.

Lane's the same in spite of the name! Jerry Lane, just out with "Here Come The Blues Again," is the same as Jerry Max Lane, who had a recent heavy play item in "Right Out of This World." Label copy inadvertently omitted the "Max" but it's in the grooves! Already good response at KERE.

Jean Shepard's "Tips Of My Fingers" has 'em in the palm of her hand in Mobile, Cincinnati, Cleveland, San Bernardino and Billings.

Lynn Anderson has an instant play item in "He Turns It Into Love Again."

Jim Alley continues to add believers in "Her Memory's Gonna Kill Me." This week add WBAM, WHOO, KBUC and KVOO (pick).

Donny King's "Mathilda" is a favorite of music directors. Picks in this week from Amarillo, Portland, Montgomery and San Bernardino; added at WHK.

Continued Colossal: Jerry Lee Lewis; Billy Crash Craddock.

An instrumental favorite is Eric Weissberg's "Yakety Yak" at WCMS, KOOO and KCKC.

The Statler Brothers have a whopper in "All American Girl," particularly in the South and West.

Market Mentions: Bobby Bare's "Warm and Free" heating up in Memphis; Hillman Hall's "God and His Co-Workers" converting listeners in Orlando; Curtis Potter's "Close Every Door Behind You" picked at KKYX; Steve Bess' "Imagine Me Loving You" a hot charter at WJRD.

Billy Swan is moving briskly with "I'm Her Fool." It should be another blockbuster!

KDJW has made the switch to country on their FM outlet! Two winners in Amarillo!!

From the Paramount picture 'FRAMED'* starring Joe Don Baker and Conny Van Dyke comes the smash single

'I'LL NEVER MAKE IT EASY'

DOA 17524

Conny Van Dyke



Conny co-stars with Burt Reynolds in the movie 'W.W. & The Dixie Dance Kings'

*soon to be released

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Nashville Songwriters' Association Presents Awards, Names Officers

■ NASHVILLE — The Nashville Songwriters' Association held their eighth annual dinner and awards presentation at the Rode-way Inn near Opryland Tuesday night (18). Voted "Songwriter of the Year" at the affair was Don Wayne with his winning composition, "Country Bumpkin." Runner-up was Billy Swan with "I Can Help."

Keynote speaker for the evening was noted gospel songwriter Bill Gaither who spoke on the need for songwriters and the strength in a song. Master of ceremonies was Biff Collie.

Officers for the coming year were also announced at the banquet: Mary Reeves Davis, president; Ron Peterson, vice president; Sharon Rucker, secretary; John Denny, treasurer; and Dick Glasser, sergeant-at-arms.

Convention Dates Set by ESCMI

■ NASHVILLE — Eastern States Country Music, Inc.'s annual convention plans have been announced by ESCMI president Mickey Barnett.

Registration opens at 10 a.m. April 10 in the main lobby of Kutshers in Monticello, N.Y., followed by ESCMI's Fourth Annual Golf Tournament on Kutshers 18-hole course. The evening of the 10th, ESCMI will present country music at the hotel.

Friday's schedule will consist of a general membership meeting and election of new officers for the coming year. Part I of the Instrument Workshop will be held, and the evening will consist of a show presented by the most promising artists of the northeast.

Sunday's activities will be Instrument Workshop Part II, and the radio station rap sessions. Barnett stated that following a cocktail party, there will be a candlelight banquet, followed by the Annual ESCMI Awards Show from the stage of the 2000-seat Stardust Room.

Registration fee for the convention is \$10 for ESCMI members and \$15 for non-members. The cost for the complete weekend, including lodging, meals and all facilities from Thursday to Sunday, is from \$75-\$100, and from Friday to Sunday \$55-\$75 per person (double occupancy), depending on choice of room.

A \$10 deposit mailed to Kutshers Country Club, Monticello, New York 12701 will hold reservations. For additional information on the ESCMI convention write ESCMI, P.O. Box 205, White Lake, New York 12786.

Other writers who received awards, and the songs they received awards for were: John Denver, "Back Home Again;" Marijohn Wilkin, "One Day At A Time;" Kris Kristofferson, "One Day At A Time" and "Please Don't Tell Me How The Story Ends;" Harlan Howard, "No Charge;" John Rostill (posthumous) "If You Love Me;" Shel Silverstein, "Big Four Poster Bed;" Ray Stevens, "The Streak;" Wayne Carson, "I See The Want To In Your Eyes;" Ray Pennington, "Ramblin' Man;" Dolly Parton, "Jolene," "Kentucky Gambler" and "Love Is Like a Butterfly;" Betty Jean Robinson and Aileen Minch, "Hello Love;" Merle Haggard, "Holding Things Together;" Mac Davis and Doc Severinsen, "Stop and Smell the Roses;" Bobby David, "Devil In The Bottle;" Doodle Owens and Whitey Shafer, "I Just Started Hatin' Cheatin' Songs Today;" and Dave Loggins, "Please Come To Boston."

Country Hall of Fame Opens Pioneer Exhibit

■ NASHVILLE — A series of nine miniature dioramas honoring pioneer non-performers in the country music field was officially opened to the public at a champagne reception held at the Country Music Hall of Fame and Museum.

The opening of the exhibit culminates more than two years of historical research by the Hall of Fame staff. Each diorama depicts a single pioneer in a setting important to the development of his career. The executives honored in the exhibit include music publishers Ralph Peer and Fred Rose; recording executives Dave Kapp, Jack Kapp, Eli Oberstein, Art Satherley and Frank Walker; insurance and broadcasting executive Edwin Craig; and talent booking agent J. L. Frank. The nine pioneers were selected by a special committee of the Country Music Foundation board of trustees in 1971.

Cochran Debuts Firm

■ NASHVILLE — Wally Cochran, formerly an executive with GRC and RCA, has announced the formation of Wally Cochran and Associates, a firm specializing in public relations, artist relations and independent promotion. He will also handle the arrangements for banquets, sales meetings and conventions.

Cochran's firm is located at 821 19th Ave. S. in the Music City Recorder Building. The phone number is (615) 327-4927.

Tape Piracy Fighters



In keeping with the cooperation of last year, recording artists and music industry executives have already contributed much in bringing the facts of tape piracy to the nation's lawmakers in 1975. Country artist Ronnie Milsap went to Jefferson City, Missouri an February 10 to testify before the Senate Committee hearing on the piracy. CMA and NARM share responsibility for obtaining a law in Missouri, and both organizations sent representatives to the hearings. On hand were Mike Milom, CMA counsel; Si Siman, CMA chairman for anti-piracy in Missouri; Al Chotin and Norman Hausfater, NARM co-chairmen from Missouri; and three RCA representatives, Bill Mack, "Pug" Paglarria and Don Swengros. Then, on February 13, country artists Diane Sherrill, Sandy Rucker and Mel Street, along with Street's manager, Jim Prater, traveled to Charleston, West Virginia, to testify and perform before the House Committee. Frances McGlynn is CMA's West Virginia State Chairman coordinating the piracy bill which has already passed the Senate. The Missouri bill was introduced by Senator Paul Bradshaw; Representative A. L. Sommerville, Jr. did likewise in West Virginia. Pictured above, from left: chairman of CMA's anti-piracy committee Hutch Carlock, Sherrill, Rucker, Street and Prater.

Studio Musicians (Continued from page 54)

In addition to the regular program, one of the most entertaining aspects of the evening was that some musicians had gone into a studio and recorded a tape poking fun at themselves and some of the top producers in town. It was played between presentations and drew many laughs from the audience.

In addition to honoring all the musicians and back-up voices who played or sang on last year's number one records, NARAS also selected a "superpicker" band comprised of musicians who had played on the most number ones during the year, and awarded them with framed gold records inscribed to them with a "super picker" label.

Members of the "superpicker" band were Grady Martin and Billy Sanford, lead guitar; Ray Edenton and Chip Young, rhythm guitars; Harold Bradley, bass guitar; Bob Moore, bass; Pete Drake and Lloyd Green, steel; Hargus (Pig) Robbins, piano; Johnny Gimble and Buddy Spicher, twin fiddles; Buddy Harman, percussion; Charlie McCoy, utility man; Brenton Banks, Sheldon Kurland and Steven Smith, violins; Byron Bach and Martha McCrory, cello; Gary Vanosdale, viola; and Joe Babcock, Dolores Edgin, June Page and Hurshel Wiginton, voices.

Musicians who received awards at the banquet were:

Willie Ackerman, Clair Biff Adams, Richie Albright, Joe Allen, Tommy Allsup, Chet Atkins, Joe Babcock, Byron Bach, Brenton Banks, Bobby Bare, Stu Basore, Lea Jane

Berinati, George Binkley, Hayward Bishop, Harold Bradley, Tom Brannon, David Briggs, Don Brooks, Larry Butler, Jimmy Capps, Howard Carpenter, Jerry Carrigan, Helen Chance, Marvin Chanter, John Christopher, Charles Cochran, Tommy Cogbill, Jim Colvard, Carol Cooper, La Costa Dayke, Dorothy Deleonebus, Dottie Dillard, Pete Drake, Ronald B. Drake, Bobby Dyson, Ray Edenton, Dolores Edgin, Robert Wayne Edrington, Bobby Emmons, Solie Fott, Gregg Galbraith, Sonny Garrish, Johnny Gimble.

Also Jim Glaser, Duke Goff, Kenneth Goldsmith, Carl Gorodetzky, Lloyd Green, Lennie Haight, Norman Hamlett, Buddy Harman, Hoyt Hawkins, Kelso Herston, Lawrence Herzberg, Russ Hicks, Ginger Holladay, Mary Holladay, Dennie Hromek, John Hughey, Lillian Hunt, Waylon Jennings, Martin Katahan, Bunky Keels, Jerry Kennedy, Glenn Keener, Shane Keister, Anita Kerr, Dave Kirby, Millie Kirkham, Sheldon Kurland, Mike Leech, Kyle Lehning, Joe Lewis, Dennis Linde, Larrie Londin, Mack Magaha, Kenneth Malone, Tommy Markham, Grady Martin, Neal Matthews, Charlie McCoy, Martha McCrory, Bill McElhiney, Dutch McMillin, Johnny Meeks, Dee Moeller, Ralph Mooney, Bob Moore, Laverna Moore, Cam Mullins, Roger Murrach, Weldon Myrick, Marcia Nichols, Roy Nichols, Louis Nunley, Ron Oates, Bruce Obson, June Page.

Also Gary Paxton, William Puett, Bill Pursell, Norbert Putnam, Willie Rainsford, Norm Ray, Jerry Reed, Doug Renaud, Ronald Reno, Leon Rhodes, Bill Rice, Charlie Rich, Hargus (Pig) Robbins, Hal Rugg, Jack Salomon, Billy Sanford, Larry Sasser, Troy Seals, Dale Sellers, Jerry Shook, Lisa Silver, Jerry Smith, Steven Smith, Velma Smith, Hank Snow, Buddy Spicher, Ray Stevens, Gordon Stoker, Henry Strzelecki, Larry Strzelecki, Wendellyn Suits, Billy Swan.

Also Donald Christian Teal, Sam Terranova, Bobby Thompson, Diana Tidewell, Buck Trent, David Vanderkooi, Gary Vanosdale, Sharon Vaughn, Pete Wade, Jeanine Walker, Ray Walker, Duane West, Bergen White, L. E. White, Jerry Whitehurst, Larry Whitmore, Hurshel Wiginton, John C. Williams, Tommy Williams, Trish Williams, Toni Wine, Stephanie Wolf, Harvey Wolfe, Bobby Wood, Jimmy Woodard, Gil Wright, Mack Yeary, Chip Young, Reggie Young and Joe Zinkan.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BOBBY BARE—RCA PB-10223

WARM AND FREE (Evil Eye, BMI)

BACK IN HUNTSVILLE AGAIN (Evil Eye, BMI)

The incredible Shel Silverstein has struck again, penning both sides of this new Bare release. Side one will pull in laughs and requests with an easy-gaited number, while two is a prisoner returning home—to prison.

BARBI BENTON—Playboy P 6032

BRASS BUCKLES (Tree, BMI)

Barbi doll sings about a gal who grew up fast and left the country for the movies and Playboy. Great story line with a movin' melody.

JERRY HOUSE—MGM M 14784

A LITTLE CLOSER TO ME (Sawgrass, BMI)

Jerry wants a lady he's been eyeing to get a little closer. A house with a hit in it!

POINTER SISTERS—ABC/Blue Thumb BTA-262

LIVE YOUR LIFE BEFORE YOU DIE (Polo Grounds, BMI)

The Pointers come back to show their hit was no fairytale by following it up with changing tempo number. A good message here too—live it up the charts!

KITTY WELLS—Capricorn CPS 0226

I'VE BEEN LOVING YOU TOO LONG (TO STOP NOW)

(Time/East Memphis, BMI)

Miss Kitty has been around too long to stop having hits now—and that's what she's got with this old Otis Redding number. The Queen reigns again!

DOYLE HOLLY—Barnaby B-612

WATCH OUT WOMAN (Crooked Creek/Front Lawn, BMI)

Doyle sings this ballad with a beat to his woman, telling her that when he's recovered from her memory she'd better watch out. Watch for this one.

DAVE KIRBY—Capitol P-4038

MORNING TRAIN TO CLEVELAND (Tree, BMI)

Super picker wishes he was the morning train to Cleveland 'cause it's got his baby. It'll catch the morning trains everywhere and hang around all day.

EVEN STEVENS—Elektra E-45231-A

THAT'S ALL SHE WROTE (DebDave/Briarpatch, BMI)

Singer/songwriter tells about the short note that ended a long-time love. It's a hit and that's all he wrote!

NANCY RYAN—Shannon SH 827

I'LL LOVE YOU MORE (Ma-Ree/Porter Jones, ASCAP)

Nancy tells her man that as time goes on she will love him ever increasingly. Hearing it time and again, you'll love it more.

LYNN ANDERSON—Columbia 3-10100

HE TURNS IT INTO LOVE AGAIN (Rodeo Cowboy, BMI)

Lynn gallops another winner into the hit circle as she sings how her man takes all his feelings and turns them into love for her.

JIM SINGLE—Bang B-716

FAMOUS MAN (Web IV, BMI)

Debut single has Jim thanking his lady for leaving 'cause he wrote a song about the whole scene that's gonna get him a lot of money and fame—and success is merely revenge. This could make him famous.

KATHRYN CHASE—Fretone FR 023

BABY PUT A HURTIN' ON ME (Lucky Way, BMI)

Kathryn's first single has her singing about her man's crushing her crush. He put a hurtin' on her but she makes this record feel good.

RED SOVINE—Chart CH 7505

PHANTOM 309 (Starday, BMI)

Re-make of the old classic, and Red sings as well as the first time around, telling the haunting story of a trucker picking up a hitchiker. Another time—same winner.

Time for Tillis



MGM recording artist Mel Tillis recently played to SRO audiences at the Palomino Club. MGM Records just released Tillis newest lp, "Mel Tillis and the Statesiders," featuring his latest single, "Best Way I Know How." On hand to congratulate Mel were, from left, John Guess, director of a&r, MGM Records; Mel Tillis; and Sterling Devers, Phonodisc western regional director.

IRDA Pacts Cloud 9

■ NASHVILLE—Cloud 9 Records has completed negotiations for an exclusive distribution agreement with International Record Distributing Associates.

Mike Shepherd, executive vice president of IRDA, stated that IRDA will be handling all of Cloud 9's forthcoming releases, including their first, "Angel," by Troy Shondell.

Cloud 9 has signed David Joy, a 14-year old singer from Charlotte, North Carolina, whose future releases will be distributed by IRDA.

ACE Meeting Focuses on Goals

■ NASHVILLE—The Association of Country Entertainers (ACE) held their regular meeting at the Rode-way Inn near Opryland, with the press as their featured guests.

George Morgan

The dinner and talks were hosted by president George Morgan with members of the board of directors — Porter Wagoner, Dolly Parton, Connie Smith, Tammy Wynette, Jan Howard, Wilma Lee Cooper, Hank Snow and Jean Shepard — also seated at the head table.

Members of ACE attempted to explain and clarify their position and views and spoke of how they would like to help, as a united front, in dealing with bad checks from promoters and helping charitable causes, including the Nashville Symphony.

Ethics

Although some members differed in opinion on how ACE should go about achieving its goals, they all did agree that country entertainers should be "proud" to call themselves country. They also agreed that a suggester code of ethics for their members would be helpful and forthcoming.

THE MOST REQUESTED RECORD!

WHILE THE FEELINGS
GOOD
GUSTO 124



MIKE LUNSFORD

Promotion: Gene Hughes 615/256-1656

FEATURED EXCLUSIVELY ON GUSTO RECORDS

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A LITTLE BIT SOUTH OF SASKATOON George Richey (Marson, BMI)	19	JANUARY JONES Ron Chancey (Chappell, ASCAP)	48
AIRPORT AND PLANES Tom Collins (Pi-Gem, BMI)	94	JUST LIKE YOUR DADDY Walter Haynes (Pick-A-Hit, BMI)	27
ALL THE LOVE YOU'LL EVER NEED Hank Cochran Tree, BMI)	76	LADY FROM BALTIMORE Gary Klein (Hudson Bay, BMI)	79
ALWAYS WANTING YOU Fuzzy Owen (Shade Tree, BMI)	54	LEAVE IT UP TO ME (Blue Moon, ASCAP) LET'S SING OUR SONG C. Atkins & J. Reed (Victor, BMI)	36
BAD WATER Gene Watson (Unart, BMI) BEFORE THE NEXT TEARDROPS FALLS Huey P. Meaux (Shelby Singleton, BMI)	92	LIFE Marly Robbins (Mariposa, BMI)	83
BEST WAY I KNOW HOW (Passkey, BMI) BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI)	5	LINDA ON MY MIND Owen Bradley (Twitty Bird, BMI)	23
CAROLINA MOONSHINER Bob Ferguson (Owepar, BMI)	38	LONELY MEN, LONELY WOMEN Ron Chancey (Hill & Range, BMI)	3
CAT'S IN THE CRADLE Jim Williamson & Bill Compton (Story Songs, ASCAP)	46	LOVER PLEASE Fred Foster (Lyn-Lou, BMI) LOVIN' YOU WILL NEVER GROW OLD Jim Vienneau (Hank Williams, Jr., BMI)	50
CHAINS Jim Shaw (Screen Gems-Columbia, BMI)	78	MAMA DON'T LOW Larry Butler (Brazos Valley, BMI)	99
CHARLEY IS MY NAME Billy Sherrill (Otter Creek, BMI)	81	MY BOY Felton Jarvis (Colgems, ASCAP) MY ELUSIVE DREAMS Billy Sherrill (Tree, BMI)	13
CITY LIGHTS Eddie Kilroy (T.N.T., BMI)	80	NASHVILLE Hoyt Axton & Henry Lewy (Lady Jane, BMI)	35
CHAMPAGNE LADIES AND BLUE RIBBON BABIES Don Gant (Acuff-Rose/Hill & Range, BMI)	91	OH BOY Jim Fogelsong (Wherefore, BMI) ONCE AGAIN I GO TO SLEEP WITH LOVIN' ON MY MIND Glen Keener (Milene, ASCAP)	22
CLEAN YOUR OWN TABLES Biff Collie (Blackwood/Back Road, BMI)	44	PENNY Norro Wilson (Al Gallico, BMI)	73
COME ON DOWN Steve Stone (Mandina, BMI)	29	PROUD OF YOU BABY Billy Sherrill (Algee, BMI)	28
COME ON HOME (Exellorec, BMI)	47	PUT ANOTHER NOTCH IN YOUR BELT Snuffy Miller (Screen Gems-Columbia/ Songpainter, BMI)	86
COVER ME Jim Malloy (Rose Bridge, BMI) DEVIL IN THE BOTTLE Jack Gilmer (Sunbar, SESAC)	97	RAINY DAY WOMAN W. Jennings & T. Glaser (Baron, BMI)	15
DON JUNIOR Bob Ferguson (Wherefore, BMI)	1	RIDE 'EM COWBOY Paul Davis (Web IV, BMI)	61
DON'T LET THE GOOD TIMES FOOL YOU Pete Drake (Acoustic, BMI)	84	RIGHT OR LEFT AT OAK STREET Clic...e Stone (Attache, BMI)	88
GONNA FIND ME A BLUEBIRD Bud Logan (Acuff-Rose, BMI)	53	ROCK 'N ROLL Gary Klein (Tree, BMI)	4
GREAT EXPECTATIONS (Blue Book, BMI) HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	93	ROLL ON BIG MAMA Norro Wilson (Algee/Al Gallico, BMI)	32
HE TOOK ME FOR A RIDE Norro Wilson (Al Gallico/Algee, BMI)	63	ROSES AND LOVE SONGS Larry Gordon & Larry Muhoberac (Keca, ASCAP)	87
HOPPY, GENE & ME Snuff Garrett (Peso/Lowery, BMI)	26	SAWMILL DEPOT Walter Haynes (Acuff- Rose, BMI)	33
HE'S EVERYWHERE Clarence Selman (Two Rivers, ASCAP)	57	SHOULD I COME HOME Chips Moman (Tree, BMI)	90
HOW COME IT TOOK SO LONG (TO SAY GOODBYE) E. Jimmy & Jack J. Key (Newkeys, BMI)	16	SOULFUL WOMAN Kenny O'Dell (House of Gold, BMI)	70
I BELIEVE THE SOUTH IS GONNA RISE AGAIN Billy Sherrill (Tree, BMI)	30	STILL THINKING 'BOUT YOU Ron Chancey (Chriswood/Easy Nine, BMI)	34
I CAN SEE CLEARLY NOW Larry Butler (Cayman, ASCAP)	98	SWEET SURRENDER Milton Okun (Cherry Lane/Walt Disney, ASCAP)	64
I CAN'T HELP IT (Fred Rose, BMI)	18	THAT'S HOW MY BABY BUILDS A FIRE Roy Dea (Adventure, ASCAP)	12
I CAN'T HELP MYSELF Dick Heard & Nelson. Larkin (Jobete, ASCAP)	75	THE BARGAIN STORE Bob Ferguson (Owepar, BMI)	7
I CAN STILL HEAR THE MUSIC IN THE RESTROOM Jerry Kennedy (Hallnote, BMI)	46	THE CROSSROAD (Jack, BMI) THE ONE SHE'S CHEATING WITH Ray Pennington (Hill & Range, BMI)	14
I CARE/SNEAKY SNAKE Jerry Kennedy (Hallnote, BMI)	69	THE PILL Owen Bradley (Coal Miners/ Guaranty, BMI)	49
I FOUGHT THE LAW Bobby Hart & Danny Janssen (Acuff-Rose, BMI)	6	THE TIES THAT BIND Don Williams New York Times/Eden, BMI)	95
I GOT A LOT OF HURTIN' DONE TODAY Ray Baker (Acuff-Rose, BMI)	82	THE WAY I LOSE MY MIND Wesley Rose (Acuff-Rose, BMI)	39
I JUST CAN'T GET HER OUT OF MY MIND Jerry Kennedy (First Generation, BMI)	72	THEN WHO AM I (Hill & Range/Acuff-Rose, BMI)	2
(I'D BE) A LEGEND IN MY TIME Tom Collins & Jack D. Johnson (Acuff-Rose, BMI)	40	THERE'S A SONG ON THE JUKEBOX Charlie Rich (Algee, BMI)	77
I'LL BELIEVE ANYTHING YOU SAY Sonny Limbo & Mickey Buckins Lowery, BMI)	43	UPON A R Brian Ahern (Tessa/Jolly Cheeks, BMI)	31
I'LL SING FOR YOU Wesley Rose (Acuff-Rose, BMI)	58	WATCHA YOU GONNA DO WITH A DOG LIKE THAT (Blue Rock, BMI)	65
I STILL FEEL THE SAME ABOUT YOU Owen Bradley (Stallion, BMI)	24	WHEN SHE TURNS OFF THE LIGHTS (AND TURNS ON THE LOVE) Roy Dea (Short Rose, ASCAP)	62
I'LL STILL LOVE YOU Jimmy Bowen (Keca, ASCAP)	41	WHILE THE FEELING'S GOOD Tommy Hill (Brougham, BMI)	59
I'M A BELIEVER Ricci Mareno (Ricci Mareno, SESAC)	37	WHOEVER TURNED YOU ON Owen Bradley (Emerald Isle/ Battleground, BMI)	96
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	11	WOLF CREEK PASS D. Sears & C. Davis (American Gramophone, SESAC)	85
IS THIS ALL THERE IS TO A HONKY TONK Jerry Styner & Harley Hatcher (Brother Karl's/Mandina, BMI)	89	WONDER WHEN MY BABY'S COMING HOME Billy Sherrill (Great Foreign/ Arthur Kent/Galleon, ASCAP)	21
IT DO FEEL GOOD Stan Silver (Prima Donna, BMI)	74	WRITE ME A LETTER Dick Heard (Fox Fanfare/Cakewalk, BMI)	10
IT WAS ALWAYS SO EASY Ray Baker (Acuff-Rose/Hill & Range, BMI)	42	WRONG ROAD AGAIN Allen Reynolds (Jack, BMI)	66
IT'S A FEELING CALLED LOVE Jim Malloy (Rose Bridge, BMI)	45	YOU ARE THE ONE Jim Vienneau (Sawgrass, BMI)	17
IT'S A SIN WHEN YOU LOVE SOMEBODY Jimmy Bowen (Canopy, ASCAP)	87	(YOU MAKE ME WANT TO BE) A MOTHER Billy Sherrill (Algee, BMI)	8
IT'S TIME TO PAY THE FIDDLER Walter Haynes (Coal Miners, BMI)	68		20
	9		55

Japanese Country



A cocktail party was hosted recently for visiting Japanese dignitaries co-hosted by the Country Music Association and Shannon Records. The dignitaries, pictured from left, are songwriter Shunichi Makaino; A. Torio, a member of the board of directors for the CMA; and Itsuko Matsui and John Matusuzak, Japanese recording artists, who were in Nashville to record an album for Shannon Records with Mary Reeves Davis and Bud Logan producing. Also pictured are Mary Reeves Davis; RW VP John Sturdivant; chairman of the board for CMA, Bill Denny; and Bud Logan. The arrangements were handled by Wally Cochran and Associates.

Nashville Report (Continued from page 54)

GRC Records plugs Moe Bandy's "It Was Always So Easy To Find An Unhappy Woman" lp as "The album of the year." It was produced by Ray Baker . . . WHAZ Radio (Troy, N. Y.) has gone the fulltime gospel music format . . . David Allen Coe has hit a mother lode as a songwriter. David Allen's material (published by Window Music) has been recorded by Tammy Wynette, George Jones, Johnny Cash, Melba Montgomery and Tanya Tucker (three songs by Tanya!).

Jerold Rubinstein, chairman of board of ABC, Inc., impressed staffers and execs of the company's country music labels, Dot and ABC Dunhill, during informal visit here last week. Since he is new on the job, Rubinstein modestly refrained from going the interview-to-interview route, but his enthusiasm about his assigned task was evident . . . Did he hear he was pleased with past and present performances of Dot and ABC Dunhill, which now are housed in separate buildings but soon will be functioning under same roof.

Jack Greene suffered a fractured right wrist in an automobile accident. He turned the mishap into a plus. Bought a hand puppet to wear on the broken limb—and everything is working out okay (a puppet picker???) . . . Kitty Wells & Johnny Wright vacationing in West Palm Beach. It's all right; they're Mr. & Mrs. Johnny and Kitty tour Germany in May and Hawaii in June—or is it the other way around?

Music veteran Biff Collie has been cast for a leading role in a pair of pilot films, to be shot here next month, for a planned children's series called "Around the Bend." A project of The Appalachia Educational Laboratory, it has been seven years in the making. Biff portrays a "good ole boy" who runs the general store in a rural area.

A song that Broadway music star Carol Channing recorded at Woodland Studio here in 1971 is her new country music single on the GRT label. Titled "Think Twice Before You Get Yourself in Love," it was written by Jimbo Hinson and produced by Dick Heard.

Dot artist Tommy Overstreet will be appointed an honorary chief of the Choctaw Nation, when he appears March 27 in McAlester, Okla.

Ray Stevens' latest Barnaby release is a bluegrass version of the Errol Garner standard "Misty." "It's really out of sight," Stevens said. "And how it came about is almost unbelievable.

"My road band—the one that travels with me on tour—and I were in our studio rehearsing. Really, not too serious; just hitting some light licks and swapping smart talk.

"Somebody asked, 'What are we going to play next?' The steel guitar player facetiously suggested 'Misty' and began picking. We all joined in. First thing you know we were moving. I yelled for the engineers to turn on the mikes and let the tape roll.

"What came out is an uptempo bluegrass sound. All from six guys in my band and me at the piano and singing."

Birthdays: Jim Pelton, Faron Young, Audrey (Mrs. Hank) Williams Sr., Chuck Glaser, Johnny Cash, Ray Frushay, Arleen Harden, Clifflie Stone.

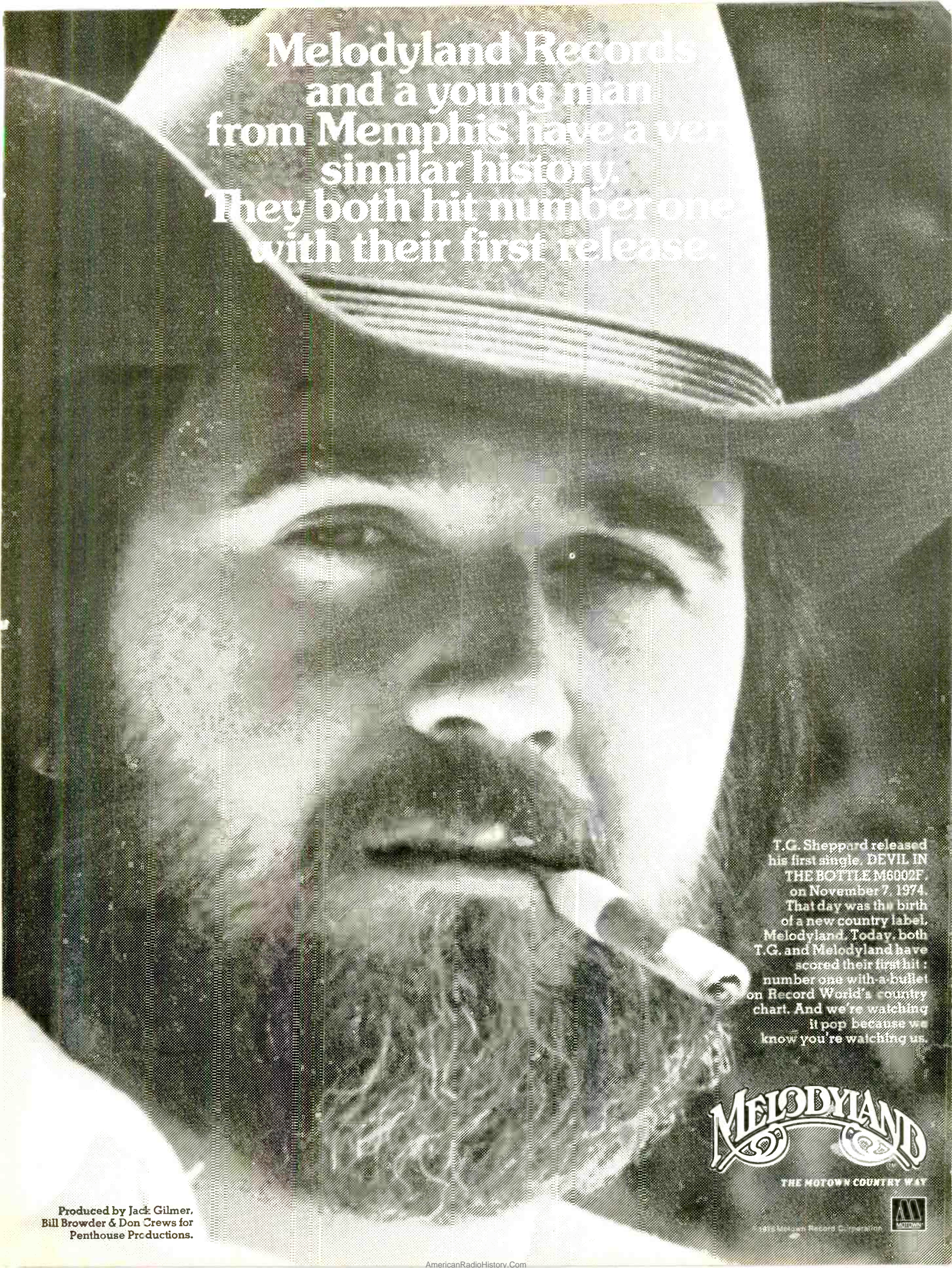
Regret to report that Chuck Glaser, head of the Nova Agency and formerly with Tompall and the Glaser Brothers, is in the hospital following a stroke. All his friends on Music Row wish him a speedy recovery.

Audio Society Meets At Creative Workshop

■ NASHVILLE—The Audio Engineering Society held their most recent meeting at Creative Workshop in Nashville. Sponsored by Westlake Audio, the program featured speeches by Tom Hidley, president of Westlake Audio, speaking on "The Control Room Monitoring Environment" and Paul Buff, president of Allison Research, who spoke on "Inter-

facing and Practical Applications of Automation."

Creative Workshop was chosen because it is the most recent example of extensive work done by Westlake. The environment created in the studio with colors and setting as well as the recording equipment chosen and installed were all supervised by the Westlake staff.



Melodyland Records
and a young man
from Memphis have a very
similar history.
They both hit number one
with their first release.

T.G. Sheppard released his first single, DEVIL IN THE BOTTLE M6002F, on November 7, 1974. That day was the birth of a new country label, Melodyland. Today, both T.G. and Melodyland have scored their first hit: number one with a bullet on Record World's country chart. And we're watching it pop because we know you're watching us.

MELODYLAND

THE MOTOWN COUNTRY WAY



Produced by Jack Gilmer,
Bill Browder & Don Crews for
Penthouse Productions.

A single just like your mother would have made (if she could sing like Tammy Wynette).

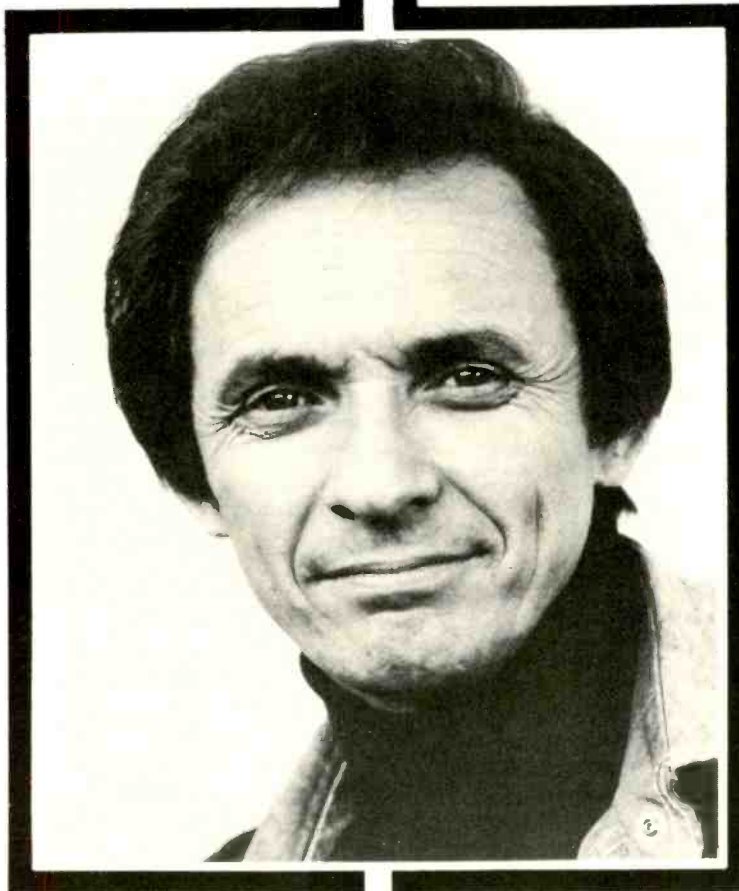
"(You Make Me Want To Be) A Mother." A moving tribute to motherhood, and another #1 Wynner. **On Epic Records**



THE COUNTRY ALBUM CHART

MARCH 1, 1975

MAR. 1	FEB. 22		WKS. ON CHART
1	1	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM-1-500	10
2	2	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	10
3	11	LINDA ON MY MIND CONWAY TWITTY—MCA 469	4
4	5	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	16
5	4	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	11
6	6	THE SILVER FOX CHARLIE RICH—Epic KE 33250	11
7	7	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	31
8	8	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	8
9	16	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	5
10	17	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	3
11	9	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	22
12	3	I CAN HELP BILLY SWAN—Monument KZ 33279	10
13	23	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	4
14	13	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	18
15	15	BREAKAWAY KRIS & RITA—Monument PZ 33278	7
16	18	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	39
17	10	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	23
18	12	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	15
19	20	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	14
20	14	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	13
21	26	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	4
22	30	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	3
23	39	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	2
24	25	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	15
25	24	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM-1-1012	20
26	27	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	31
27	19	MISS DONNA FARGO—ABC/Dot DOSD-2002	16
28	22	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY HANK WILLIAMS/HANK WILLIAMS, JR.—MGM M3HB-4975	9
29	21	COUNTRY PARTNERS CONWAY TWITTY & LORETTA LYNN—MCA 427	35
30	28	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	38
31	34	BARBI DOLL BARBI BENTON—Playboy PB-404	5
32	29	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 444	23
33	31	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	14
34	32	LATEST AND GREATEST DANNY DAVIS—RCA APL1-0774	12
35	35	REUNION GLEN CAMPBELL—Capitol ST 11336	10
36	33	I WISH I HAD LOVED YOU BETTER EDDY ARNOLD—MGM M3G-4961	7
37	—	BACK TO THE COUNTRY LORETTA LYNN—MCA 471	1
38	37	ANNE MURRAY COUNTRY—Capitol ST 11324	26
39	41	BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793	3
40	36	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY—ABC ABCD-849	7
41	51	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	2
42	—	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	1
43	40	MEL TILLIS' GREATEST HITS—MGM M3G-4970	15
44	49	BOOTS RANDOLPH'S GREATEST HITS—Monument PZ 33242	3
45	56	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	2
46	65	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	2
47	42	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	14
48	—	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	1
49	46	PORTER AND DOLLY—RCA APL1-0646	27
50	—	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	1
51	50	GREATEST HITS, VOL. 1 BILLY CRASH CRADDOCK—ABC ABCD-850	12
52	45	CLASSIC CLARK ROY CLARK—ABC/Dot DOSD-2010	19
53	47	EXPRESSIONS RAY GRIFF—ABC/Dot DOSD-2011	6
54	48	DICK FELLER WROTE—United Artists UA-LA349-R	6
55	38	THAT'S THE WAY LOVE SHOULD BE BRIAN COLLINS—ABC/Dot DOSD-2008	12
56	—	BARROOMS TO BEDROOMS DAVID WILLS—Epic KE 33353	1
57	44	BRING BACK YOUR LOVE TO ME DON GIBSON—Hickory H3G-4516	15
58	54	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	37
59	57	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247	97
60	58	LORETTA LYNN'S GREATEST HITS—MCA 120	38
61	61	LOVE IS LIKE A BUTTERFLY DOLLY PARTON—RCA APL1-0712	23
62	43	I WONDER WHOSE BABY JERRY WALLACE—MCA 402	13
63	62	PURE LOVE RONNIE MILSAP—RCA APL1-0712	23
64	53	WHAT A MAN MY MAN IS LYNN ANDERSON—Columbia KC 33293	12
65	55	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 441	27
66	52	FALL AWAY TEX RITTER—Capitol ST 11351	7
67	59	NOW BRENDA LEE—MCA 433	14
68	60	WORKIN' AT THE CARWASH BLUES TONY BOOTH—Capitol ST 11352	8
69	64	NASHVILLE HIT MAN CHARLEY McCOY—Monument KZ 32922	22
70	68	COUNTRY IS TOM T. HALL—Mercury SRM1-1009	26
71	66	DIANA TRASK'S GREATEST HITS—ABC/Dot DOSD-2007	17
72	63	IT'S A MONSTER'S HOLIDAY BUCK OWENS—Capitol ST 11332	20
73	67	I CAN LOVE YOU ENOUGH GEORGE JONES—RCA APL1-0815	8
74	70	BEST OF CHARLIE RICH—Epic KE 31933	41
75	71	COUNTRY BUMPKIN CAL SMITH—MCA 424	39



Mel & Sherry & The Statesiders

Mel Tillis & Sherry Bryce & The Statesiders

"You Are The One"

B/W "I See Heaven In You"

M 14776

When Mel and Sherry get it on, keep your eye on the charts. It's happened before. It's happening again!

Mel & The Statesiders

Mel Tillis & The Statesiders

"Best Way I Know How"

B/W "Honey Dew Melon"

M 14782

Here's one more bullited hit single from the man that makes hits a habit. And this one's from Mel's just released L.P., M3G4987 and 8-track M8H4987.

MEL TILLIS. TWO HITS ARE BETTER THAN ONE.



MGM
RECORDS

Distributed by Phonodisc • A Polygram Company

MARCH 1, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAR. 1 FEB. 22

WKS. ON CHART

1	2	DEVIL IN THE BOTTLE T. G. SHEPPARD Melodyland M6002F	12
2	3	THE TIES THAT BIND DON WILLIAMS/ABC/Dot DOA-17531	12
3	5	LINDA ON MY MIND CONWAY TWITTY/MCA 40339	7
4	4	RAINY DAY WOMAN WAYLON JENNINGS/RCA PB-10142	10
5	9	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOA-17540	6
6	1	I CARE/SNEAKY SNAKE TOM T. HALL/Mercury 73641	10
7	6	I CAN'T HELP IT LINDA RONSTADT/Capitol 3990	10
8	7	WRONG ROAD AGAIN CRYSTAL GAYLE/United Artists UA-XW555-X	15
9	8	IT'S TIME TO PAY THE FIDDLER CAL SMITH/MCA 40335	13
10	10	WOLF CREEK PASS C. W. McCALL/MGM 14764	13
11	12	I'M A BELIEVER TOMMY OVERSTREET/ABC/Dot DOA-17533	11
12	14	SWEET SURRENDER JOHN DENVER/RCA PB-10148	8
13	18	LOVIN' YOU WILL NEVER GROW OLD LOIS JOHNSON/ 20th Century TC-2151	8
14	27	THE BARGAIN STORE DOLLY PARTON/RCA PB-10164	5
15	22	PENNY JOE STAMPLEY /ABC/Dot DOA-17537	5
16	17	HOPPY, ROY AND ME ROY ROGERS/20th Century TC 2154	9
17	21	WRITE ME A LETTER BOBBY G. RICE/GRT 014	7
18	20	I BELIEVE THE SOUTH IS GONNA RISE AGAIN TANYA TUCKER/Columbia 3-10069	9
19	26	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES/ Columbia 3-10072	5
20	24	YOU ARE THE ONE MEL TILLIS & SHERRY BRYCE/ MGM 14776	8
21	28	WHOEVER TURNED YOU ON DAVID WILKINS/MCA 40345	9
22	35	MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064	4
23	29	LIFE MARTY ROBBINS/MCA 40342	5
24	33	I'LL SING FOR YOU DON GIBSON/Hickory H 338	5
25	25	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) MAC DAVIS/Columbia 3-10070	7
26	41	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	4
27	36	JUST LIKE YOUR DADDY JEANNE PRUETT/MCA 40340	6
28	34	OH BOY DIANA TRASK/ABC/Dot DOA-17536	6
29	32	CHAMPAGNE LADIES AND BLUE RIBBON BABIES FERLIN HUSKY/ABC 12048	8
30	30	HE'S EVERYWHERE MARILYN SELLARS/Mega MR-1221	10
31	11	THEN WHO AM I CHARLEY PRIDE/RCA PB-10126	12
32	37	RIDE 'EM COWBOY PAUL DAVIS/Bang 712	6
33	43	ROSES AND LOVE SONGS RAY PRICE/Myrrh MS 150	4
34	39	SOULFUL WOMAN KENNY O'DELL/Capricorn CPS 0219	5
35	40	MAMA DON'T LOW HANK THOMPSON/ABC/Dot DOA-17535	6
36	42	LEAVE IT UP TO ME BILLY LARKIN/Bryan 1010	6
37	45	I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444	4
38	50	BEST WAY I KNOW HOW MEL TILLIS/MGM 14782	5
39	54	THE PILL LORETTA LYNN/MCA 40358	2
40	53	I JUST CAN'T GET HER OUT OF MY MIND JOHNNY RODRIGUEZ/Mercury 73659	3
41	52	I STILL FEEL THE SAME ABOUT YOU BILL ANDERSON/ MCA 40351	4
42	58	IT DO FEEL GOOD DONNA FARGO/ABC/Dot DOA-17541	3
43	15	(I'D BE) A LEGEND IN MY TIME RONNIE MILSAP/RCA PB-10112	14
44	13	CITY LIGHTS MICKEY GILLEY/Playboy 6015	13
45	16	IT WAS ALWAYS SO EASY MOE BANDY/GRC 2036	14
46	57	BLANKET ON THE GROUND BILLIE JO SPEARS/ United Artists UA-XW584-X	3
47	51	COME ON DOWN TENNESSEE ERNIE FORD/Capitol 3916	5
48	55	JANUARY JONES JOHNNY CARVER/ABC 12052	6
49	56	THE CROSSROAD MARY KAY JAMES/Avco CAV-605	5
50	61	LONELY MEN, LONELY WOMEN CONNIE EATON/ABC 15022	5
51	62	COVER ME SAMMI SMITH/Mega MR-1222	5
52	64	MY BOY ELVIS PRESLEY/RCA PB-10191	3



53	63	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY/Elektra 45229	4
54	66	ALWAYS WANTING YOU MERLE HAGGARD/Capitol 4027	2
55	67	(YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071	2
56	60	I CAN'T HELP MYSELF PRICE MITCHELL & JERRI KELLY/ GRT 016	5
57	70	HE TOOK ME FOR A RIDE LaCOSTA/Capitol 4022	2
58	59	I'LL BELIEVE ANYTHING YOU SAY SAMI JO/MGM 14773	5
59	19	WHATCHA GONNA DO WITH A DOG LIKE THAT SUSAN RAYE/Capitol 3980	13
60	23	THAT'S HOW MY BABY BUILDS A FIRE JOHNNY RUSSELL/ RCA PB-10135	9
61	69	PROUD OF YOU BABY BOB LUMAN/Epic 8-50065	4
62	82	UPROAR ANNE MURRAY/Capitol 4025	2
63	31	GREAT EXPECTATIONS BUCK OWENS/Capitol 3976	14

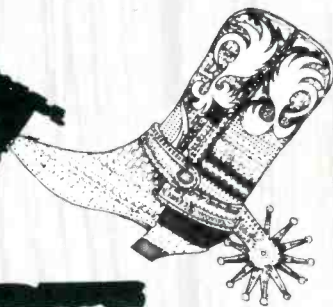
CHARTMAKER OF THE WEEK*

64	—	STILL THINKING 'BOUT YOU BILLY CRASH CRADDOCK ABC 12068	1
65	44	THERE'S A SONG ON THE JUKEBOX DAVID WILLS/ Epic 8-50036	15
66	—	WONDER WHEN MY BABY'S COMING HOME BARBARA MANDRELL/Columbia 3-10082	1
67	—	ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075	1
68	46	IT'S A SIN WHEN YOU LOVE SOMEBODY GLEN CAMPBELL/Capitol 3988	11
69	—	I CAN STILL HEAR THE MUSIC IN THE RESTROOM JERRY LEE LEWIS/Mercury 73661	1
70	72	SHOULD I COME HOME JOE ALLEN/Warner Bros. WBS 8052	5
71	77	CLEAN YOUR OWN TABLES STONEY EDWARDS/Capitol 4015	3
72	—	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH/ Columbia 3-10086	1
73	—	NASHVILLE HOYT AXTON/A&M 1657	1
74	81	IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/Melodyland M6003F	5
75	85	I CAN SEE CLEARLY NOW REX ALLEN, JR./ Warner Bros. WBS 8046	2
76	68	ALL THE LOVE YOU'LL EVER NEED CLIFF COCHRAN/ Enterprise ENN-9109	5
77	80	THE WAY I LOSE MY MIND CARL SMITH/Hickory H 337	5
78	47	CAROLINA MOONSHINER PORTER WAGONER/ RCA PB-10124	11
79	38	LADY CAME FROM BALTIMORE JOHNNY CASH/ Columbia 3-10066	12
80	86	CHAINS BUDDY ALAN/Capitol 4019	2
81	83	CAT'S IN THE CRADLE COMPTON BROTHERS/ ABC/Dot DOA-17538	3
82	91	I FOUGHT THE LAW SAM NEELY/A&M 1651	3
83	48	LET'S SING OUR SONG JERRY REED/RCA PB-10132	11
84	65	DON JUNIOR JIM ED BROWN/RCA PB-10131	6
85	—	WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto 5593	1
86	87	ONCE AGAIN I GO TO SLEEP WITH LOVIN' ON MY MIND MELODY ALLEN/Mercury 73638	5
87	89	IT'S A FEELING CALLED LOVE BILLY MIZE/Mega MR-1223	4
88	97	PUT ANOTHER NOTCH IN YOUR BELT KENNY STARR/ MCA 40350	2
89	96	I'M NOT LISA JESSI COLTER/Capitol 4009	2
90	90	SAWMILL DEPOT JACK GREENE/MCA 40353	5
91	98	CHARLEY IS MY NAME JOHNNY DUNCAN/ Columbia 3-10085	2
92	92	BAD WATER GENE WATSON/Resco 630	3
93	93	GONNA FIND ME A BLUEBIRD BUD LOGAN/Shannon S 825	5
94	99	AIRPORTS AND PLANES PAT ROBERTS/ABC/Dot DOA-17539	2
95	—	THE ONE SHE'S CHEATING WITH BRIAN SHAW/ RCA PB-10189	1
96	—	WHEN SHE TURNS OFF THE LIGHTS (AND TURNS ON THE LOVE) JOHN WESLEY RYLES/RCA PB-10146	1
97	88	COME ON HOME MARY LOU TURNER/MCA 40343	5
98	100	HOW COME IT TOOK SO LONG (TO SAY GOODBYE) DAVE DUDLEY/United Artists UA-XW585-X	2
99	—	LOVER PLEASE KRIS KRISTOFFERSON & RITA COOLIDGE/ Monument ZS8-8636	1
100	—	RIGHT OR LEFT AT OAK STREET MOLLY BEE/Granite 515	1



*CHARTMAKER OF THE WEEK IS THE HIGHEST DEBUTING RECORD

COUNTRY BREAK-OUT



"I'LL STILL LOVE YOU"

BDA 444

BILLBOARD

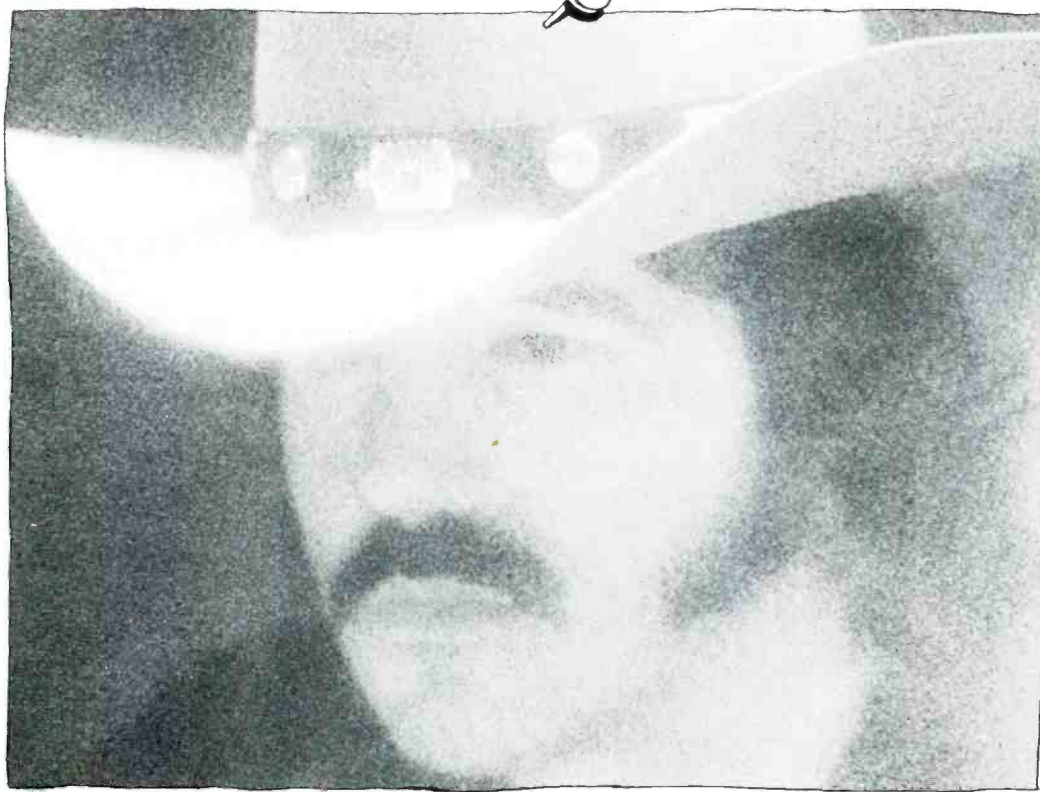
28

CASH BOX

26

RECORD WORLD

37



JIM WEATHERLY, A MAN OF ALL TALENTS... WRITER OF MANY HIT SONGS FOR GLADYS KNIGHT AND THE PIPS AND RAY PRICE... NOW HAS A HIT ALBUM AND SINGLE OF HIS OWN... INCLUDING HIS VERSIONS OF "THE NEED TO BE", "LIKE OLD TIMES AGAIN" AND "ROSES AND LOVE SONGS"

FROM THE HIT ALBUM

"THE SONGS OF JIM WEATHERLY"

BDS 5608

FROM THE BUDDAH GROUP

A New Single
"Philadelphia
Freedom"

B/W

"I Saw Her Standing There"
MCA-40344

Produced by Gus Dudgeon

The
Elton John
Band

Photograph by Terry O'Neil Design by David Laubman & Friends

This single is currently NOT available on any Elton John album

MCA RECORDS