

RECORD WORLD



Who In The World: Smokey Robinson

HITS OF THE WEEK

SINGLES

WAR, "WHY CAN'T WE BE FRIENDS?" (prod. by Jerry Goldstein w. Lonnie Jordan, Howard Scott/Far Out Prod.) (Far Out, ASCAP). Latching onto a reggae beat for more than its surface appeal, guys set uniquely American social commentary to the rhythm. They emerge with a sound that's well worth the wait, their first studio session in two years. UA XW629-X.



GLADYS KNIGHT & THE PIPS, "THE WAY WE WERE/TRY TO REMEMBER" (prod. by Ralph Moss) (Calgems/Chappell, ASCAP). For over a year, Lady Knight has been knockin' 'em dead at clubs and concerts with this medley. Now with its availability as a live single, that special magic will be re-created for the radio and home audience. Buddah 463.



O'JAYS, "GIVE THE PEOPLE WHAT THEY WANT" (prod. by Gamble-Huff) (Mighty Three, BMI). First new studio side from the trio since their "Ship Ahoy" triumphs takes "For the Love of Money" philosophy onto new ground. Their mighty musical supply is out to deliver just what fans of the Philly Sound demand! Philadelphia International ZS8-3565 (Col).



BAD COMPANY, "GOOD LOVIN' GONE BAD" (prod. by Bad Company) (Badca, ASCAP). Calling their initial product an auspicious debut would be the understatement of '74. Now ready to wrestle for follow-through success of equal proportions, they let loose with new bold 'n' basic boogie. Nothing could be goin' better for these guys! Swan Song 70103 (Atl).



SLEEPERS

TANYA TUCKER, "LIZZIE AND THE RAINMAN" (prod. by Snuff Garrett) (House of Gold, BMI). Kenny O'Dell, who helped break Charlie Rich pop with his song "Behind Closed Doors" provides Tanya with another crossover gem. Plot of "The Rainmaker" moves from stage and screen to the charts and Snuff's direction of TT is right on target. MCA 40402.



TYMES, "SOMEWAY, SOMEHOW I'M KEEPIN' YOU" (prod. by Billy Jackson/Flower Pot Prod.) (Dramatis, BMI). "You Little Trustmaker" makers return to the disco sound which set them on the right comeback trail. Now that "Ms. Grace" has given them an international reputation, this Tymes should prove the biggest and the best yet! RCA PB-10244.



RON BANKS & THE DRAMATICS, "ME AND MRS. JONES" (prod. by L. J. Reynolds, Ron Banks, Don Davis) (Assorted, BMI). Live version of the Billy Paul giant has been proving the title of their "Dramatic Jackpot" album to be most aptly descriptive. Gamble-Huff tune cashes in again as the "In the Rain" men let it thunder anew! ABC 12090.



SWEET DREAMS, "THE BEST OF EVERYTHING" (prod. by Gerry Schury, Ron Baker: Bradley Records/Chalice Prod.) (Rondor/Geronimo/ATV, BMI). Act which served as the launching pad for Polly "Up in a Puff of Smoke" Brown features a male-female duet to establish its group identity in pop and soul markets. Good life disco sound! 20th Century 2186.



ALBUMS

TONY ORLANDO & DAWN, "HE DON'T LOVE YOU . . ." The mass audience appeal that has been established via their television success will be further enhanced with this release, sure to score sales with a broad spectrum of fans. The Jerry Butler title track single is currently bulleted in the 11 slot, and it's just one of a number of super strong cuts. Elektra 7E-1034 (6.98).



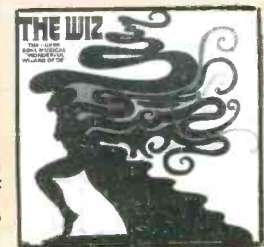
LEON RUSSELL, "WILL O' THE WISP." The Tulsa tantalizer rocks in slow motion this time out, yielding a richly mellow recording that assures super-chart status and abundant FM airplay. His unique vocal prowess remains sensually thrilling, set upon equally evocative melodies as indicated by "Make You Feel Good," "Bluebird" and "Lady Blue." Shelter SR-2138 (MCA) (6.98).

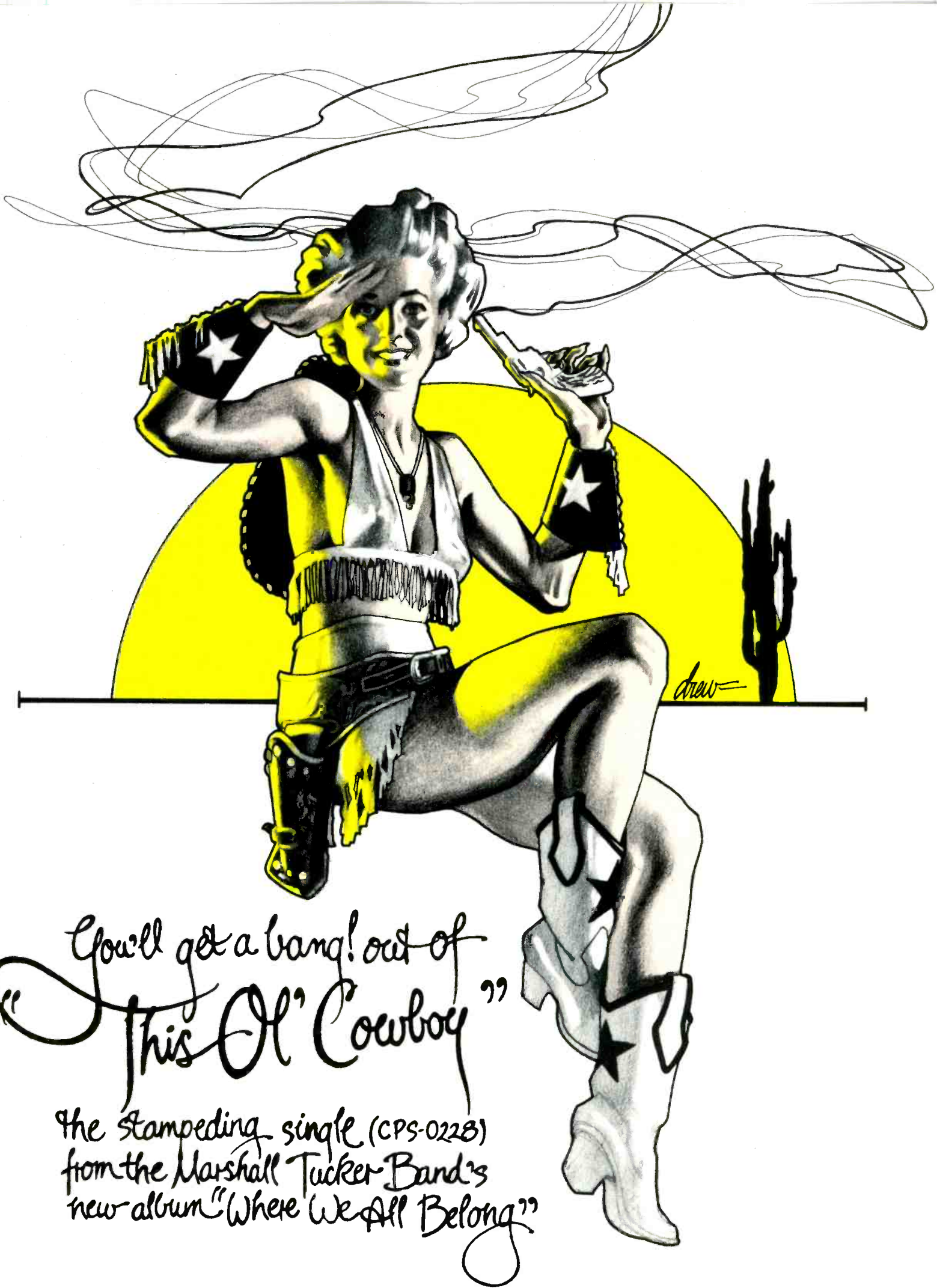


SMOKEY ROBINSON, "A QUIET STORM." Gently compelling vocals teamed with lush arrangements mark this disc as Smokey's best solo set to date. Peaceful images are conjured up through the album's course as a listen to the crossover single, "Baby That's Backatcha," "Coincidentally" and the title track ascertain. Smokey's on fire! Tamla T6-337S1 (Motown) (6.98).



"THE WIZ." The Great White Way's super soul musical makes its vinyl bow, expertly produced by Jerry Wexler. Take the rave reviews, add captivating music and lyrics by Charles Smalls, blend with a superb cast and sprinkle with marvelous direction and what you have is a disc destined for the top. If ever o-ever a wiz there was . . . This is it! Atlantic SD 18137 (6.98).





You'll get a bang! out of
"This Ol' Cowboy"

The stampeding single (CPS-0228)
from the Marshall Tucker Band's
new album "Where We All Belong"



ON CAPRICORN RECORDS, MACON, GA.

PRODUCED BY PAUL HORNBY FOR CAPRICORN RECORDS INC. BY SPECIAL ARRANGEMENT WITH PHIL WALDEN & ASSOCIATES, INC.

RECORD WORLD

Oscars Cite Year's Best Film Music; Labels Initiate Marketing Pushes

By ROBERT ADELS

■ NEW YORK—Once again, big budget films and their soundtracks produced the musical Oscar winners as voted in this year's polling of the National Academy of Motion Picture Arts & Sciences membership.

The Al Kasha-Joel Hirschhorn tune featured in "The Towering Inferno," performed in the film and recorded by Maureen McGovern—"We May Never Love Like This Again"—won Best Song honors.

The music enhancing "The Godfather Part II" walked away with the award in the Best Original Dramatic Score category, a Nino Rota and Carmine Coppola collaboration, while the score of "The Great Gatsby" won an Oscar for adaptor for Nelson Riddle in the Best Scoring: Original Song Score and Adaptation or Best Scoring race.

All three musical winners are currently being re-serviced and are receiving renewed marketing thrusts from their respective labels.

"It's a case of lightning striking twice," commented 20th Century Records president Russ Regan as he told *Record World* of his plans to re-direct the com-

Shashoua Sets Sights On Approaching Musexpo

By ROBERTA SKOPP

■ NEW YORK—In order to fill a gap between the American and European music industries, Roddy Shashoua, after extensive investigation, decided to initiate Musexpo '75, the first in a series of annual music exhibitions to be held in the United States. Musexpo '75 is scheduled to take place at Las Vegas' Convention Center on September 21-24, and Shashoua recently spoke with *Record World* regarding various facets of the new venture.

"The whole idea came about a few years ago when I came to the States and went into business dealing with technology and new products. Finally my brother Roger and myself organized the first international inventors of new product exhibition in the

(Continued on page 49)

pany's efforts behind Maureen McGovern's single of "We May Never Love Like This Again." The exec explained, "For the second time in three years, Maureen McGovern has an Oscar-winning single. Lots of people didn't believe in 'The Morning After' from 'The Poseidon Adventure' at first either, and we feel we can bring this one home with the same kind of concentrated effort."

The label is also rush-releasing a McGovern album, "And the Envelope Please"—a concept package containing both Oscar-winning singles with which she has been directly associated as well as her performances of other Academy-honored titles.

ABC Records has the original soundtrack versions to both score winners, "The Godfather Part II" and "The Great Gatsby." Accord-

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Music After 30:

Expanding the Adult Record Market

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

■ Is there an adult record market of any size in the cities or the boon-docks? Will adults go to record stores to buy albums and tapes if they can find recordings that will interest them? Is it worth going after the adult business? (Adults in this case means men and women over 30 years of age.)

The answer to all three questions is an emphatic yes. Proof? Well every night on TV they sell albums and tapes, usually of established contemporary and older artists, ranging from Jolson to Eddy Arnold, from polkas to gospel music. As everyone knows these special product offers sell well, and they are not selling to teenagers. Many astute observers consider that the products sold over TV represent a sizeable area of the record business.

Today's Record Store

Think about the last record store you looked at. Your own, or one that you service. (And if you have not been in a record store lately we think you should have been.) There are problems in finding a record, even if you are an experienced record buyer. In the best-selling racks are over 100 lps featuring only top-selling groups or soloists in the *Record World* Top 100 Album Chart, mainly rock. Everything else is in counter bins marked female vocal or male vocal, or instrumental, etc. The same is true for classical recordings. Just trying to find a record in these bins is enough to turn you off, let alone the broken fingernails. Even in LA where stores stack them in piles on the floor the records on display are generally only the Top 100 best-sellers, which are primarily rock and roll.

As Stan Cornyn puts it, "Anybody over 30 going into a record store doesn't know what's in there. It's like he went into a book store and all the books were Chinese novels."

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B'nai B'rith Panel on Economy Reveals Reasons for Optimism

■ NEW YORK—"We've seen the worst of it. Those firms which have survived the current economic situation will go on to prosper further and I'm sure that some of the 'failures' will also be resuscitated . . . It's all part of the continuing evolution of the record industry."

Speaking to *Record World* on the consensus reached by the members of an economic panel discussion which he moderated, Pickwick International chairman Cy Leslie clearly sees "signs of improvement by Fall."

"The Economy and the Music Business" was the working title of the event held at the April meeting of the Music and Performing Arts Lodge of the B'nai B'rith here (7). The discussion examined the current state of and future outlook for the industry on various levels from manufacturer to retailer.

The retail input came from the financial VP of Sam Goody Inc., George Levy, whose remarks centered around the necessity for an expansion in volume to keep a step ahead of the effects of rising costs, a situation favoring larger retailers. Goody has found a partial answer to increased overhead in the opening of new outlets but cites rising construction costs and the general tight money situation as compounding factors here. Levy also emphasized the problem of inventory facing the full-line retailer. "The rate of cut-outs isn't keeping pace with the volume of new product released," he maintained, increasing the cost of stocking a chain of this nature. Yet, through it all, Goody's came

(Continued on page 52)

RIAA Honors Shouse

■ WASHINGTON—Catherine Filene Shouse was honored last week (9) for "contributing notably to the advancement of art and culture in the United States" at the Seventh Annual Cultural Award Dinner sponsored by the Recording Industry Association of America (RIAA).

More than 700 record company executives, members of Congress and their children and federal officials attended the festivities during which entertainment was provided by Olivia Newton-John and Andy Williams.

Mrs. Shouse was honored for her donation to the U.S. government of the Wolf Trap Farm in Vienna, Virginia, and her contribution of an amphitheater, the Filene Center, which led to the establishment of the first and only national park dedicated to the performing arts. She was also recognized as being the first to sponsor concerts in Washington's art galleries, for being instrumental in organizing Washington's first annual jazz festival and for being a dedicated advocate and activist on behalf of developing new talent and endeavoring to expand their career opportunities.

Stanley M. Gortikov, president of the RIAA, presented the award to Mrs. Shouse. Last year's recipient was Rep. Frank Thompson, Jr. (D-N.J.).

Atlantic March Sales Set Company Record

■ NEW YORK — Atlantic/Atco Record's first quarter sales figures in 1975 were capped in March by the heaviest sales month in the 27-year history of the company, it was announced jointly by Atlantic/Atco president Jerry Greenberg and Sheldon Vogel, executive vice president.

Total sales figures in March included many albums and singles held over from the previous months, including the Average White Band's album ("AWB," certified gold in January) and single ("Pick Up The Pieces," certified gold in March), both released in 1974. March sales were bolstered further by the February 24 release of Led Zeppelin's sixth album, "Physical Graffiti," which was certified gold 10 days after its release and was a number one album on the **Record World** chart.

Catalogue sales were spearheaded in March when three previous Led Zeppelin albums reentered the **RW** charts, with bullets. Also, a special sales program was set up with qualified accounts for six of the nine albums in the Yes catalogue, to coincide with the February release of the "Yes-
(Continued on page 43)

Viewlex and Stax In Legal Dispute

■ NEW YORK—A week after Stax reached an out-of-court settlement regarding distribution with CBS, the Memphis-based recording company again finds itself in the midst of another legal dispute, this time with Viewlex, Inc.

A spokesman for Viewlex, Inc. has revealed that the pressing and duplicating firm has filed an action against Stax for "\$590,000 representing monies owed for pressing Stax product." Stax, in turn, has announced a counter-suit "of over \$7,000,000" alleging Viewlex "has been unlawfully selling Stax's record and tape product ordered for exclusive use and sales by the recording company."

The Viewlex spokesman referred to Stax's allegations as being "totally unfounded" and claims to have instituted their legal action after a "guarantee of \$250,000 from Stax president James L. Stewart" concerning pressing charges was defaulted upon.

The Stax spokesman expounded: "Many of the unfair and illegal practices exercised in the record industry will become more apparent as Stax is compelled to defend itself from excessive and unusual pressures brought against its commitment to survival."

April/Blackwood Expands Staff

■ NEW YORK—Charles Koppelman, vice president and general manager, music publishing, CBS Records Group, has announced four appointments in a major expansion of the April/Blackwood music publishing staff. Robert Esposito has been named director, music publishing, April/Blackwood, east coast; Larry Fogel has been promoted to the position of general professional manager, April/Blackwood; Bill Cureton has been appointed to the position of associate professional manager, April/Blackwood; and Glenn Friedman has been shifted to associate professional manager, west coast, April/Blackwood.

In making the announcement, Koppelman commented that, "these appointments represent both the growth that the CBS music publishing companies have experienced in the recent past and a major step towards future expansion. With the addition of Messrs. Esposito and Cureton and the promotion of Messrs. Fogel and Friedman, April/Blackwood is now equipped in terms of experience and ability to continue as a growing and successful op-

Beechwood Taps Yahm

■ LOS ANGELES—Stu Yahm has been appointed general professional manager, Beechwood Music, Los Angeles, announced George Lee, vice president and general manager of Capitol's Music Publishing companies.



Stu Yahm, George Lee

Yahm, who will headquarter in the Capitol Tower and report directly to Lee, moves to the Beechwood post from his position as executive producer, a&r, Capitol Records, Inc.

During his tenure at Capitol, Yahm served as general manager, a&r; national artist relations manager; and national field manager. Prior to his association with Capitol, he was west coast promotion director, Paramount Records.

In his new post, Yahm will be in charge of all operations for Beechwood in Los Angeles. In addition to song placement, he will be active in developing singer-songwriters for Beechwood.

eration. This will serve to give April/Blackwood greater flexibility on both coasts."

In his new capacity, Esposito will be responsible for coordinating and supervising all of the music publishing activities for the east coast and will report directly to Koppelman. He will act as a liaison with Marvin Mattis, vice
(Continued on page 47)

Buddah Taps Torres

■ NEW YORK — Fred Ruppert, national director of promotion at Buddah Records, has announced that Bernie Torres has been named to handle national singles promotion for the label. Torres will work out of the Los Angeles office of Buddah Records.

Torres joins Buddah Records after 15 years as executive assistant to Bill Drake, where he was involved with the creation of the Drake Programming System.

London Signs Greene To Production Pact

■ NEW YORK — Charles Greene has entered into a production and distribution pact with London Records for the U.S. and Canada. The product, to be produced by Greene's Westgate Productions, will carry a dual logo with the Westgate logo displayed on the London label. The product will be distributed in the rest of the world by Decca Records Co., Ltd. and its subsidiaries.

Greene will operate from New York, west coast and English offices. The west coast office is run by VP Bruce Bressman. The deal was negotiated by D. H. Toller-Bond, president of London; Walt Maguire, VP of a&r; David Goldberg, attorney for London; Greene; and Robert Casper, attorney for Greene.

In his eleven years in the music industry, Greene has produced and managed Sonny & Cher, Buffalo Springfield, the Troggs, Iron Butterfly, Dr. John and Bob Lind. First product from the Greene-London pact will be by Clarence Paul, a long-time Motown producer turned performer. The second project will feature Michael O'Gara.



Walt Maguire, Charles Greene, D. H. Toller-Bond.



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Motown Record Corporation Proudly Announces The Beginning of
Smokey Robinson Month

A Comprehensive Marketing and Merchandising
 Campaign Centered Around His Just-Released
 Solo Masterpiece

A Quiet Storm

(16-38731)
 and the album's hit single,

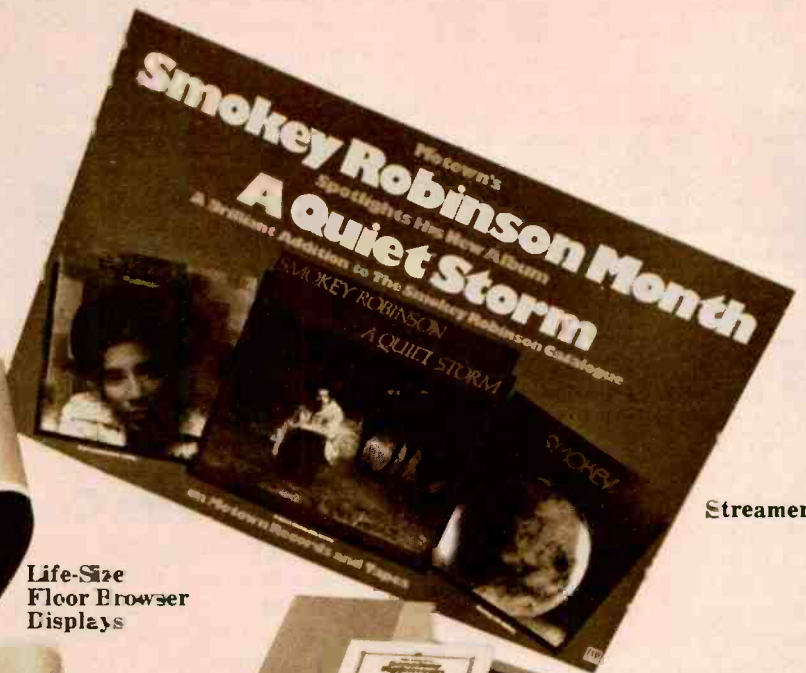
"Baby, That's Backatcha"

The Campaign Includes:



Take It From Smokey...
"A QUIET STORM"
 on Motown Records and Tapes

and don't forget
 Smokey's other solo albums:



Streamers

Life-Size
 Floor Browser
 Displays



Special
 Mailings

- Extensive Radio Time-Buys
- Major National and Local Print Advertising Schedule
- In-Store Promotions
- Concentrated Publicity Campaign
- Major Emphasis on Local Concert Dates
- Creative Air Giveaways

The Smokey Robinson Catalogue On Motown Records and Tapes

• ATTENTION RETAILER: Contact your local Motown distributor for merchandising and advertising materials.



Monterey Peninsula Artists: The Small Agency's Involvement

By ELIOT SEKULER

■ LOS ANGELES—The increasing concentration of acts on large agency rosters was one outcome of the rock and roll tour boom that crested in eight and nine figure waves through the late sixties and early seventies. By 1974, an overwhelmingly high percentage of the rock concert dollar was being funneled through less than a half dozen agencies, most of which (with the most notable exception being Frank Barasolona's Premier Talent) were highly diversified entities handling such other interests as films and television appearances.

New Small Agencies

Although the past year has brought even further agency consolidation through the merger of CMA and IFA, a sprinkling of new agencies has emerged with small but very viable artist rosters. The small agency offers as inducement to potential clients more personalized attention and an involvement with individual careers that only a one-to-one relationship can afford. Among the most important of the newly created booking agencies is Monterey Peninsula Artists, headed by Fred Bohlander and Dan Weiner. Based in the idyllic setting of Carmel, California, the agency is responsible for booking the personal appearances of Chicago, the Doobie Brothers, Jesse Colin Young, the Honk Band, Bonaroo, Leo Kottke, the Ozark Mountain Daredevils, David Gates and Emmylou Harris.

In a recent *RW* interview, Bohlander and Weiner, both former IFA agents, discussed the for-

E/A Sets Simon Album Promotion Campaign

■ LOS ANGELES — Elektra/Asylum Records is readying national merchandising, promotion and press support for the release of "Playing Possum," Carly Simon's fifth album for Elektra. National release for "Playing Possum" is set for April 16.

"Playing Possum" is the third Simon album produced by Richard Perry and features musical support from Dr. John, Carole King, James Taylor, Ringo Starr, Andrew Gold, Jim Keltner and other established studio veterans. Black-and-white cover graphics feature photography by Norman Seeff, which is being utilized for all in-store merchandising aids and print advertising.

Promotional and advertising support for the album will include extensive radio advertising and trade and consumer print, along with heavy co-operative advertising.

mation of the company, their reasons for headquartering in Carmel, their view on the concert business as it exists today, and the advantages that they feel a small agency can offer.

"We were trying to establish a closer, more personal atmosphere where we could work directly with the artists and their management said Bohlander. "The agency business is basically a telephone operation. You can do it from anywhere. We found that Carmel has six flights a day to Los Angeles and six flights to San Francisco, and since it's also a great place to live, it seemed like a logical place to go. We found that we had a lot of support from some key attractions with whom we were involved at IFA."

"Since we deal directly with our promoters, we get everything first hand and we've found that to be a tremendous advantage," observed Dan Weiner. "In a large agency there's frequently no direct contact with promoters outside the area that you're responsible for booking. In the past couple of months since we've begun Monterey Peninsula Artists, we've obtained a much better understanding of what's going on in different territories, what our

artists should be doing and where they should be doing it."

Despite the depressed state of the economy in general, neither Bohlander nor Weiner has found their business to be appreciably diminished. "So far we haven't really felt the bite," said Bohlander. "The only sacrifice that we've found necessary has been in some instances where we might accept a smaller guarantee or others where we may not be able to book across the country. Most of our acts, though, have been doing better business than at any other time."

Monterey Peninsula Artists has maintained an affiliation with Marv Josephson Associates, which represents their artists in areas other than concert appearances, including television motion pictures.

Both Bohlander and Weiner believe that that concert business in general will benefit from the recent IFA-CMA merger. "Everybody was getting a little too complacent and doing things by formula," said Bohlander. "I think you'll find a lot of new, smaller agencies emerging, and a lot of the bigger companies will have to concentrate on giving better service to their clients."

Col Pacts with Contemporary Comm.

■ NEW YORK — Columbia Records has announced the signing of an exclusive production arrangement with Contemporary Communications Corporation, under the aegis of Leber-Krebs Management. Under the terms of this major deal, Contemporary Communications will be bringing various artists to the Columbia label for approval and signing by the Columbia a&r department. The first act signed to Columbia under this new pact is Artful Dodger.

Contemporary Communications Corporation is the parent com-

pany for Leber-Krebs Management, Aerosmith Productions and several other subsidiaries. The principals of the company, Steven Leber and David Krebs, have worked closely with Columbia on many projects in the past, the most notable being with Columbia recording group Aerosmith. The latest addition to the Leber-Krebs Management roster is Artful Dodger, a five-man group hailing from Fairfax County, Virginia. Artful Dodger is currently in the studio working on their debut album for Columbia Records.



Shown at the official signing ceremony between Columbia and Contemporary Communications are (from left): Irwin Segelstein, president, CBS Records; David Krebs of Contemporary Communications Corp.; Bruce Lundvall, vice president and general manager, Columbia Records; and Steven Leber of Contemporary Communications Corporation.

Stafford TVer Debuts On ABC in July

■ LOS ANGELES—"The Jim Stafford Show," a weekly music-variety hour starring the award-winning performer, has been scheduled by ABC-TV. The Stafford series, to be produced by Rich Eustis and Al Rogers, will air for a minimum eight weeks beginning in July.

Pre-production activities begin this week, with the taping of segments slated to start in mid-May. Official announcement of the weekly time period will be made by the network once all plans for its summer schedule of shows are completed.

The Jim Stafford Show is being developed by Stafford Entertainment, Inc., in association with the Eustis-Rogers producing team, whose variety-music credits include a series of top-rated specials with John Denver.

At the helm are SEI principals Phil Gernhard, who also produces Stafford for MGM Records, and Tony Scotti.

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Wes Farrell Pubberies Report Record Quarter

■ NEW YORK—The Wes Farrell Organization has reported an all-time record first quarter in the company's publishing activities, it was announced by Steve Bedell, executive vice president of the company.

According to Bedell, 14 songs published by the company's four publishing entities, were recorded and released by various record companies. Among the artists were the Heywoods, who did "Who Do You Think You Are," produced by Steve Barri; "Golden Olden Days of Rock & Roll," by Johnny Winter, for Columbia, produced by Shelly Yakus; and "Caught Between Two Fires," recorded by Three Degrees on the Roulette label, produced by Tony Camillo.

An additional 11 singles and/or albums of songs published by the Wes Farrell Organization are currently in release or about to be shipped. They include recordings by such artists as Dawn, Joe Simon, the Four Tops, Bobby Vinton and Flash Cadillac and the Continental Kids.

Twenty-seven additional songs in the Wes Farrell Organization catalogue have been recorded with another 80 songs already slated to be recorded in the next several months. Among the artists who have committed to the Wes Farrell songs are Art Garfunkel, Earl Scruggs, Karen Wyman, Frankie Valli, Lucy Simon, the Potentials, Bobby Vinton and Paul Anka, among others.

LIGHTNING STRIKES TWICE!

**"WE MAY NEVER LOVE
LIKE THIS AGAIN"**

TC-2158

Written By Al Kasha and Joel Hirschhorn

ACADEMY AWARD FOR BEST SONG



Performed By

MAUREEN MC GOVERN

IN

THE IRWIN ALLEN PRODUCTION

"THE TOWERING INFERNO"

AND ON



A Subsidiary of 20th Century-Fox Film Corp.

WHERE HER FRIENDS ARE!

REMEMBER "THE MORNING AFTER"!

THE COAST

By BEN EDMONDS



■ INVASION OF THE SON OF THE CURSE OF THE DISEMBODED AWARDS SHOW FROM PLANET X: **Don Kirshner** has been a busy man these last few days, tuning up the engine of his latest television project. Our sources tell us it's a special, ostensibly the "progressive" awards presentation that we've all been whimpering about the lack of for so long. Those polled will tentatively include press and FM radio personages (like yours truly), and will ideally be structured to give proper due to those artists whose musical contributions aren't necessarily matched by chart bullets. (I could list the likes of **Roxy Music**, **Jackson Browne** and **Brian Wilson**; you've got your own.) Word has it that CBS will air the beast in June, which means (1) that we're sure to have all the details next week, and (2) that my ballot should already be in the mail . . . With no definite word on who'll star opposite **Barbra Streisand** in "Rainbow Road" (the remake of "A Star Is Born"), consider the talk that's reached us to the effect that **Jon Peters** has been doing some talking to **Colonel Tom Parker**. Both **Kris Kristofferson** and **Peters** have at various times been mentioned in connection with the part, but we understand the field to still be wide open . . . To clear up a semi-error in last week's column, **Bruce Johnston** of Equinox is co-producing **David Cassidy's** first lp for RCA. The omitted co- in this case is David himself, and all reports indicate that the results will startle more than a few people. **Ronnie Wood** of the **Faces** is the latest to lend his fingers to the cause . . . Epic's west coast office pleased to be experiencing the presence of VP of a&r **Steve Popovich** for awhile.

ELTON JOHN FAN CLUB BULLETIN #14: Always good for a column item, **Elton John** has let us know (all the way from Australia) that drummer **Nigel Olsson** and bassist **Dee Murray** have left his band to pursue solo inclinations. Olsson is already involved in sessions for a solo album, being produced by **Robert Appere**. Rumors that he was traded to the **Stooges** for **Iggy Pop** (who would've then reverted to his pre-Stooge status as a drummer, a trade he picked up from bluesman **Sam Lay** on Chicago's South Side) should therefore be ignored . . . You can also look for some imminent changes in **Kiki Dee's** musical backdrop . . . Let us now join the millions in congratulating **Stevie** and **Yolanda Wonder** on the birth of a daughter, **Aisha Zakia** (African for "strength" and "intelligence") . . . The upcoming **Eagles** tour is already a virtual sellout, with an album, "One Of These Nights," waiting in the wings . . . Both the **Eagles** and **Joe Walsh** have been added to the late June **Elton John/Beach Boys** spectacular at London's Wembley Pool . . . **John Mendelsohn's The Pits** preparing to cut "You're The Pits" and like blockbusters for **Gottfried** at Sound City, right across the freeway from Busch Gardens. Insiders confide that that renowned synthesist/composer has his drinking problem nearly in hand, and a rosy future ahead with **Greg Sanford** lead singing . . . The old Ash Grove has been reactivated as the **Pitschel Players Cabaret**, and will be shortly be offering the music of **Charles Lloyd**, **Eric Andersen** and several others currently in negotiation . . . Among those currently in the process of taking up local residence are **Rod Stewart** and **Andy Kim** . . . The forthcoming **Alice Cooper** feature in Rolling Stone is said to be graced with a **Candice Bergen** cover photo . . . Sessions for the next **David Blue** album, "Comin' Back For More," continue at Elektra studios. **Don Felder** of the **Eagles** and all of **America** have been by and, at one point in the proceedings, Blue could claim a backing ensemble which consisted of **John Guerin** on drums, **Max Bennett** on bass, **Dave Mason** on lead guitar, **Bob Dylan** on rhythm guitar, **Ben Keith** on steel and background singers **Joni Mitchell** and (for the first time prominently on record) **Karen Lamm**. Not bad for a pickup band.

WRETCHED EXCESS: 20th Century Records is releasing "The Funky Gibbon" by English record and TV attraction the **Goodies**, hot on the heels of the death of an avid British fan. According to the press release, the victim collapsed after viewing, with 25 minutes worth of uncontrollable merriment, a segment of the group's variety program. The unfortunate man's wife is then reported to have written the show's creators, thanking them for making her husband's last minutes so enjoyable . . . **John Lennon** has taped a one hour segment of the "Tomorrow" TV program, available to the viewing public on April 28 . . . The National Geographic Society has commissioned noted composer **Walter Scharf** to create an original symphony entitled "Wilderness Trail," to be released to society members in a double-lp package this Fall . . . Did we overhear **Mickey Dolenz** correctly, telling **Jonathan King** of UK Records that he owns the Martoni Marquis restaurant?

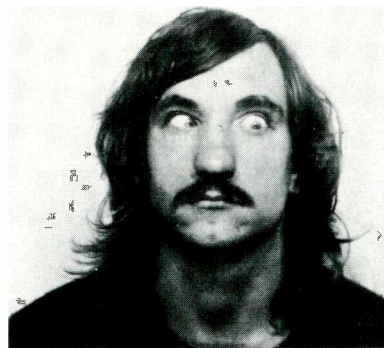
Atlantic Inks Elephants Memory



Atlantic/Atco chairman **Ahmet Ertegun** has announced the signing of the New York City-based band **Elephants Memory** to the label. The group's first Atlantic single, "Shakedown," has just been released. The single was written by group members **Stan Bronstein** (alto sax), **Rick Frank** (drums) and **Dave Jiminez** (Leslie guitar), and was produced by **Larry Rosen** and **Allan Manager** at Atlantic Recording Studios. Shown in the offices of Atlantic/Atco at the signing are, from left: Atlantic/Atco director of press/artist development **Earl McGrath**; **Rosen**; group manager **Vinnie Callagy**; **Frank**; **Bronstein**; group bassist **John Muscat**; **Jiminez**; and **Ertegun**.

Azoff Names Walsh To A&R Position

■ LOS ANGELES—**Irv Azoff** has announced the appointment of **Joe Walsh** as supervisor of a&r for Full Moon Productions. Walsh will be involved with recording aspects for the production company and will maintain an office at Front Line Management in Los Angeles while continuing to pursue his own recording, touring and production interests. In addition, he has been scheduled for a European tour commencing on June 13 at Rotterdam.



Joe Walsh!

Gortikov Is Set For NARAS Address

■ LOS ANGELES — **Jay Cooper**, president of the Los Angeles Chapter of the Recording Academy, has announced that on Thursday April 24, the Chapter will host a special session exploring the artistic and economic abuses of record piracy. **Stanley Gortikov**, president of the RIAA will be the featured speaker. The event is open to all interested people in the music industry. Following **Gortikov's** address, there will be a question and answer period.

The anti-piracy meet will be held in Studio B of the RCA building in Hollywood beginning at 7:30 p.m.

Chicago, Beach Boys Plan 'Together' Tour

■ HOLLYWOOD, CAL.—**Caribou Management** has announced that **Chicago** and the **Beach Boys** will be touring together in a tandem Summer package tagged "The Summer Of '75 . . . Chicago and the Beach Boys Together." **Caribou** predicts that the two acts will be playing to over a million people during their 12-city U.S. tour which commences in Houston on May 2.

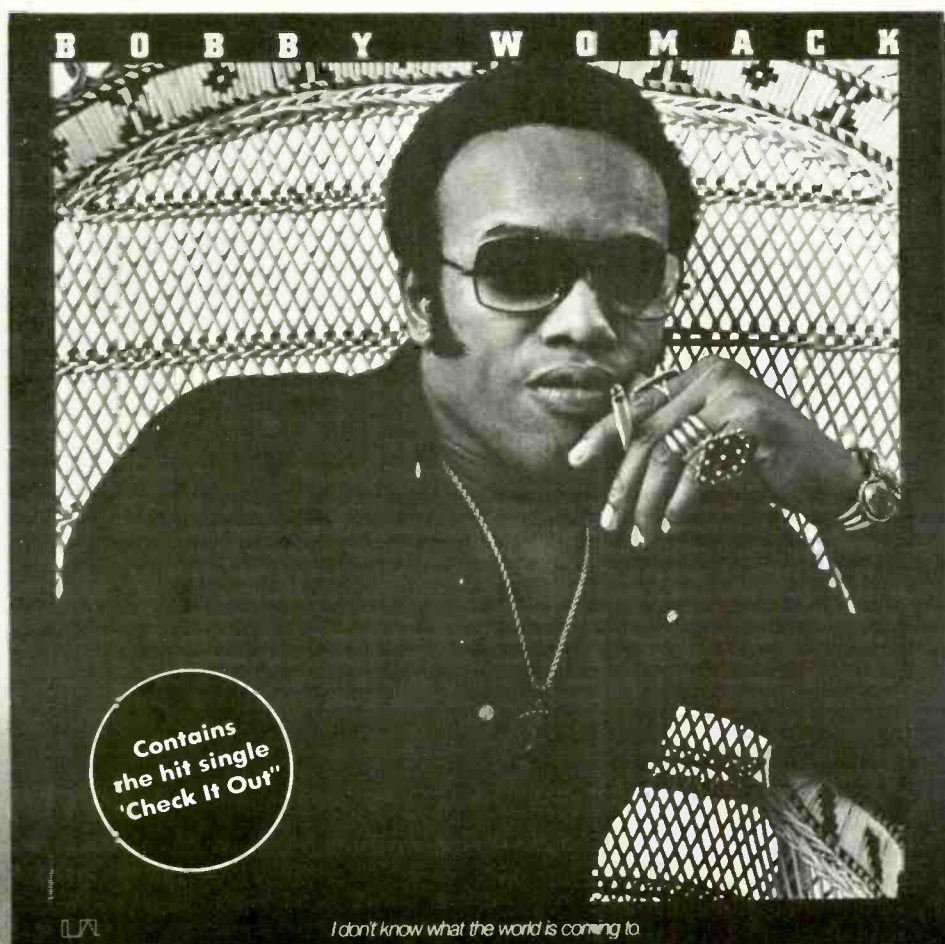
The concept for the tour occurred when the groups taped a special New Year's Eve TV show last November. On this TV special **Chicago** and the **Beach Boys** jammed together on "Wishing You Were Here," among other tunes. This performance served as a catalyst for the possibility of packaging the two acts, which they have now done with the system of **Dan Weiner** and **Fred Bohland's Monterey Peninsula Artist** (Chicago's agency) and **Herb Spar** and **Chip Racklin** of **ICM** (agency for the Beach Boys). The four is expected to gross close to \$7.5 million.

Columbia has released **Chicago's** new lp, "Chicago VIII," to coincide with the tour, while **Capitol** has issued another re-packaged "classic" **Beach Boys** lp, "Spirit of America." **Warner Bros.**, the label for which the **Beach Boys** currently record, reported that they also have a "Best Of The Beach Boys" scheduled for release which includes "Good Vibrations" and "God Only Knows."

Platinum 'War Child'

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

BOBBY'S GOTA BIG ONE.



"I Don't Know What The World Is Coming To" (UA-LA353-G)

You know how gifted Bobby Womack is.
Now everybody does. His new album "I Don't Know What The World Is Coming To"
is the hottest, coolest, smartest, strongest, highest, deepest, slickest, fastest, badest, blackest,
biggest and bestest recording of Bobby's career. He's the greatest. Pheeew!

On United Artists **UA** Records & Tapes.

© MCMXXV United Artists Music and Records Group, Inc.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Herb Spar on ICM and the Concert Business

By IRA MAYER

■ When the IFA and CMA agencies became ICM early this year, Herb Spar became vice president and head of the concert department, east and west coast. Spar began his music industry career in the famous William Morris mailroom in 1964. Promotions within that company took him to the music department, where he stayed until 1969, when he formed his own talent agency, Millard. He joined IFA in June 1972 as head of the music department.

Record World: Back in September, a lot of promoters and agency people were predicting a disastrous Fall and Winter, and were wary that the large-scale Summer tours had run their route. How is the Summer concert season shaping up as of now?

Herb Spar: I'm very positive about what's taking place right now and I think we're on a big, big upturn. I worry about people who continually forecast doom for the industry. I think that's ultimately counter-productive and I don't believe that it exists. You read about these people who say that business is bad, there's a terrible, terrible recession going on, but then you read the next day about these same people—that they've done 500 concerts and grossed a phenomenal amount of dollars, and they're driving around in '75 Rolls Royces.

The Summers are always a very scary time period because you have so many big outdoors events taking place and you have your lovely Pine Knobs type facilities, and if you can't play those kind of places, where do you play? That's always a problem, but in terms of the economy, this Summer will probably be the biggest in the history of rock and roll, in terms of outdoor events, because a lot of acts saw how easy it is last Summer, how profitable it is to have open tours. You can tour for less time, make maybe four times as much money and have eight times as many people see you. The Summer will be good, plus the fact the ticket buying public, during the Summer, seems generally speaking to have more money than they do at other times. Part time jobs, summer recess—they don't have to buy their books, they don't have to buy their school stuff. So the Summer will be very good.

RW: Are the promoters doing as many shows today as they did last year?

Spar: Yes. They might ultimately be a tiny bit more selective and they might ultimately take one or two less chances now, in '75, but by and large they're still buying a lot of shows.

RW: Many more of the shows now, though, are touring packages.

Spar: They are doing that and that's a very healthy thing. I'm very glad that the whole packaging thing has started to come back and be used in a much more meaningful way than it had been previously. And this is one thing—the economic conditions brought a greater sense of reality to the artists and managers than might have been three years ago. Just hypothetically, it can no longer be Traffic/nobody/nobody. It now has to be, again very hypothetically, Traffic/Wishbone Ash/somebody. And that is the key, as I see it. We put out a very, very successful tour against great odds. Everybody said it couldn't be done—Queen in February and March, and it was Queen as a headliner, with two supporting acts. Though each of the other acts got minimal dollars they meant something in each of the markets that they played. So as a total thing, as a total package, we did phenomenally well. So it wasn't Queen/nobody/nobody, it was Queen/Kansas/Mahogany Rush. And as a result of a somebody/somebody, it worked beautifully. So Queen, out of a hundred percent capacity on this tour, probably wound up doing 95 percent capacity business wherever they played. Two shows Boston, two shows Cleveland, one show Chicago, clean. Two shows New York, just about clean. Fort Wayne on a Monday night, clean. Two shows L.A. clean. We are at the point now, that Queen can come back in the Summer as a bona fide headliner and headline Spectrum, Philadelphia, headline Boston Garden, headline Public Auditorium in Cleveland, headline the big sports arena in Toledo, Ohio.

RW: Isn't that a little soon for a return—February/March, then Summer?

Spar: I think not because the population shifts in each town,

especially during the Summer. The kids in Boston who are there in the Fall migrate homeward. Now, if I played them in February and March and I played them in August, and I brought them back in October, yes, that's too much too soon. And this business is not unlike the stock market where there is supply and demand. But then Queen won't come back again until Spring of '76 and it will be just perfect, because the record is still moving up the charts very nicely and by the time this tour is over with, which is in a couple of weeks, we probably will be sitting on the charts with a top 10 album and top 10 single. And so there will be enough momentum to carry them into August.

We're also doing something very interesting in terms of packaging right now. We were sitting here one day, Nat Weiss, who manages the Mahavishnu Orchestra, and I, and he told me about Jeff Beck having gone to see John McLaughlin perform someplace in the south of England, and he really loved McLaughlin. And I said, "Nat, if he loved McLaughlin so well, why don't you put a show together with Jeff Beck's band and John McLaughlin's band and tour it?" So Nat took that idea and got in touch with Beck's people and Beck loved the idea, and spoke with McLaughlin over in Europe, and we put together a very good tour of Jeff Beck's band and John McLaughlin's band, and it's going to go out and do super business. Each one of those acts could headline and sell out 3000 seat facilities, and we're only playing them at 3000 seat facilities, together, with the option to do second shows. It's going to be fabulous for Beck and fabulous for McLaughlin. It was fun putting it together, too.

I don't know that much about the record industry, in terms of how much they sold last year and how much they sold this year, etc. But just getting back to the concert business, if you query your major promoters in major town, and there are 30-50 major towns in the United States, I would venture to say that 98 percent of them would tell you that "business is good, business has never been better, I am making more money now than I ever made before." So again, at the risk of being redundant, those people that are saying that it stinks . . . well, it doesn't stink. Business is very good. It's very, very healthy out there. And nobody's really getting hurt. Your third line or fourth line promoters who are getting hurt, they don't know how to buy. They don't know how to promote. But these people came in and out all the time. They were around in '69 and they are around in '75. But those that came in '69 and were out in '70, haven't come back in '74 or '75. Everybody thinks it's an easy way—it's a hard way to make money. And you have to know what you're doing, certainly. If you know what you're doing, and you don't become a glutton and if you just do it with a certain amount of intelligence, a certain amount of understanding, a certain amount of forethought, you do very well.

“Television cannot recreate the excitement and the energy of a live concert presentation. So long as it can't do that it's never going to be successful, in my opinion, in breaking an act.”

RW: Is there a danger of oversaturating the market?

Spar: Sure there is. I mean how many shows can go into Oshkosh, Wisconsin in the course of a six month period, or in terms of a month period? When you pick up the Village Voice when you're in New York, you see how many shows in New York are going simultaneously within a month's period of time. How many shows are going in L.A. in a month's period of time? In your major urban areas there is no oversaturation and the people there who are buying talent in those markets know what they're doing. They know how to buy the shows and they know how to present them, and not to compete against themselves—how to space out their shows properly so that they can accommodate all the acts that want to tour. And as long as people know how to do this, and they do know how to do this, they are going to be fine. Again, you hear that in times of economic plight or

(Continued on page 32)

Something much more than a hit.

"99 Miles From L.A.," is a Gavin "record to watch": it's picking up new Top-40 stations daily and lighting up switchboards wherever it's added.

But even before it tops the charts, we're looking past that.

We feel that as the first Hal David/Albert Hammond collaboration it could become a pop landmark.

We believe that "99 Miles From L.A." might someday be talked about as the beginning of one of the most rewarding song-writing partnerships of the '70's.

"99 Miles From L.A." ZS8-6037
by Albert Hammond.
On Mums Records

Distributed by Columbia/Epic Records.



Rufus Chalks Up Awards



ABC Records artists Rufus featuring Chaka Khan had a whole slew of awards to pick up when they paid a visit to the label's office recently—their Grammys for "Tell Me Something Good" and their gold albums for their latest lp, "Rufusized." Pictured are (from left) the group's manager Bob Ellis; ABC vice president Otis Smith; Ms. Khan; ABC chairman Jerold H. Rubinstein; Kevin Murphy; Bobby Watson; Bob Monaco, the group's producer; Andre Fischer; Jeanne Bennett, general manager of ABC's r&b division; and Tony Maiden.

Fania Celebrates Tenth Anniversary

NEW YORK—Marking another major plateau in its growth as one of the world's leading exponent of Latin/salsa music, Fania Records celebrates its tenth anniversary May 1, 1975.

In the course of its 10 years, Fania, under the tutelage of president Jerry Masucci, has produced over 100 albums, created such Latin artists as Larry Harlow and Willie Colon, signed and given new impetus to the careers of Ray Barretto, Roberto Roena and Johnny Pacheco, organized the largest Latin music festival ever at Yankee Stadium, produced the first salsa music movie, "Our Latin Thing," and introduced many listeners to the relatively new sound of "salsa." The company's albums are distributed in 14 different countries by distributors.

Most recently, Fania and Tico-Alegre signed an agreement whereby Fania is distributing and promoting all of their one-time competitor's product.

London Appoints Miami Distributor

NEW YORK — Effective April 1, American Music Industries, Inc., located in Dania, Florida, has been named the new distributor covering the state of Florida, on London and London Group products, it was announced by Herb Goldfarb, vice president of sales and marketing.

American Music Industries, Inc., is headed by Irv Schwartz, the former Disneyland Records east coast representative.

Moseley To Direct Polydor/MGM Promo

NEW YORK — Bill Farr, president of Polydor Incorporated, has announced that Ron Moseley, director of east coast a&r, has assumed additional responsibilities in the area of national promotion.

Headquartered in N.Y., Moseley, in addition to his a&r activities, will now be responsible for direction of all national promotion projects for the Polydor/MGM labels.

Isleys Win Suit

NEW YORK — After a seven day trial in the United States District Court for the Southern District of New York, a federal jury on April 4, 1975, returned a verdict in favor of the Isley Brothers and their wholly-owned recording and publishing companies, T-Neck Records and Triple Three Music, as well as Buddah Records, in the Isley Brothers law suit against Motown over the ownership of "It's Your Thing," "Turn On, Tune In, Drop Out," and "Don't Give It Away."

Initial Action

The Isley Brothers brought the action against Motown in 1969 seeking to enjoin it from claiming ownership to those songs. Motown claimed that the Isley Brothers recorded the tunes while they were still under contract to them and as a result, Motown owned all the rights. Motown also sought to recover from Buddah all of their profits from the distribution of the songs.

The jury specifically found that the three songs were first recorded after the Isley Brothers were released from their Motown contract, and that Motown had no rights in either the copyrights to the compositions or to the recordings themselves.

Mullen Resigns From Phonodisc

NEW YORK — Dick Mullen, district/branch sales manager of Phonodisc, Inc., has resigned effective April 11, 1975 to pursue other interests in the record sales field. He can be reached at (212) 233-6062 or (212) 249-4307.

Ms. Chotin Joins UA

LOS ANGELES — Allen Levy, director of publicity, United Artists Records, has announced the appointment of Phyllis Chotin to the post of national tour press and media coordinator.

Ms. Chotin's responsibilities will include setting press contacts for all United Artists acts that are on tour with special emphasis on coordination with retail outlets, radio stations and television talk shows in the various tour markets.



Phyllis Chotin

Prior to joining United Artists, Ms. Chotin had been with Polydor/MGM Records for four years, most recently holding the post of manager, artists development. She had previously been director of artists relations, and national director of college promotion.

A native of St. Louis, Ms. Chotin is a graduate of the University of Miami. She will be headquartered in Los Angeles and report directly to Levy.

Capitol Inks Sweet



Capitol Records has signed Sweet to an exclusive long-term recording contract, it was announced by Al Coury, senior vice president, a&r/promotion/artist development, Capitol Records, Inc. Negotiating the arrangement for the British rock group was personal manager Ed Leffler of Katz/Gallin/Leffler; representing Capitol were Coury and Rupert Perry, general manager, a&r. Sweet's initial album for the label is titled "Desolation Boulevard" and features the group's single, "Ballroom Blitz." The album is scheduled for release in May, while the single was issued in the U.S. on April 7. Pictured from left are Sweet's business manager, David Walker of Utopia Management; Capitol's Rupert Perry, general manager, a&r; Capitol's Al Coury, senior vice president, a&r/promotion/artist development; and Sweet's personal manager, Ed Leffler of Katz/Gallin/Leffler.



Fandango! Almost here.

**THEIR 5TH CONSECUTIVE SOUL SMASH IS
CROSSING OVER TO POP!**

**REMEMBER WHAT
I TOLD YOU TO FORGET** (4010)

TAVARES



**backed with the disco hit,
MY SHIP**

*Written and produced by Dennis Lambert and Brian Potter.
Personal Management: Brian Panella*

REGENCY ARTISTS, LTD.
Artists' Manager
9200 Sunset Boulevard
Los Angeles, California 90069
(213) 273-7103



REUNION—RCA PB-102552
THEY DON'T MAKE 'EM LIKE THAT ANYMORE
 (prod. by Levine, Bellack & diFranco)
 (Crushing/Crazy Chords, BMI)

Guys who scored last year with "Life Is a Rock" turn from r&r to celluloid, cataloguing the joys of Hollywood past in cinematic encyclopedic proportions.

MARIA MULDAUR—Reprise 1331 (WB)
GRINGO EN MEXICO (prod. by Joe Boyd & Lenny Waronker) (Big Kitty, ASCAP)

Having proclaimed "I'm a Woman," Maria's back with another colorful, image-laden account that should lead her career onto yet another smash "Oasis." Arriba!

CHARLIE DANIELS BAND—
 Kama Sutra 601

LONG HAIRD COUNTRY BOY (prod. by Paul Hornsby/Don Rubin Prod.)
 Kama Sutra/Rada Dara, BMI)

Man who proved just how rockin' good "The South's Gonna Do It" slips into more countrified fare without losing his sense of hit balance. Grows on you!

MINNIE RIPERTON with ROTARY CONNECTION—Janus 249

LIVING ALONE (prod. by Marshall Chess & Charles Stepney) (Sid's Kids/Heavy, BMI)

Those turned on by her recent "Lovin' You" topper will not be disappointed in this earlier example of Minnie's sweet-voiced bewitchery. Pure magic.

FIRST CLASS—UK 5N-49033 (London)

FUNNY HOW LOVE CAN BE (prod. by John Carter/Sunny Records) (Southern, ASCAP)

Men who romped with "Beach Baby" revisit the hit scene on a bittersweet ballad blanket. A beauty that just could provide their magic carpet ride back up.

COMMODORES—Motown M 1338F

SLIPPERY WHEN WET (prod. by James Carmichael & Commodores) (Jobete, ASCAP)

The cut that's selling their "Caught in the Act" set should drench the crossover market with its pumpin' soul and pop appeal. Signs point to solid success.

DWIGHT TWILLEY BAND—Shelter 40380 (MCA)

I'M ON FIRE
 (prod. by Oister)
 (Tarka, ASCAP)

Full harmonies, an insistent beat and a hook-heavy structure should cause some chart incandescence for the debuting act. Red-hot stuff for both FM and top 40's!

MOMENTS—Stang 5060 (All Platinum)

LOOK AT ME (I'M IN LOVE) (prod. by Goodman & Ray) (Gambi, BMI)

With a lush instrumental arrangement that recalls Bill Purcell's "Our Winter Love," balladeers boast their best side since "Love on a Two-Way Street."

MILLIE JACKSON—Spring 159 (Polydor)
I'M THROUGH TRYING TO PROVE MY LOVE TO YOU
 (prod. by Brad Shapiro & Millie Jackson)
 (Unart/Tracebob, BMI)

Opening with the kind of rap that turned her "Caught Up" album into a web o' gold, Millie mellows on a Bobby Womack ballad 'bout full-time half-hearted love.

NORTHERN LIGHT—Glacier 4501

MINNESOTA (prod. not listed)
 (Bay Lake, ASCAP)

If the Beach Boys were John Denver, they'd probably sound like this. Goin' home song offers what could be the national successor to "Rocky Mt. High."

GRAHAME BOND & RORY O'DONOGHUE—Polydor 15100

FAREWELL AUNTY JACK (prod. by Grahame Bond & Rory O'Donoghue / Bomudo Ent.) (E. B. Marks, BMI)

Musical adaptation of what sounds like a Monty Python routine on the Hell's Angels is a strange offering indeed. Unique Spring programming possibilities.

PAUL REVERE & THE RAIDERS—

Columbia 3-10126

YOUR LOVE (IS THE ONLY LOVE) (prod. by Michael Lloyd & Mike Curb) (ABC Dunhill, BMI)

Top 40 veterans who have been absent from the turntables for far too long return in typically fresh fashion with a different hit approach: blue-eyed soul.

GALAXY—RCA PB-10254

THE EAGLE AND THE HAWK (prod. by Milton Okun) (Cherry Lane, ASCAP)

John Denver song which has already served as the theme for an ABC-TV special makes its first appearance as a single in a soaring instrumental rendering.

CHARITY BROWN—A&M 1685

TAKE ME IN YOUR ARMS (ROCK ME A LITTLE WHILE) (prod. by Harry Hinde) (Stone Agate, BMI)

Kim Weston's underrated '65 upper as penned by Holland-Dozier-Holland moves from Motown to Canada with ease. Defies you not to clap and bounce along with it.

VALENTINO—Gaiee GA 90001F

(Motown)

I WAS BORN THIS WAY (prod. by Bunny Jones/Chris Prod.)
 (Bunbud, BMI)

The rise of the disco and of gay consciousness has taken place almost simultaneously in the '70s. Now one tune ties them together in a universal sound.

KISS—Casablanca 829

ROCK AND ROLL ALL NITE (prod. by Neil Bogart & Kiss) (Cafe Americana/Rock Steady, ASCAP)

Group allows their drummer and vocals to take control of the moment as they get down to r&r basics with the best of 'em. A total, 24-hour turn-on for sure!

TONY TROUTMAN—Gramaphon 457118
I TRULY LOVE YOU (prod. by Bob Fletcher & Al Taylor/American Int.)
 (Mother Fletchers, BMI)

After all those phone calls begun by "Woman to Woman," it seems quite novel to hear a positive affirmation of love on the soul line. Truly something here!

GOODIES—20th Century 2189

THE FUNKY GIBBON (prod. by Miki Anthony)
 (ATV, BMI)

British novelty act takes a Womblish turn to tell us 'bout a funky monkey, straight from zoo to you. Could cause an international bullet of the apes.

AL BROWN RHYTHM BAND—Sound

Gems 103

I WANNA DANCE PART 1 (prod. by Smith-Grant-Smith) (Two Heads/Broadways Heros/Philimela, BMI)

One of those rare records that proves how you can be laid back and boogie just the same. Big bass voice punctuates the festivities in a doo-wop soul revival.

SOUTH SHORE COMMISSION—Wand

11287 (Scepter)

FREE MAN (prod. by Bunny Sigler/Dick Griffey Prod.) (Mighty Three, BMI)

Label could have an acrossover-the-board phenomenon here to rival B. T. Express. Fully orchestrated Spinners-ish thumper could free them for top chart action.

FALLENROCK—Capricorn 0227 (WB)

MARY ANNE (prod. by J. Slate & L. Henley/Windchime Prod.) (Tree, BMI)

Southern rockers have a distinctive top 40 bent that should get even more exposure and action than their promising debut, "She's a Mystery." All day, all night!

EL CHICANO—MCA 40391

MIGHT AS WELL (prod. by Lenny Roberts/Garrett Ent.) (Lowery, BMI)

Normally effervescent Latino rockers choose a stunning, lyrically superb change of pace item that's a most sensitive treatment of the problem of reconciliation.

FRIENDS OF DISTINCTION/WELDON

IRVINE/BLOOD HOLLINS—RCA

PB-10197

HONEY BABY THEME (prod. by Carl L. Maults-By)
 (Main Man, ASCAP)

Vituroso performances come from all ends; three separate acts unite to fuse one unmistakable soul masterwork. Movie theme has designs to be the next "Shaft."

RHODES KIDS—GRC 2059

TAKE GOOD CARE OF HER (prod. by Danny Janssen & Bobby Hart/Group One) (Screen Gems-Col, BMI)

As the Osmonds once were to the J5, these youngsters are to the Stylistics on this silken soul sound. Producers have the best idea yet to break them.

Get in on a legend.

John Stewart. He's already known and loved by fanatic devotees. With this new album, his best solo album, the legend takes off.

And it includes his hot new single.

"Survivors." PB-10227

APL1/APS1/APK1-0816



RCA Records and Tapes

SURVIVAL

THE O'JAYS—Philadelphia Intl. KZ 33150
(Col) (5.98)

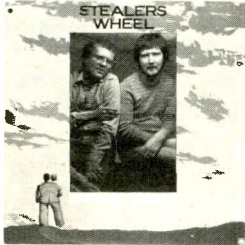
Stirring soul trio gets the grooves gyrating with their special brand of r&b rhythms. Gamble-Huff production keeps the sounds commercially cookin' whether balladeering or rambunctiously rousing, as "Rich Get Richer," the single "Give the People What They Want" and the title tune testify.



RIGHT OR WRONG

STEALERS WHEEL—A&M SP-4517 (6.98)

"Stuck In the Middle"-famed duo emerges with a disc comprised predominantly of soft-paced pleasers ideal for both FM and pop play. Especially appealing selections include "Found My Way to You," "Monday Morning" and the title track. They may not always be right but they're never wrong!



YOUR MAMA WON'T LIKE ME

SUZI QUATRO—Arista AL 4035 (6.98)

Hard rock's heavy metal queen injects the grooves with fervid lyric interpretations and equally fiery musical momentum. Further carving her unique niche in r&r's course, "I Bit Off More Than I Could Chew," "You Can Make Me Want You" and the title track best exemplify Suzi's skills.



I DON'T KNOW WHAT THE WORLD IS COMING TO

BOBBY WOMACK—UA UA-LA353-G (6.98)

Perennial r&b chartmaker exhibits his enormous crossover into pop potential on this fine, self-produced disc. Tackling both ballads and rockers with ease, the artist's abilities are best displayed on "Put Something Down On It," "It's All Over Now" and the r&b hit single from the set, "Check It Out."



DISCO BABY

VAN McCOY & THE SOUL CITY SYMPHONY—
Avco AV-69006 (6.98)

Full flavored, orchestral funk beats boogie basics on this disc that's discotheque oriented from the first tune 'til the last. Commercially polished soul sounds reign supreme, with the best of the batch being "Turn This Mother Out," the single "The Hustle" and the album's title selection.



ALL TIME GREATEST HITS

LETTERMEN—Capitol SW-11249 (5.98)

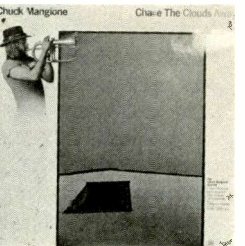
The threesome that thrilled us through the '60s with classics including "The Way You Look Tonight," "When I Fall In Love," "Hurt So Bad" and "Shangri-La" is out with a compilation of all those hits and more. The letters that they've always sported have spelled success and this one's no exception.



CHASE THE CLOUDS AWAY

CHUCK MANGIONE—A&M SP-4518 (6.98)

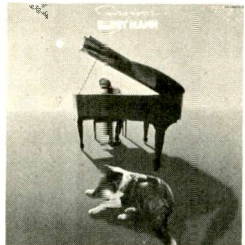
Jazzman Mangione's ability to lushly weave sounds to form special moods is at its height on this recently released set. Teaming up with Joe LaBarbera, Chip Jackson and Gerry Neiwood has proved triumphant, as one listen to the Esther Satterfield vocalized "Soft" assures.



THE SONS OF MRS. RIGHTEOUS

RIGHTEOUS BROTHERS—Haven ST-9203
(Capitol) (6.98)

Blue-eyed soul duo dynamically delivers revved up older hits as well as striking new selections. Highlighting the former category is a Southern-styled version of the Coasters' '57 hit of "Young Blood," while the latter is captured on the Mann/Weil-penned "Nobody But You" and "All You Get From Love Is a Love Song."



SURVIVOR

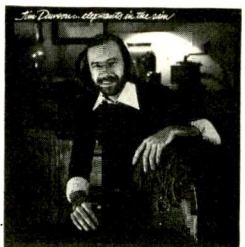
BARRY MANN—RCA APL1-0860

The Mann who 'put the bomp' and authored innumerable pop nuggets makes his label bow with each composition conveying a natural quality that is immediately captivating. "Nothing Good Comes Easy," "I Wanna Do It All" and the stunning "Don't Seem Right" are particularly worthy of FM favor. This Mann's magic!

ELEPHANTS IN THE RAIN

JIM DAWSON—RCA APL1-0993 (6.98)

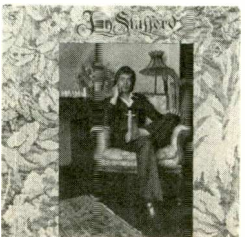
Critically acclaimed singer/songwriter delicately delivers an album of soft songs, perfect for the hopelessly romantic and fitting for fine FM seguing. Topping the sensitive selections are "Everything Comes and Goes," "For the Asking," "The Livin' and the Dyin'" and the simply lovely "Rainy Sunday."



NOT JUST ANOTHER PRETTY FOOT

JIM STAFFORD—MGM M3G-4984 (6.98)

Firmly establishing a forte for adeptly blending musical and comedic charms, Stafford's new set lends itself to pop, FM and middle of the road formats. He's dextrous at tackling various musical styles: "I Got Stoned and I Missed It" is countrified, "Making Love With the Headphones On" is a commercial cutie and "Midnight Snack" packs a pop punch.



HIJACK

AMON DUUL II—Atco SD 36-108 (6.98)

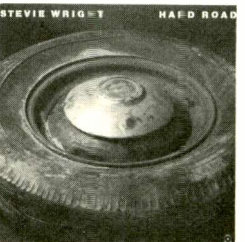
Electronic German rockers make their label bow exercising a futuristic flair. The album's clean 'n tight, thereby keeping the weighty sounds viable, with their best attributes exposed on "Traveller," "I Can't Wait" and the instrumental "Da Guadeloop," which might be edited for single release.



HARD ROAD

STEVIE WRIGHT—Atco SD 36-109 (6.98)

Former lead singer of the Easy Beats, who's Australian born and one of the leading artists in his native land, takes a solo soar that sure to win recognition in addition to devotees. FM and pop appeal is apparent from songs including "The Other Side," "Evie" and the title tune.



THE DEADLY NIGHTSHADE

Phantom BPL1-0955 (RCA) (6.98)

Feminine threesome, aided by superb Felix Cavaliere production, bows dispensing basic acoustic rhythms teamed with relevant lyrics and flowing vocals. Guests include members of Isis and Eric Weissberg, among others, with "High Flying Woman," "Dance, Mr. Big, Dance" and "Sweet, Sweet Music" topping.



**Peter Allen
Chet Atkins
Jeff Barry
Thom Bell
Robert Brittan
Stanley Clarke
John Coltrane
Mac Davis
Dallas Frazier
Kenneth Gamble
Leon Huff
Fred Karlin
Kris Kristofferson
Linda McCartney*
Paul McCartney*
Joni Mitchell**

**Charlie Parker
Oscar Peterson
Anita Pointer
Bonnie Pointer
Gunther Schuller
Whitey Shafer
Richard Sherman
Robert Sherman
Billy Sherrill
Shel Silverstein
Chip Taylor
Merle Travis
Doc Watson
Pat Williams
Norro Wilson
Judd Woldin**

*PRS

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BMI

Broadcast Music Incorporated

WMMS:

Market Research on an FM Level

By Lenny Beer

■ CLEVELAND — One of the key topics discussed at the first **Record World** trade/radio seminar was the increased involvement of FM progressive stations in market research. The stations which were once considered underground have now surfaced in many markets as major ratings attracters, and have found the necessity to check the audience reaction to their airplay selections. A forerunner in the field of research is John Gorman, the program director of WMMS-FM in Cleveland.

WMMS-FM is currently a leader in the Cleveland market in many audience groupings. One of the reasons is the close contact they keep with the retailers and their audience. The WMMS music research department keys on 40 store reporters in its area with 10 trendsetter reporters among them. The trendsetters are called as many as three to four times a week for an instantaneous response to airplay. "Sometimes we have a record that we believe in which isn't catching on for awhile for some reason or another," said Gorman. "We've found that by juggling the times it's played, we can often stir better activity. We use the trendsetters to test the response. We log all of our music, so if there's a hole we can quickly find it."

Cleveland is a market which responds to progressive product and has the stores which specialize in breaking these records. Among Gorman's trendsetters are Record Revolution, Music Grotto, Melody Lane, Music Madness, Record Rendezvous and Disc Records.

Further, the WMMS research staff deals directly with the audience by tabulating both mail and phone requests and doing special programming, which is mostly local in its origins. 'MMS programs new albums on Sunday morning and asks for opinions from the audience.

Gorman and his staff are also extremely interested in checking album action from other key programs. (Continued on page 50)

RW Radio Seminar Planned for S.F.

■ **Record World** will hold its second Radio/Trade Seminar Saturday April 26 at the Hyatt Regency in San Francisco, California. This is part of **Record World's** continuing effort to venture into the field to establish one-to-one relationships with key radio personnel to get the feel for individual market areas.

The Seminar, the second in a series designed to reach major markets throughout the continental United States, follows its successful predecessor held March 15 in the Cleveland area and will include participants from key stations in San Francisco, San Jose, Sacramento, Stockton and surrounding areas. **RW** research, editorial and management representatives will host a luncheon, a discussion of chart methodology and an exchange of ideas concerning research techniques employed by the various stations in their respective markets.

AM ACTION

(Compiled by the Record World research department)

■ **John Denver** (RCA). A good week of radio action on this current single by Denver. New airplay reported on CKLW, WOKY and KSLQ. Some good numbers include 12-9 WHBQ, 19-14 WCOL, 17-13 KILT, HB-25 KFRC, HB-27 WQXI and #7 KDWB.

Freddie Fender (ABC). This country crossover maintains consistent positive action throughout the country. Excellent jumps like 12-4 WCOL, HB-18 WQXI, 15-10 Y100, HB-23 KHJ, 29-26 WHBQ, 33-29 WCFL, 26-24 KILT and 5-5 CKLW indicate strong sell-through.

Grand Funk (Capitol). The best week yet on their latest with new airplay on KHJ, WRKO, KFRC, WCFL and WIXY. Also on WFIL (extra-25), WCOL (extra-37), WIBG (extra-20) and KJR (27-20). Also on WNOE and WAKY.



Freddie Fender

America (Warner Bros.) Debuting as the **Record World** Singles Chartmaker based on immediate additions last week to WOKY, WIBG, WMAK and KJR, this disc continues snowballing this week as it picks up WSAI, WCOL, KILT and WIXY. This will be another big one.

Joe Simon (Spring). Mentioned here last week as a crossover item, the major pop attention continues building this week. New pop heavies include KSLQ and KILT. Also on WHBQ and WNOE.

Jesse Colter (Capitol). This big country disc, which broke pop out of the South, is spreading westward. New stations picking the record are WSAI, KILT and WIXY. Maintains tremendous response in southern areas.

Alice Cooper (Atlantic). This Atlantic release is meeting with extraordinary success — both the lp and the single. (Album reaches top 20 this week.) The single is building very nicely with new additions this week on WFIL, KILT and WSAI (extra). Other significant action is as follows: 23-20 KDWB, 28-27 WIXY, 39-32 WCOL, extra-30 WMAK and HB-27 KJR.



Alice Cooper

CROSSOVERS

Gwen McCrae (TK). Great spillover sales in Miami on this huge r&b record have intrigued Y100 enough to add the disc. Gwen could follow the same path to the top as hubby George.

NEW ACTION

Gordon Lightfoot (Reprise). "Rainy Day People." This record is developing in a startling way this week. New is WRKO along with last week's additions of WCOL and WTIK. Also on CKLW and KIMN.

■ Todd Wallace was released on April 7 from his position as program director of KLIF in Dallas. Rick Shaw will replace him.

Charlie Van Dyke has been named program director of KHJ, Los Angeles. Van Dyke will continue as the morning man as well as handling the responsibilities of his new post.

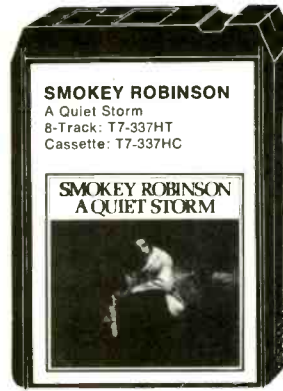
BNB to Manage Capt. & Tennille

■ LOS ANGELES — BNB Associates, Ltd. are now representing The Captain And Tennille, whose first album, featuring their single "Love Will Keep Us Together," will be released on May 25th on the A&M label.




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Mike Lushka
Motown Sales Director



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New York, New York 10023

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Phoenix, Arizona 85017

Big State Distributing
1337 Chemical
Dallas, Texas 75207

Chips Distributing
2750 North Broad Street
Philadelphia, Pennsylvania 19132

Commercial Music
1401 North Price Road
St. Louis, Missouri 63132

H. W. Daily & Co.
314 East 11th
Houston, Texas 77008

Disc Distributors
19 Ledge Hill Road
West Roxbury, Mass. 02132

Eric Mainland
1460 Park Avenue
Emeryville, California 94608

Heilicher Bros.
13145 N.W. 45th Avenue
Opa Locka, Florida 33145

Heilicher Bros.
7600 Wayzata Blvd.
Minneapolis, Minnesota 55426

Hitsville of Illinois
5059 South Kedzie Street
Chicago, Illinois 60632

Merit Distributors
15780 Schaeffer Street
Detroit, Michigan 48227

Nylen Bros. & Co.
820 South Beretania
Honolulu, Hawaii 96813

John O'Brien
5825 North 96th Street
Milwaukee, Wisconsin 53225

Progress Records
653 Alpha Drive
Highland Heights, Ohio

Record Merchandising
1525 South Berendo Street
Los Angeles, California 90006

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Record Sales Corporation
4105 Holly
Denver, Colorado 80216

Record Sales Corporation
3000 Fleetbrook Drive
Memphis, Tennessee 38111

Schwartz Bros.
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Washington, D.C. 20013

Stan's Record Service
728 Texas Street
Shreveport, Louisiana 71101

Together Distributing
6405 Atlantic Blvd.
Norcross, Georgia 30071

Who In The World:

Robinson Returns in a 'Quiet Storm'

■ NEW YORK — This month marks the return of a legend, as Smokey Robinson takes to the footlights once again. It's been only three years since he decided to more fully devote his energies to the behind-the-scenes action at Motown Records. And while his title — vice president — wasn't really an indication of the breadth of his activities, he missed the excitement of a live career.

Newton Joins Damont

■ LOS ANGELES — David Mook, president of Damont Corp., has announced the appointment of Irma Newton as general manager of Damont Corp. and its various music publishing subsidiaries, Common Good Music and American Dream Music Co., and Damont Records & Tapes.



David Mook, Irma Newton

Ms. Newton's activities will include the overall management and executive administration of all facets of the music publishing, record production, budget record entities and the coordination of the personal management activities of the Damont Corp. subsidiary Hippodrome Management.

Ms. Newton has worked in many facets of the music industry including executive positions with Liberty Records, MCA, Columbia and Motown.

Scepter Pacts with South Shore Commission

■ LOS ANGELES — Scepter Records has announced the signing of The South Shore Commission to an exclusive recording contract. The six member group has just completed recording their first single "Free Man," with producer Bunny Sigler in Los Angeles and Sigma Sound Studios in Philadelphia. The record, to be released on Wand Records, a subsidiary of Scepter, is shipping immediately.

The terms of the recording agreement were reached by Florence Greenberg, president of Scepter Records and Dick Griffey and Chuck Johnson of Dick Griffey Productions, managers of The South Shore Commission.

A songwriter responsible for more than 500 tunes, some written for and recorded by the group which shared his name—Smokey Robinson and the Miracles—some popularized by other groups, and many in both categories big hits r&b and pop, Smokey Robinson has impressive producing credits as well. Recently he branched out into still another field: He made his television dramatic debut in an episode of "Police Woman."

It was as lead singer with the Miracles, however, that Robinson established himself as a performer's performer. He was the core of the Miracles' sound, and the central presence in their stage presentations. Although the last three years have not seemed—at least to the public — as among Smokey Robinson's most active, even then he found success with a number of solo releases.

Now, with the release of "Quiet Storm," a solo album on Motown, Smokey Robinson is formally embarking on a return career. His current single, "Backatcha," is currently bulleted at 89 on the RW Singles Chart. Kicking off with several days at the Roxy Theater in Los Angeles, a national concert tour is being readied. And Smokey Robinson is about to recapture the musical souls of an already loving nation.

Carpenters at the Console



Pictured above are Karen and Richard Carpenter behind the console at A&M Studios where they are completing the recording of their next A&M album, "Horizon." This week will mark their first album of newly recorded material in two years, as their last release, "The Singles: 1969-1973," was a greatest hits package. Final mixing will be interrupted when the Carpenters go on the road throughout most of April, but "Horizon" should be ready for an early Summer release. The album will include their new single "Only Yesterday," written by Richard Carpenter and John Bettis.

BASF Display Campaign

■ NEW YORK—The BASF Records classical division has embarked on a point-of-purchase display campaign built around the theme "BASF presents five murders, four suicides and seven heartbreaks." The campaign features five BASF albums including Mirella Freni and Franco Bonisolli singing Puccini and Verdi duets; a Franco Bonisolli recital; a Mirella Freni recital; and complete recordings of Verdi's *La Traviata* and Mozart's *Il Re Pastore*. The displays are available through all BASF distributors and from Paul Wennik, BASF national sales manager.

Cyma Records Formed By Marty Wilson

■ NEW YORK—Marty Wilson has announced the formation of a new, independent New York based record company, Cyma Records, and two new publishing firms, Marty Wilson Music (BMI) and Cyma Music Co. (ASCAP). Cyma Records will market entirely through independent channels of distribution. Both publishing companies will be represented worldwide by Chappell Music.

Activities

In the creative side of the music business for the past 25 years, Marty Wilson has been active in the production of music for records, films and television.

As president of Cyma Records, Wilson will follow a regular program of single and album releases. First entries into the pop singles market by the new label are discs by John Standish, Sandra Jeanne Brown and Tanden Heyes, all of whom write and sing their own material.

Wilson is currently negotiating international agreements for the label.

Offices

New York offices for Cyma Records, Cyma Music and Marty Wilson Music are located at 185 West End Avenue, New York, N.Y.; phone: (212) 362-9812.

Axton Sings TV Theme

■ LOS ANGELES — Hoyt Axton, A&M recording artist has been signed by producer, Lawrence Gordon, to write and sing the theme of the ABC half-hour taped comedy pilot "Home Cookin'."

Recorded in Hollywood

Axton, whose latest A&M album, "Southbound" was just released, recorded the title tune last week in the A&M Hollywood Studios.

new york central

By IRA MAYER

■ How does one immerse oneself in a Broadway show, an internationally acclaimed dance company, a movie score, a touring Chorale and such miscellaneous projects as school shows and a private life? "I guess you just get into the habit of doing many things at once," explains Howard Roberts. And he lives what he preaches.

Roberts, who has served as musical director/conductor/arranger for numerous television, film and theatrical productions has served in that capacity for the Broadway show "Raisin" for the last two years. When he spoke with *Record World* last week, he was about to leave that platform to take his position in front of the orchestra accompanying the Alvin Ailey dance company on its up-coming tour—first at City Center here, and then for six weeks in Europe and Scandinavia. Following that, the Howard Roberts Chorale will embark on a month-long tour of Europe with, of course, Howard Roberts at the helm. Recently he completed the soundtrack to the film "Lord Shango," which has been released on Bryan Records.

"I've led what you might call a checkered career," Roberts said. "I started out with years of classical training, then turned to jazz and then back to classical. I was interested in music theory when I was 7 or 8, and by the time I was 14 or 15 I led my high school band."

Both the Chorale and the "Lord Shango" score represent his primary interest—the history of black music. Much of his knowledge has been gained first hand in tours of Africa as well as from books and records on the subject. The film score, he says, runs the gamut from African chants, gospel, r&b and pop to "old fashioned movie scoring for chase scenes and things like that."

Roberts has served as an a&r man at Columbia, and has toured the world with such personalities as Harry Belafonte and Tony Bennett, has produced for them along with such others as Barbra Streisand,

(Continued on page 52)

Look.
We know it's ridiculous.

But we've booked this
entertainment phenomenon
at Harrah's Lake Tahoe
this summer.

And we can't find the
words to describe it.

We'll get back to you.

DISCO FILE TOP 20

APRIL 19, 1975

1. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
2. **HIJACK**
BARRABAS—Atco (lp cut)
3. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
4. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing And A
Prayer
5. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
6. **HIJACK**
HERBIE MANN—Atlantic
7. **TAKE IT FROM ME**
DIONNE WARWICKE—Warner Bros.
8. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
9. **THE HUSTLE**
VAN MCCOY—Avco
10. **SAVE ME/SAVE ME AGAIN**
SILVER CONVENTION—Midland Intl.
11. **CRYSTAL WORLD**
CRYSTAL GRASS—Polydor
12. **GLASSHOUSE**
TEMPTATIONS—Gordy
13. **AND YOU CALL THAT LOVE**
VERNON BURCH—UA (lp cut)
14. **I CAN UNDERSTAND IT**
KOKOMO—Columbia (lp cut)
15. **SHAME, SHAME, SHAME**
SHIRLEY (AND COMPANY)—Vibration
16. **ONCE YOU GET STARTED**
RUFUS—ABC
17. **I'LL BE HOLDING ON**
AL DOWNING—Chess
18. **ARE YOU READY FOR THIS**
THE BROTHERS—RCA
19. **I WANNA DANCE WIT 'CHOO**
DISCO TEX & THE SEX-O-LETTES—
Chelsea
20. **LADY MARMALADE**
LABELLE—Epic

PIP Signs Fischhoff



PIP Records, a division of Pickwick International, has signed an exclusive, worldwide recording contract with George Fischhoff. "King Kingston" was written, arranged, produced and performed by Fischhoff as his first release for PIP. Seen above (from left): Ira Moss, president of Pickwick International, Inc.; Bugs Bower, vice president of PIP Records; and George Fischhoff (seated).

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The Shape of Things To Come? A rather appalling little item appeared recently about a chain of steak restaurants that were turning themselves into discotheques. The chain's headquarters in Rockville, Maryland (disco central, right?), makes up a weekly list of 30 records which are supplied to DJs at each location, supplemented by basic collections of another 100 current "disco" records and 100 "oldie" dance cuts. The DJs, who are trained by the parent company, can play only those records on the lists and are expected to program the top 30 two or three times in the course of the night. Records by specially-spotlighted "artists of the month"—also chosen in Rockville—are programmed every 45 or 60 minutes in each of the locations in the chain. Clearly, disco DJing is the glamor, no-experience-necessary profession of the year, but is this what it's coming to? The best DJs—a number of whom were making record-to-record collages and brilliant musical connections years before the media discovered the disco phenomenon, years before many of us were ready to hear them—are artists, tastemakers, shaping the immediate environment with their music. God knows all those people out there at their double turntables are not cruising the same heights of creativity but, until now, they haven't been reduced to playlist automatons. With discotheques becoming Big Business, the "disco" chain, run like a fast-food empire or a string of laundromats, could be the next major move. If it is, count me out.

Michael Cappello points out that the version of Frankie Valli's "Swearin' to God" which appears on his list from Le Jardin is a disco re-mix by producer Bob Crewe which brings the cut up slightly, giving it a nicer, more attractive beat without changing the length substantially. Crewe left a few copies of this new mix with a num-

(Continued on page 41)

Discotheque Hit Parade

(listings are in alphabetical order, by title)

LE JARDIN/NEW YORK

- DJ: Michael Cappello
- AND YOU CALL THAT LOVE**—
Vernon Burch—UA (lp cut)
- ARE YOU READY FOR THIS**—
The Brothers—RCA
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- EASE ON DOWN THE ROAD**—
Consumer Rapport—Wing And A
Prayer
- HELPLESSLY**—Moment of Truth—
Roulette
- ONE DAY OF PEACE**—Love Committee—
Golden Fleece
- SWEARIN' TO GOD**—Frankie Valli—
Private Stock (lp cut)
- TAKE IT FROM ME**—Dionne Warwicke—
Warner Bros.
- TRAMPP'S DISCO THEME/STOP AND
THINK**—Trammps—Golden Fleece
(lp cut)
- WHERE IS THE LOVE**—Betty Wright—
Alston

CABARET/LOS ANGELES

- DJ: Howard Metz
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- E-MAN BOOGIE**—Jimmy Castor Bunch—
Atlantic (lp cut)
- FIRE**—Van McCoy—Avco (lp cut)
- GLASSHOUSE**—Temptations—Gordy
(lp cut)
- HIJACK**—Herbie Mann—Atlantic
- I WANNA DANCE WIT 'CHOO**—
Disco Tex & the Sex-O-Lettes—
Chelsea
- SAVE ME AGAIN**—Silver Convention—
Midland Intl.
- SHAME, SHAME, SHAME**—Shirley
(And Company)—Vibration
- WHAT CAN I DO FOR YOU?**—Labelle—
Epic (lp cut)
- WHERE IS THE LOVE**—Betty Wright—
Alston

RHINOCEROS/BOSTON

- DJ: John Luongo
- AFRICANO**—Earth, Wind & Fire—
Columbia (lp cut)
- ARE YOU READY FOR THIS**—
The Brothers—RCA
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- CRYSTAL WORLD**—Crystal Grass—
Polydor
- DYNAMITE**—Tony Camillo's Bazuka—
A&M
- E-MAN BOOGIE**—Jimmy Castor Bunch—
Atlantic (lp cut)
- HIJACK**—Herbie Mann/Barrabas—
Atlantic/Atco (lp cut)
- I WANNA DANCE WIT 'CHOO**—
Disco Tex & the Sex-O-Lettes—
Chelsea
- LOVE IS EVERYWHERE**—City Limits—
TSOP
- POTENTIAL**—Jimmy Castor Bunch—
Atlantic (lp cut)

CASABLANCA/NEW YORK

- DJ: Louis Schneider
- BAD LUCK**—Harold Melvin & the
Bluenotes—Phila. Intl. (lp cut)
- CRYSTAL WORLD**—Crystal Grass—
Polydor
- E-MAN BOOGIE**—Jimmy Castor Bunch—
Atlantic (lp cut)
- EASE ON DOWN THE ROAD**—
Consumer Rapport—Wing And
A Prayer
- FRAME OF MIND**—Vernon Burch—UA
(lp cut)
- HELPLESSLY**—Moment of Truth—
Roulette
- HIJACK**—Barrabas—Atco (lp cut)
- MAN WAS MADE TO LOVE WOMAN**—
Bobbi Martin—Green Menu
(not commercially available)
- SWEARIN' TO GOD**—Frankie Valli—
Private Stock (lp cut)
- WHERE IS THE LOVE**—Betty Wright—
Alston

Tucker Session



MCA has rush-released Tanya Tucker's initial single for the label, "Lizzie and the Rainman," from the artist's forthcoming lp, "Tanya Tucker." Pictured are Ms. Tucker and producer Snuff Garrett at a recent session in Los Angeles.

Stafford TVer

(Continued from page 6)

In conjunction with the television plans, MGM Records announced a two-phase program spotlighting Jim Stafford's second lp for the label, the newly released "Not Just Another Pretty Foot," produced by Phil Gernhard and Lobo, together with executive producer Tony Scotti. As with the first release, most of the tunes in this lp were written by Stafford.

Macey Lipman, acting as marketing consultant for both the new lp and television show, has concentrated the first phase of the marketing strategy on the introduction of Stafford's second disc, "Not Just Another Pretty Foot." National print advertising will feature point-of-purchase material through Phonodisc, the Polygram-owned distribution facility for MGM, including posters and a specially designed inflatable vinyl "foot" mobile (a la Led Zeppelin's blimp) as a direct tie-in to the album title and cover theme. Additionally, radio spots are slated for the major Top 40 and FM markets.

Phase Two of MGM's massive marketing program consists of major national print, radio, television and outdoor advertising through billboards and buses in many key markets.

New Song Folio Set by Famous

■ NEW YORK — Famous Music Publishing Companies has announced the release of a new songbook, "150 World Famous Songs and Themes." The folio contains music from the thirties through today, ranging from standards to movie themes and pop hits.

The folio is printed by Charles Hansen Educational Music & Books.

O.K.
Here's the problem.

We have these two
very big entertainers
who are going to appear
at Harrah's Lake Tahoe
this summer. Together.

But Las Vegas has
used up all the superlatives.

Would you accept
"Far Ring-a-ding Out"?

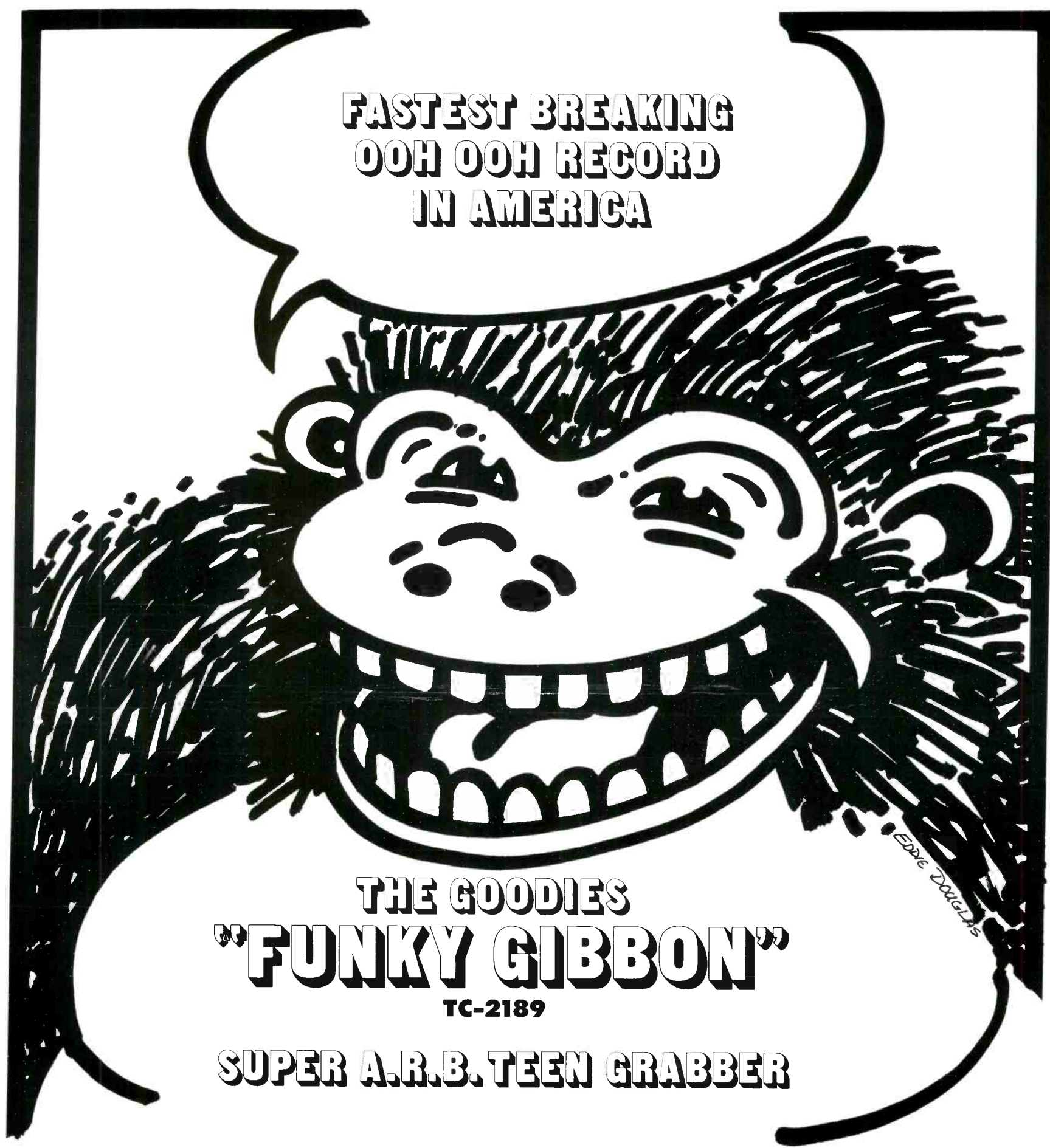
101 THE SINGLES CHART 150

APR. 19	APR. 12		
101	101	SPIDER JIVING ANDY FAIRWEATHER-LOW—A&M 1649 (Almo/Fair, ASCAP)	
102	102	YOU MAKE IT SO HARD BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)	
103	106	ACHOO SPARKS —Island 023 (Ackee, ASCAP)	
104	105	SAVE ME SILVER CONVENTION —Midland Intl. MB 10212 (RCA) (Midsong, ASCAP)	
105	107	GOOD VIBRATIONS TROGGS—Pye 71015 (ATV) (Irving, BMI)	
106	130	99 MILES FROM L.A. ALBERT HAMMOND—Mums ZS8 6037 (Col) (Landers-Roberts/April/Casa David, ASCAP)	
107	123	SANDY HOLLIES —Epic 8-50086 (Laurel Canyon, ASCAP)	
108	109	MAKE HER MY BABY PAUL DAVIS—Bang 717 (Web IV, BMI)	
109	110	2 + 2 JAGGERZ—Wooden Nickel WB 1094 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)	
110	111	SHOOT EM UP JOE VITALE—Atlantic 3260 (Bow-Wow, BMI)	
111	112	MY FIRST DAY WITHOUT HER DENNIS YOST AND THE CLASSICS IV— MGM 14785 (Keca, ASCAP)	
112	—	THEY DON'T MAKE 'EM LIKE THAT ANYMORE REUNION— RCA PB 10252 (Crushing/Crazy Chords, BMI)	
113	114	PHOTOGRAPH MARK LINDSAY—Columbia 3-10114 (Shellac, BMI)	
114	116	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE—A&M 1672 (Don Kirshner, BMI)	
115	115	TAKE YOUR MAMA FOR A RIDE LULU—Chelsea 3011 (Kenny Nolan/Chelsea, BMI)	
116	117	ONE MORE TOMORROW HENRY GROSS—A&M 1682 (Sweet City Songs, ASCAP)	
117	—	BLANKET ON THE GROUND BILLY JOE SPEARS—UA XW 584-X (Brougham Hall, BMI)	
118	118	DYNAMITE TONY CAMILLO'S BAZUKA—A&M 1666 (Tonob, BMI)	
119	—	SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite 1567 (PIP) (Delightful/Gang, BMI)	
120	124	ROCK AND ROLL TILL I DIE DIAMOND REO—Big Tree BT 16034 (Atlantic) (Prolix, ASCAP)	
121	134	A PIRATE LOOKS AT FORTY JIMMY BUFFETT—ABC Dunhill D 150029 (ABC Dunhill, BMI)	
122	149	SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU GUESS WHO—RCA PB 10075 (Cummings, Troiano/Cirrus/Septima, BMI)	
123	122	SORRY DOESN'T ALWAYS MAKE IT RIGHT DIANA ROSS— Motown M1335F (Jobete, ASCAP; Stone Diamond, BMI)	
124	125	JUST LIKE ROMEO AND JULIET FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)	
125	—	CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X (Unart/Bobby Womack, BMI)	
126	—	WHEN THE PARTY'S OVER JANIS IAN—Columbia 3-10119 (Mine/April, ASCAP)	
127	128	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668 (Landy/Unichappell, BMI)	
128	129	YOUR MAMA WON'T LIKE ME SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)	
129	131	MIDNIGHT BLUE MELISSA MANCHESTER—Arista 0116 (N.Y. Times/Roumanian Pickleworks, BMI)	
130	121	HE DON'T WANT YOUR MONEY (DOCTOR ABREACTION) AMERICAN TEARS—Columbia 3-10095 (Waterstone, ASCAP)	
131	137	MINNESOTA NORTHERN LIGHT —Glacier 4501 (Bay Lake, ASCAP)	
132	135	ANYTIME (I'LL BE THERE) FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)	
133	126	LAYLA (PART I) RONNIE CHARLES WITH LSO—20th Century TC 2161 (Casserole, BMI)	
134	—	GLITTER AND GLEAM TOMMY ROE—Monument ZS8-8644 (Col) (Low-Twi, BMI)	
135	138	SPEED TRAP HOYT AXTON—A&M 1657 (Lady Jane, BMI)	
136	103	THE ESSENCE OF JOAN ANDY KIM—Capitol 4032 (Joachim, BMI)	
137	—	DAMN IT ALL GENE COTTON—ABC 12087 (Combine, BMI)	
138	—	JOEY PRETTY THINGS —Swan Song 70104 (Atlantic) (Sole Survivors, ASCAP)	
139	145	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)	
140	—	DION BLUE TIM WEISBERG—A&M 1680 (Elusive Sounds, ASCAP)	
141	133	CRY TO ME LOLEATTA HOLLOWAY—GRC 047 (Moonsong, BMI)	
142	142	IN THE BOTTLE BATAAN—Epic 8-50089 (Brouhaha, ASCAP)	
143	136	LOVES ME LIKE A BROTHER GUESS WHO—RCA PB 10216 (Cumming, Troiano & Assoc./Cirrus/Septima, BMI)	
144	140	A LOVE LIKE YOURS NILSSON/CHER—Warner-Spector SPS 0402 (WB) (Stone Agate, BMI)	
145	—	MISSISSIPPI SONG BILL NASH—GRC 2053 (Keca, ASCAP)	
146	139	RUNAWAY RHODES KIDS—GRC 2053 (Vicki, BMI)	
147	141	SKATING AWAY ON THE THIN ICE OF A NEW DAY JETHRO TULL— Chrysalis CRS 2103 (WB) (Maison Rouge, ASCAP)	
148	143	SUPER-DUPER LOVE, PT. I SUGAR BILLY—Fast Track 2501 (Mainstream) (Fratelli, BMI)	
149	132	THE BOOGIEST BAND IN TOWN SLIK—Polydor 15096 (Martin Coulter/Famous, ASCAP)	
150	144	THINK ABOUT ME FLAMINGOS—Worlds 103 (Big Apple) (Storyworld, ASCAP; Belleville, BMI)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL RIGHT NOW	Denny Diante & Spencer Proffer (Irving, BMI)	90	LONG TALL GLASSES	Adam Faith & David Courtney (Chrysalis, ASCAP)	8
AMIE	Robert Alan Ringe (McKenzie/Dunbar, BMI)	37	LOVE WON'T LET ME WAIT	Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	43
AUTOBAHN	Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	27	LOVIN' YOU	Scorbu Prod. (DickieBird, BMI)	2
BABY THAT'S BACKATCHA	Smoke Robinson (Bertram, ASCAP)	89	MAGIC	Alan Parsons (Al Gallico, BMI)	79
BAD LUCK	Gamble-Huff (Mighty Three, BMI)	53	MISTY	Ray Stevens (Vernon, ASCAP)	84
BAD TIME	Jimmy Lenner (Cram Renraff, BMI)	45	MY BOY	(Colgens, ASCAP)	48
BERR BARREL POLKA	Bob Morgan (Shapiro Bernstein, ASCAP)	64	MY EYES ADORED YOU	Bob Crewe (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	28
BEFORE THE NEXT TEARDROP FALLS	Huey Meaux (Shelby Singleton, BMI)	24	MY LITTLE LADY	Mike Vernon (Crystal, Jukebox, BMI)	99
BEST OF MY LOVE	(Kicking Bear/Benchmark, BMI)	47	NO NO SONG	Richard Perry (Lady Jane, BMI)	13
BLACK SUPERMAN-MUHAMMAD ALI	Robin Blanchflower (Drummer Boy, BMI)	92	ONCE YOU GET STARTED	Bob Monaco (Sufur, ASCAP)	10
BLACK WATER	Ted Templeman (Landsdowne/WB, ASCAP)	35	ONE BEAUTIFUL DAY	Bobby Martin (Big Seven/Steals Bros., BMI)	51
BLOODY WELL RIGHT	Ken Scott & Supertramp (Almo/Delicate, ASCAP)	77	ONLY WOMEN	Bob Ezrin (Ezra/Early Frost, BMI)	57
BUTTER BOY	Vini Poncia (Tinkle Tunes/Braintree, BMI)	33	ONLY YESTERDAY	Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	18
CAN'T GET IT OUT OF MY HEAD	Jeff Lynn (Yellow Dog, ASCAP)	66	PHILADELPHIA FREEDOM	Gus Dudgeon (Big Pig/Leeds, ASCAP)	1
CHEVY VAN	Jay Senter & Larry Knechtel (Act One, BMI)	7	PICK UP THE PIECES	Arif Mardin (AWB, BMI)	54
CUT THE CAKE	Arif Mardin (Average/Cotillion, BMI)	68	PINBALL	Del Newman (Chrysalis, ASCAP)	93
DON'T CALL US, WE'LL CALL YOU	Frank Slay (Claridge/Corbetta, ASCAP)	34	POETRY MAN	D. Airali, P. Ramone (Tarka, ASCAP)	19
DON'T LEAVE ME IN THE MORNING	Rick Hall (Spanka, BMI)	98	RAINY DAY PEOPLE	Lenny Waronker (Moose, CAPAC)	81
DON'T TELL ME GOODNIGHT	Phil Gernhard (Famous, ASCAP)	59	REAL MAN	Todd Rundgren (Earmark, BMI)	95
EASE ON DOWN THE ROAD	S. Scheaffer & Harold Wheeler (Fox Fanfare, BMI)	65	REMEMBER WHAT I TOLD YOU TO FORGET	Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	82
EMMA	Mickie Most (Buddah, ASCAP)	4	RESCUE ME	Snuff Garrett (Chevis, BMI)	87
EXPRESS	Jeff Lane (Triple O/Jeff Mar, BMI)	30	RUNAWAY	Neil Portnow & John Miller (Vicki, BMI)	55
FIRE	Ohio Players (Ohio Players/Unichappell, BMI)	76	SAD SWEET DREAMER	Tony Hatch & Des Parton (Leeds/Jackatone, ASCAP)	36
GET DOWN, GET DOWN (GET ON THE FLOOR)	Raeford Gerald & Joe Simon (Gaucho/Belinda, BMI)	69	SAIL ON SAILOR	Beach Boys (Brother, BMI)	94
GOOD LOVIN' GONE BAD	Bad Company (Bado, ASCAP)	78	SATIN SOUL	Barry White/Soul Unlimited (Sa-Vette/January, BMI)	38
GROWIN' Jim	Messina (Savona/Sugartree, BMI; Gnosos, ASCAP)	58	SHAKEY GROUND	Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	56
HANG ON SLOOPY	Rick Derringer (Wren/Robert Mellin, BMI)	85	SHAME, SHAME, SHAME	Sylvia (Brendi, BMI)	32
HARRY TRUMAN	James William Guercio (Laminations/Big Elk, ASCAP)	40	SHAVING CREAM	prod. not listed (Madison, BMI)	42
HAVE YOU NEVER BEEN MELLOW	John Farrar (ATV, BMI)	29	SHINING STAR	Maurice White w. Charles Stepney (Sagittaire, ASCAP)	9
HE DON'T LOVE YOU (LIKE I LOVE YOU)	Hank Medress & Dave Appell (Conrad, BMI)	11	SHOESHINE BOY	Frank Wilson, Leonard Caston (Stone Diamond, BMI)	44
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY	WRONG SONG	Chips Moman (Press/Tree, BMI)	SISTER GOLDEN HAIR	George Martin (WB, ASCAP)	74
HOW LONG	John Anthony (American Broadcasting, ASCAP)	22	SNEAKY SNAKE	Jerry Kennedy (Hallnote, BMI)	100
HIJACK	Herbie Mann (Dunbar, BMI)	49	STAND BY ME	John Lennon (Hill & Range/Trio/ADT, BMI)	26
I AM LOVE	J. Marcellino & M. Larson (Jobete, ASCAP/Stone Diamond, BMI)	52	SWING YOUR DADDY	Kenny Nolan (Kenny Nolan/Hearst's Delight, BMI)	61
I DON'T LIKE TO SLEEP ALONE	Rick Hall (Spanka, BMI)	23	THANK GOD I'M A COUNTRY BOY	Milt Okun w. Kris O'Conner (Cherry Lane, ASCAP)	25
I WANNA DANCE WIT 'CHOO	Bob Crewe (Hearst's Delight/Caseymen/Desiderata, BMI)	73	THE BERTHA BUTT BOOGIE	Castor-Pruitt (Jimpire, BMI)	21
I'M NOT LISA	Ken Mansfield & Waylon Jennings (Baron, BMI)	50	THE IMMIGRANT	Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP)	63
I'LL PLAY FOR YOU	Louie Shelton (Dawnbreaker, BMI)	96	THE LAST FAREWELL	Denis Preston (Arcola, BMI)	71
I'VE ALWAYS HAD YOU	Billy Terrill (Delightful/Music In Motion, BMI)	91	THE SOUTH'S GONNA DO IT	Paul Hornsby (Kama Sutra/Rada Dara, BMI)	60
IT'S A MIRACLE	Barry Manilow & Ron Dante (Kamikaze, BMI)	15	TRAMPLED UNDER FOOT	Jimmy Page (Joaneline, ASCAP)	70
JACKIE BLUE	Glyn Johns & David Anderle (Lost Cabin, BMI)	12	WALKING IN RHYTHM	Donald Byrd (Blackbyrd, BMI)	17
(JUST LIKE) ROMEO & JULIET	Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)	97	WE'RE ALMOST THERE	Brian Holland (Gold Forever/Stone Diamond, BMI)	83
KILLER QUEEN	Ray Thomas & Queen (Feldman/Trident, ASCAP)	20	WHAT AM I GONNA DO WITH YOU	Barry White (Sa-Vette/January, BMI)	14
L-O-V-E (LOVE)	Willie Mitchell (Jec/Al Green, BMI)	16	WHEN WILL I BE LOVED	Peter Asher (Acuff-Rose, BMI)	67
LADY	John Ryan (Wooden Nickel, ASCAP)	46	WHO'S SORRY NOW	Sonny James (Mills, ASCAP)	39
LADY MARMALADE	A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	6	WILDFIRE	Bob Johnston (Mystery, BMI)	66
LET THERE BE MUSIC	(Borch, ASCAP/Mojohanna, BMI)	88	YOU ARE SO BEAUTIFUL	Jim Price (Almo/Preston, ASCAP; Irving/WEP, BMI)	31
LIVING A LITTLE, LAUGHING A LITTLE	Thom Bell (Mighty Three, BMI)	72	YOU BROUGHT THE WOMAN OUT OF ME	Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	86
LONELY PEOPLE	George Martin (WB, ASCAP)	80	YOU'RE NO GOOD	Peter Asher (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	75
			YOUNG AMERICANS	Tony Visconti (MainMan, ASCAP)	41

**FASTEST BREAKING
OOH OOH RECORD
IN AMERICA**



**THE GOODIES
"FUNKY GIBBON"**

TC-2189

SUPER A.R.B. TEEN GRABBER

WRC - Heavy Teens 22-11 Phone Request

WIXY WYRE

**10TH
CENTURY
RECORDS**
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

WHERE THEIR PERSONAL FRIENDS ARE!

Tomita. He broke sales and sound barriers in 1974. Now he brings you 1994.

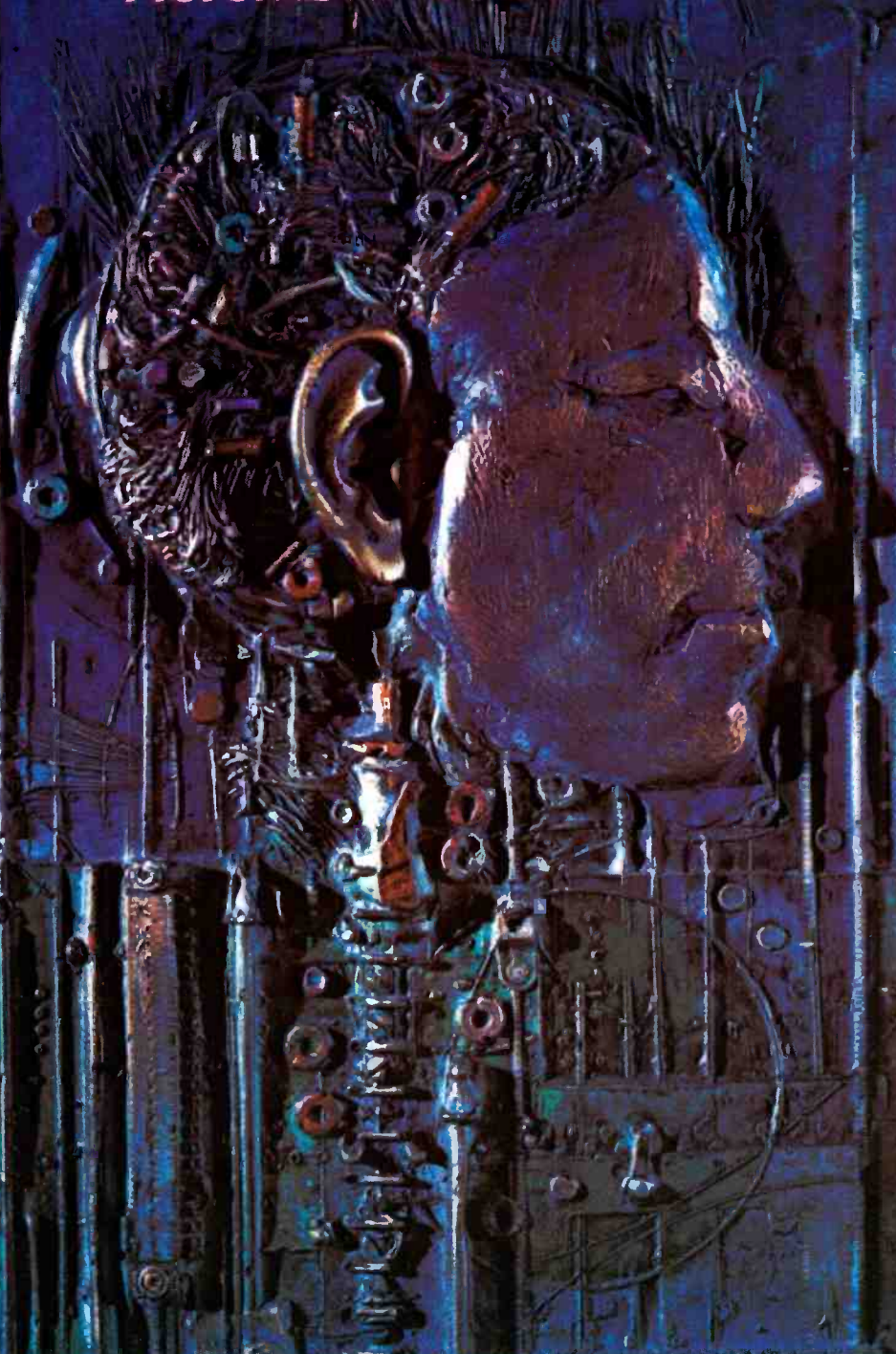
NARM named this electronics genius the best selling classical artist of 1974 ("Snowflakes Are Dancing").
He crossed over into the contemporary rock audience.
He made record history.

Now get ready for the future. Tomita's new album.
"Pictures at an Exhibition." Astounding in stereo. Surrounding in quad.

ARD1/ARL1/ARS1/ART1/ARK1-0838

TOMITA

PICTURES AT AN EXHIBITION



SZAFRAN

RCA Records and Tapes



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 1 PHILADELPHIA FREEDOM ELTON JOHN BAND MCA 40364	7
2 2 LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	12
3 8 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	11
4 7 EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	13
5 6 SUPERNATURAL THING PT. 1 BEN E. KING/Atlantic 3241	12
6 3 LADY MARMALADE LABELLE/Epic 8-50048	14
7 9 CHEVY VAN SAMMY JOHNS/GRC 2046	12
8 12 LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	9
9 13 SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	8
10 11 ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN/ ABC 12066	11
11 14 HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	7
12 16 JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	10
13 4 NO NO SONG RINGO STARR/Apple 1880	11
14 17 WHAT AM I GONNA DO WITH YOU BARRY WHITE/ 20th Century 2177	7
15 18 IT'S A MIRACLE BARRY MANILOW/Arista 0108	8
16 19 L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	9
17 20 WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	9
18 24 ONLY YESTERDAY CARPENTERS/A&M 1677	4
19 5 POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	13
20 23 KILLER QUEEN QUEEN/Elektra 45226	10
21 22 THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	10
22 25 HOW LONG ACE/Anchor ANC 2100 (ABC)	8
23 26 I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	6
24 27 BEFORE THE NEXT TEARDROP FALLS FREDDIE FENDER/ ABC Dot DOA 17540	10
25 33 THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	5
26 30 STAND BY ME JOHN LENNON/Apple 1881	6
27 31 AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	5
28 10 MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	23
29 15 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	13
30 21 EXPRESS B.T. EXPRESS/Roadshow 7001 (Scepter)	13
31 28 YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	17
32 29 SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	14
33 32 BUTTER BOY FANNY/Casablanca 814	13
34 34 DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	18
35 35 BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	18
36 36 SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	12
37 43 AMIE PURE PRAIRIE LEAGUE/RCA PB 10181	7
38 38 SATIN SOUL LOVE UNLIMITED ORCHESTRA/20th Century 2162	10
39 42 WHO'S SORRY NOW MARIE OSMOND/MGM 14786	6
40 37 HARRY TRUMAN CHICAGO/Columbia 3-10092	10
41 52 YOUNG AMERICANS DAVID BOWIE/RCA PB 10152	5
42 45 SHAVING CREAM BENNY BELL/Vanguard 35183	7
43 49 LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	5
44 47 SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F	9
45 70 BAD TIME GRAND FUNK/Capitol 4046	3
46 39 LADY STYX/Wooden Nickel WB 10102 (RCA)	20
47 41 BEST OF MY LOVE EAGLES/Asylum 45218	21
48 44 MY BOY ELVIS PRESLEY/RCA PB 10191	12
49 63 HIJACK HERBIE MANN/Atlantic 3246	4
50 61 I'M NOT LISA JESSI COLTER/Capitol 4009	3
51 60 ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN/ Roulette 7163	5
52 40 I AM LOVE JACKSON FIVE/Motown M 1310F	14



53 62 BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	3
54 46 PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	21
55 59 RUNAWAY CHARLIE KULIS/Playboy 6023	8
56 65 SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	4
57 71 ONLY WOMEN ALICE COOPER/Atlantic 3254	3
58 66 GROWIN' LOGGINS & MESSINA/Columbia 3-10118	4
59 69 DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	4
60 51 THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	21
61 64 SWING YOUR DADDY JIM GILSTRAP/Roxbury 2006 (Chelsea)	8
62 48 CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	19
63 73 THE IMMIGRANT NEIL SEDAKA/Rocket 40370 (MCA)	3
64 68 BEER BARREL POLKA BOBBY VINTON/ABC 12056	6
65 75 EASE ON DOWN THE ROAD CONSUMER RAPPORT/ Wing and a Prayer/HS 101F (Atlantic)	2
66 77 WILDFIRE MICHAEL MURPHEY/Epic 8-50054	5
67 89 WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	2
68 82 CUT THE CAKE AWB/Atlantic 3261	2
69 81 GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	4
70 79 TRAMPLED UNDER FOOT LED ZEPPELIN/Swan Song SS 70102 (Atlantic)	2
71 84 THE LAST FAREWELL ROGER WHITTAKER/RCA PB 30030	3
72 78 LIVING A LITTLE, LAUGHING A LITTLE SPINNERS/ Atlantic 3252	3
73 83 I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O-LETES Featuring MONTI ROCK III/Chelsea 3015	2

CHARTMAKER OF THE WEEK

74 — SISTER GOLDEN HAIR AMERICA Warner Bros. 8086	1
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75 54 YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	21
76 50 FIRE OHIO PLAYERS/Mercury 73643	19
77 86 BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	3
78 — GOOD LOVIN' GONE BAD BAD COMPANY/Swan Song SS 70103 (Atlantic)	1
79 85 MAGIC PILOT/EMI 3992 (Capitol)	3
80 55 LONELY PEOPLE AMERICA/Warner Bros. 8048	17
81 — RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328 (WB)	1
82 — REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	1
83 56 WE'RE ALMOST THERE MICHAEL JACKSON/Motown M1341F	9
84 87 MISTY RAY STEVENS/Barnaby B614 (Chess/Janus)	3
85 88 HANG ON SLOOPY RICK DERRINGER/Blue Sky ZS8-2275 (Col)	4
86 93 YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS/ Haven 7010 (Capitol)	2
87 90 RESCUE ME CHER/MCA 40375	2
88 — LET THERE BE MUSIC ORLEANS/Asylum 45243	1
89 — BABY THAT'S BACKATCHA SMOKEY ROBINSON/Tamla T54258F (Motown)	1
90 96 ALL RIGHT NOW LEA ROBERTS/United Artists XW 626-X	2
91 — I'VE ALWAYS HAD YOU BENNY TROY/Delite 1566 (PIP)	1
92 94 BLACK SUPERMAN/MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	3
93 95 PINBALL BRIAN PROTHEROE/Chrysalis 2104 (WB)	2
94 99 SAIL ON SAILOR BEACH BOYS/Brother/Reprise 1325 (WB)	2
95 97 REAL MAN TODD RUNDGREN/Bearsville 0304 (WB)	2
96 — I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 8075	1
97 100 (JUST LIKE) ROMEO AND JULIET SHA NA NA/ Kama Sutra 602	1
98 — DON'T LEAVE ME IN THE MORNING ODIA COATES/ United Artists UA XW 601X	1
99 — MY LITTLE LADY BLOODSTONE/London 5N 1061	8
100 — SNEAKY SNAKE TOM T. HALL/Mercury 73641	6

FLASHMAKER OF THE WEEK



SPRING FEVER
RICK DERRINGER
Blue Sky

TOP NEW FM AIRPLAY THIS WEEK

- SPRING FEVER—Rick Derringer—Blue Sky
- KING ARTHUR—Rick Wakeman—A&M
- COMMON SENSE—John Prine—Atlantic
- STRAIGHT SHOOTER—Bad Company—Swan Song
- JUDITH—Judy Collins—Elektra
- RIGHT OR WRONG—Stealers Wheel—A&M

WNEW-FM/NEW YORK

- BEAUTIFUL LOSER—Bob Seger—Capitol
- CHANGO—ABC
- COMMON SENSE—John Prine—Atlantic
- HARD ROAD—Stevie Wright—Atco
- MANHATTAN TRANSFER—Atlantic
- MIND TRANSPLANT—Alphonse Mouzon—Blue Note
- SPRING FEVER—Rick Derringer—Blue Sky
- TIGER ROSE—Robert Hunter—Round

WBCN-FM/BOSTON

- ANOTHER NIGHT—Hollies—Epic
- CISSY STRUT—Meters—Island
- CONSCIOUSNESS—Pat Martino—Muse
- COSMIC TRUTH—Undisputed Truth—Motown
- DUIT ON MON DEI—Nilsson—RCA
- FLEXIBLE FLYERS—Roswell Rudd—Arista/Freedom
- GREAT FATSBY—Leslie West—Phantom
- JUDITH—Judy Collins—Elektra
- LINGER LAND—Bobby Hutcherson—Blue Note
- YOU AND ME TOGETHER FOREVER—James & Bobby Purify—Casablanca

WYSP-FM/PHILADELPHIA

- BLOW BY BLOW—Jeff Beck—Epic
- FRAMPTON—Peter Frampton—A&M
- KING ARTHUR—Rick Wakeman—A&M
- LET THERE BE MUSIC—Orleans—Asylum
- MR. MAGIC—Grover Washington, Jr.—Kudu
- PIECES OF THE SKY—Emmylou Harris—Reprise
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TOMMY—Polydor (Soundtrack)

WPLR-FM/NEW HAVEN

- AMBROSIA—20th Century
- ARMAGEDDON—A&M
- CHANGO—ABC
- CHASE THE CLOUDS AWAY—Chuck Mangione—A&M
- CISSY STRUT—Meters—Island
- HARD ROAD—Stevie Wright—Atco
- MANHATTAN TRANSFER—Atlantic
- NOTHIN' FANCY—Heartwood—GRC
- RIGHT OR WRONG—Stealers Wheel—A&M
- TIGER ROSE—Robert Hunter—Round

WBAB-FM/LONG ISLAND

- BLOW BY BLOW—Jeff Beck—Epic
- CAFE DE PARIS—Les Variations—Buddah
- COMMON SENSE—John Prine—Atlantic
- DISCOTHEQUE—Herbie Mann—Atlantic
- GREAT FATSBY—Leslie West—Phantom
- KING ARTHUR—Rick Wakeman—A&M
- MANHATTAN TRANSFER—Atlantic
- SPRING FEVER—Rick Derringer—Blue Sky
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TOMMY—Polydor (Soundtrack)

WRNW-FM/WESTCHESTER

- AMBROSIA—20th Century
- BEAUTIFUL LOSER—Bob Seger—Capitol
- CHICAGO VIII—Col
- DEMIS ROUSSOS—Atlantic
- GREAT FATSBY—Leslie West—Phantom
- JUDITH—Judy Collins—Elektra
- KATY LIED—Steely Dan—ABC
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WOUR-FM/UTICA

- CHASE THE CLOUDS AWAY—Chuck Mangione—A&M
- GET ME TO THE COUNTRY—McKendree Spring—Pye
- GOLD TURKEY—National Lampoon—Epic
- KING ARTHUR—Rick Wakeman—A&M
- MARGIE—Margie Joseph—Atlantic
- SPRING FEVER—Rick Derringer—Blue Sky
- STRAIGHT SHOOTER—Bad Company—Swan Song
- TIGER ROSE—Robert Hunter—Round
- TIME & TIDE—Greenslade—Mercury
- YOUR MAMA WON'T LIKE ME—Suzi Quatro—Arista

WKTK-FM/BALTIMORE

- ARMAGEDDON—A&M
- COMMON SENSE—John Prine—Atlantic
- DRESSED TO KILL—Kiss—Casablanca
- GET ME TO THE COUNTRY—McKendree Spring—Pye
- HAIR OF THE DOG—Nazareth—A&M
- JUDITH—Judy Collins—Elektra
- RIGHT OR WRONG—Stealers Wheel—A&M
- SPRING FEVER—Rick Derringer—Blue Sky

WORJ-FM/ORLANDO

- BE TRUE TO YOU—Eric Andersen—Arista
- COMMON SENSE—John Prine—Atlantic
- HAIR OF THE DOG—Nazareth—A&M
- I'M ON FIRE (single)—Dwight Twilley Band—Shelter
- KING ARTHUR—Rick Wakeman—A&M
- RIGHT OR WRONG—Stealers Wheel—A&M
- SPRING FEVER—Rick Derringer—Blue Sky
- STREET RATS—Humble Pie—A&M
- YOU CAN'T GET OFF WITH YOUR SHOES ON—Barefoot Jerry—Monument

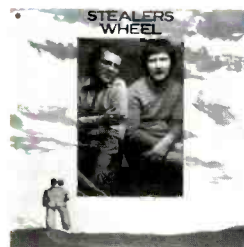
WXRT-FM/CHICAGO

- BE TRUE TO YOU—Eric Andersen—Arista
- BEAUTIFUL LOSER—Bob Seger—Capitol
- BLOW BY BLOW—Jeff Beck—Epic
- CHICAGO VIII—Col
- COMMON SENSE—John Prine—Atlantic
- IN COLLABORATION WITH THE GODS—Mike Quatro—UA
- JOURNEY—Col
- KING ARTHUR—Rick Wakeman—A&M
- STRAIGHT SHOOTER—Bad Company—Swan Song
- THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WABX-FM/DETROIT

- CHANGO—ABC
- COMMON SENSE—John Prine—Atlantic
- HAIR OF THE DOG—Nazareth—A&M
- IN COLLABORATION WITH THE GODS—Mike Quatro—UA
- KING ARTHUR—Rick Wakeman—A&M
- MANHATTAN TRANSFER—Atlantic
- RIGHT OR WRONG—Stealers Wheel—A&M
- SPRING FEVER—Rick Derringer—Blue Sky
- TIME & TIDE—Greenslade—Mercury
- TOYS IN THE ATTIC—Aerosmith—Col

FM SLEEPER OF THE WEEK



RIGHT OR WRONG
STEALERS WHEEL
A&M

KBPI-FM/DENVER

- AMBROSIA—20th Century
- COMMON SENSE—John Prine—Atlantic
- JUDITH—Judy Collins—Elektra
- STREET RATS—Humble Pie—A&M

KZEW-FM/DALLAS

- FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
- GOOD TO BE ALIVE—John Baldry—Casablanca
- GREAT FATSBY—Leslie West—Phantom
- JUDITH—Judy Collins—Elektra
- KING ARTHUR—Rick Wakeman—A&M
- LOU REED LIVE—RCA
- SPRING FEVER—Rick Derringer—Blue Sky
- STREET RATS—Humble Pie—A&M

KPRI-FM/SAN DIEGO

- BLOW BY BLOW—Jeff Beck—Epic
- CUT THE CAKE (single)—AWB—Atlantic
- FRAMPTON—Peter Frampton—A&M
- NUTHIN' FANCY—Lynyrd Skynyrd—MCA
- ON YOUR FEET OR ON YOUR KNEES—Blue Oyster Cult—Col
- PIECES OF THE SKY—Emmylou Harris—Reprise

KWEST-FM/LOS ANGELES

- BEST OF FREDDIE KING—Shelter
- CAFE DE PARIS—Les Variations—Buddah
- HIGH ENERGY—Sly & the Family Stone—Epic
- IAN HUNTER—CBS (Import)
- WILL O' THE WISP—Leon Russell—Shelter

KSAN-FM/SAN FRANCISCO

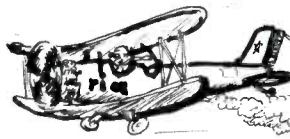
- ARMAGEDDON—A&M
- SLIM CHANCE—Ronnie Lane—Island (Import)
- SPRING FEVER—Rick Derringer—Blue Sky
- STRAIGHT SHOOTER—Bad Company—Swan Song

KZEL-FM/EUGENE, ORE.

- BEAUTIFUL LOSER—Bob Seger—Capitol
- CHASE THE CLOUDS AWAY—Chuck Mangione—A&M
- DARK SALOON—Rabbit—Island
- I'M ON FIRE/DID YOU SEE WHAT HAPPENED (single)—Dwight Twilley Band—Shelter
- KING ARTHUR—Rick Wakeman—A&M
- MAKIN' TRACKS—Grinderswitch—Capricorn
- SPRING FEVER—Rick Derringer—Blue Sky
- STRAIGHT SHOOTER—Bad Company—Swan Song
- STROLL ON—Steve Ashley—Gull

CHUM-FM/TORONTO

- BE TRUE TO YOU—Eric Andersen—Arista
- CHICAGO VIII—Col
- HOKEY POKEY—Richard & Linda Thompson—Island
- NATTY DREAD—Bob Marley & the Wailers—Island
- PIECES OF THE SKY—Emmylou Harris—Reprise
- RIGHT OR WRONG—Stealers Wheel—A&M
- SOUTHBOUND—Hoyt Axton—A&M
- STREET RATS—Humble Pie—A&M
- STROLL ON—Steve Ashley—Gull



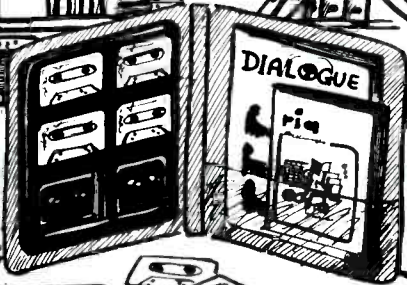
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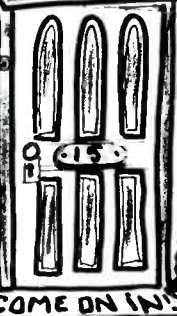
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ARMAGEDDON**

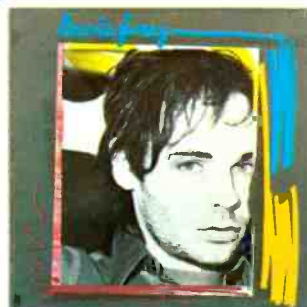
Former Yardbird Keith Relf and his all-star band make their A&M debut with a new album of musical innovation. Armageddon is here!



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LEWIS FUREY**

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Critics everywhere are picking up on the fact that this is the Peter Frampton album that everyone's been waiting for.

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New hard driving rock from one of England's premier heavy metal bands.

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**STEALERS WHEEL
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(SP 4511)

**NAZARETH
HAIR OF THE DOG**

From Scotland comes another healthy dose of Nazareth's killer rock & roll produced in their resounding heavy metal fashion.



(SP 4516)

**CHRIS DE BURGH
FAR BEYOND
THESE CASTLE WALLS**

Born in Argentina, educated in England and Ireland, Chris will soon introduce his fascinating musical style on his first U.S. tour.



(SP 4510)

**HOYT AXTON
SOUTHBOUND**

With Ringo's version of Hoyt's "No No Song" currently riding the top of the charts, the time for Hoyt is upon us.



Dialogue (Continued from page 10)

economic recession, the entertainment dollar is the last one to be affected. People want to be entertained. People want to be made happy. People want to go out. They may not buy that refrigerator or that third car, but they'll go to that concert, they'll go to that movie and they'll pay the \$6.50 or \$5.50, or \$7.50, whatever it is.

RW: What about the matter of the acts' prices? Does it seem to you that acts have become more reasonable?

Spar: Yes, I think the acts have become more reasonable and I think it's a very healthy thing. Because by putting two acts underneath, you're taking a little away from the headliner, perhaps on his guarantee. You're taking a little out of his percentage if he's going to make percentage. But again the bottom line is that because you're still taking a couple of dollars away, he's ultimately going to do much better. And I think that's very healthy. This whole economic situation that we're in, as I said before, has brought a terrific sense of reality for the artist and managers in the concert business. You're able to accomplish a lot more. You might make a couple of dollars less, but in the long run it's much better to turn one person away because you're sold out, than to have one empty seat and you didn't sell out. To my mind that's a very big difference. Is it half filled or half empty? That kind of thing.

RW: When you were still with Millard, one of the prime focuses was the individual attention one could give an act. Now the roster is that much greater. How does the agent/artist ratio work out now?

Spar: The proportion is probably not much greater than in a small agency. If you have a small agency and you handle 10 or 12 artists, then you have two or three agents that are probably doing the job. So the proportion is not that much greater this way than it is in a small agency. And I'm responsible for about 10 acts that I look after on a day-to-day basis. The guy next door is responsible for five acts. The attention is still very much there. It's the business that we're in and if we don't pay attention to the artist, we lose the artist, so we have to pay attention. We might have to work a wee bit longer, we might have to get in a little bit earlier in the morning, work a little later at night, but no one has been dissatisfied or disenchanted or has left the combined agencies as a result of the two joining forces. The coverage is just fantastic.

RW: How much do you as an agency depend on record companies for support?

Spar: It depends upon the level of the artist. When we have big artists we obviously don't need the support of the record company at that point. But in the beginning stages you do. You're very much dependent upon the record company for their support in terms of dollars and cents—the input that they give you, and their general enthusiasm, which is very, very important. There are some really great people out there that we really depend on and look to for advice, for counsel and for assistance; Michael Klenfner at Arista, Steve Popovich at Epic, Kip Cohn at A&M; and all these lovely people out there. It's very important because no new act today can get from that beginning stage—that level one—to the next levels that are necessary without the enthusiasm and dollar support of the record company.

RW: What has the effect been of the combining of CMA and IFA agencies into ICM?

Spar: It is fantastic. It's given the agency world, as far as I see it, the greatest team that's been assembled in a long time. As far as my concert department is concerned, we have six agents in Los Angeles and nine agents in New York. That's 15 agents covering the United States of America. And the depth of the coverage and the accuracy of the coverage is just fantastic. Acts can only benefit by it because the knowledge that everybody pools, and then shares, can only ultimately help our artists. So it's working out really fine.

RW: How necessary is it to tour nationally for an act that's looking to break?

Spar: Here's a case in point: Aerosmith has a very smart manager by the name of David Krebs, who said, "It doesn't really pay for me to go out to Portland, Oregon for \$750 a night, and maybe do five other dates. Let me just keep them in a certain area. Let me break them region by region, market by market. And then, like an octopus, maybe one day it will spread." So he kept them north of the Mason/Dixon line—east of Indiana essentially—and therefore kept his costs pretty low and started going into these markets one by one. First as an opening act; then as a middle special guest star, then as a headliner. Ultimately, they are going to play three days in May at Cobo Hall. Aerosmith is bigger in Detroit than almost anybody. They'll do better in Boston Garden for two days than George Harrison did. But

(Continued on page 47)

Buddah Signs Papa John Creach



Buddah Records has announced the signing of Papa John Creach to the label. Creach will be touring with the Jefferson Starship for the next six weeks and has plans to record his first album for Buddah in late May or early June. Seen at his signing (from left) are Sid Seidenberg, Creach's manager; Danny Kessler, contact for Creach in management office; Lewis Merenstein, vice president and general manager, Buddah Records; Papa John Creach; and Art Kass, president of The Buddah Group.

CONCERT REVIEW

Kraftwerk: Chillingly Effective

■ NEW YORK—Kraftwerk (Vertigo), one of 1975's true musical phenomenons, made its first American appearance at the Beacon Theater (5) and the group members proved themselves formidable musicians indeed. These four Germans (Rolf, Karl, Wolfgang and Florian) are prepossessing in the suits and ties and workmanlike manner; at the Beacon, they were also somewhat distant but there were mitigating circumstances—first appearance, lack of fluency in the native tongue, etc.

Kraftwerk draws upon a variety of sources for inspiration, most notably Terry Riley, and adds to this its own unique viewpoint. Thus, real tales of terror lurked in all the electronic effects of the 30-minute long number "Autobahn." Ostensibly concerning a drive on a German expressway, "Autobahn" was really a story of the endless boredom of miles and miles of concrete and steel; of the sudden terror that seizes you as cars barrel by without warning; of the trauma of the long ride (you only have to be tired, not stoned, to see things jump out at you from the side of the road). It was the story of the freedom to leave (one recalls Marlon Brando in "The Wild One" who, when asked where he was headed, answered with a look of pained disgust on his face, "Oh man, we just go!"); it was a story of profound loneliness.

All in all, "Autobahn" was a chilling ceremony, made doubly effective by the group's psychological distance from its audience, and quite unlike anything one

ever expects from any American or British groups favoring electronic music.

Kraftwerk makes powerful music, but anyone so foolish as to venture in expecting to dance in the aisles should be forewarned: This is highly cerebral music, definitely not for boogieing.

Also on the bill was the Michael Quatro Group (UA). Quatro came on in a cloud of smoke ("I feel like I'm in a commercial for Black Flag," was one patron's comment) and ran quickly through a few standard rock numbers as a prelude to his most ambitious work to date, the symphony entitled "In Collaboration With The Gods."

Quatro has borrowed from a staggering array of musical sources—including classical, ragtime, rock and even a few bars of "Angels We Have Heard On High"—for his symphony, and he has surrounded himself with (in addition to several keyboards) a band eminently qualified to meet the demands of the music.

The rub is this: "In Collaboration With The Gods" is a fine piece of music whose value is only diminished by the theatrics accompanying the group's version of "In The Court of the Crimson King" and by the frequent belches of smoke from the stage (the audience alternately cried out "Bravo!" and "Oxygen!"). By concentrating a bit more on pure music, Quatro will achieve the recognition that he and his symphony deserve.

Greenslade (Mercury) opened the show and was very impressive in its American debut. This baroque, keyboard oriented group played with utmost taste and personality, despite their nervousness. They should be a welcome addition to any bill.

David McGee

E, W & F Go Gold

■ NEW YORK—Columbia recording group Earth, Wind & Fire's latest album, "That's The Way Of The World," has been certified gold by the RIAA.

SALESMAKER OF THE WEEK



CHICAGO VIII

Col

TOP RETAIL SALES THIS WEEK

CHICAGO VIII—Col
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
STRAIGHT SHOOTER—Bad Company—Swan Song
TOMMY—Polydor (Soundtrack)
BLUE JAYS—Justin Hayward & John Lodge—Threshold

CAMELOT/NATIONAL

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
HEARTS—America—WB
KING ARTHUR—Rick Wakeman—A&M
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
STRAIGHT SHOOTER—Bad Company—Swan Song
SWITCH—Golden Earring—MCA
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOMMY—Polydor (Soundtrack)

MUSICLAND/NATIONAL

CHICAGO VIII—Col
DUIT ON MON DEI—Nilsson—RCA
FEELINGS—Paul Anka—UA
FIVE-A-SIDE—Ace—Anchor
HEARTS—America—WB
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOM CAT—Tom Scott & the L.A. Express—Ode

RECORD BAR/NATIONAL

BLUE JAYS—Justin Hayward & John Lodge—Threshold
BUSTIN' OUT—Pure Prairie League—RCA
CHICAGO VIII—Col
FUNNY LADY—Arista (Soundtrack)
HEARTS—America—WB
I'LL PLAY FOR YOU—Seals & Crofts—WB
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOMMY—Polydor (Soundtrack)

SAM GOODY/EAST COAST

AN EVENING WITH JOHN DENVER—RCA
BLOOD ON THE TRACKS—Bob Dylan—Col
BLUE JAYS—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
FLYING START—Blackbyrds—Fantasy
JUDITH—Judy Collins—Elektra
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
ROCK 'N' ROLL—John Lennon—Apple

THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
TOMMY—Polydor (Soundtrack)

TWO GUYS/EAST COAST

AN EVENING WITH JOHN DENVER—RCA
BLUE JAYS—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
FUNNY LADY—Arista (Soundtrack)
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
TOMMY—Polydor (Soundtrack)
YOUNG AMERICANS—David Bowie—RCA

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

BLUE JAYS—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
FOR EARTH BELOW—Robin Trower—Chrysalis
FUNNY LADY—Arista (Soundtrack)
NIGHTBIRDS—Labelle—Epic
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOMMY—Polydor (Soundtrack)

DISCOUNT RECORDS/CAMBRIDGE, MASS.

AUTOBAHN—Kraftwerk—Vertigo
BLOW BY BLOW—Jeff Beck—Epic
BLUE JAYS—Justin Hayward & John Lodge—Threshold
FUNNY LADY—Arista (Soundtrack)
JUDITH—Judy Collins—Elektra
LET THERE BE MUSIC—Orleans—Asylum
SOUTHERN NIGHTS—Allen Toussaint—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO
YOUNG AMERICANS—David Bowie—RCA

KING KAROL/NEW YORK

BLUE JAYS—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
DISCOTHEQUE—Herbie Mann—Atlantic
DRESSED TO KILL—Kiss—Casablanca
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA
JUDITH—Judy Collins—Elektra
STRAIGHT SHOOTER—Bad Company—Swan Song
TO BE TRUE—Harold Melvin and the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
YOUNG AMERICANS—David Bowie—RCA

GARY'S/RICHMOND

A SONG FOR YOU—Temptations—Gordy
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
FRAMPTON—Peter Frampton—A&M
HEARTS—America—WB
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PHOEBE SNOW—Shelter
SONG FOR AMERICA—Kansas—Kirshner
SONGBIRD—Jesse Colin Young—WB

FOR THE RECORD/BALTIMORE

CAUGHT IN THE ACT—Commodores—Motown

CHICAGO VIII—Col
CROSS COLLATERAL—Passport—Atco
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
KATY LIED—Steely Dan—ABC
MISTER MAGIC—Grover Washington Jr.—Kudu
MY WAY—Major Harris—Atlantic
NO MYSTERY—Return to Forever featuring Chick Corea—Polydor
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

WAXIE MAXIE/WASH., D.C.

BLUE JAYS—Justin Hayward & John Lodge—Threshold
CHICAGO VIII—Col
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
MY WAY—Major Harris—Atlantic
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SOLID—Mandrill—UA
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL OF THE FITTEST—Headhunters—Arista

MUSHROOM/NEW ORLEANS

BLOW BY BLOW—Jeff Beck—Epic
BLUE JAYS—Justin Hayward & John Lodge—Threshold
FRAMPTON—Peter Frampton—A&M
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
KATY LIED—Steely Dan—ABC
KING ARTHUR—Rick Wakeman—A&M
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
SUN GODDESS—Ramsey Lewis—Col
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOMMY—Polydor (Soundtrack)

NATL. RECORD MART/MIDWEST

CHICAGO VIII—Col
FLY BY NIGHT—Rush—Mercury
FUNNY LADY—Arista (Soundtrack)
HEARTS—America—WB
KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SONG FOR AMERICA—Kansas—Kirshner
STRAIGHT SHOOTER—Bad Company—Swan Song
YESTERDAYS—Yes—Atlantic
YOUNG AMERICANS—David Bowie—RCA

RECORD REVOLUTION/CLEVE.

AMBROSIA—20th Century
CAFE DE PARIS—Les Variations—Buddah
GET ME TO THE COUNTRY—McKendree Spring—Pye
KING ARTHUR—Rick Wakeman—A&M
LET THERE BE MUSIC—Orleans—Asylum
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
RUBICON—Tangerine Dream—Virgin
STRAIGHT SHOOTER—Bad Company—Swan Song
SWITCH—Golden Earring—MCA
TIGER ROSE—Robert Hunter—Round

ONE OCTAVE HIGHER/CHICAGO

AUTOBAHN—Kraftwerk—Vertigo
BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
FOR EARTH BELOW—Robin Trower—Chrysalis

KATY LIED—Steely Dan—ABC
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
THERE'S ONE IN EVERY CROWD—Eric Clapton—RSO

CIRCLES/ARIZONA

A QUIET STORM—Smokey Robinson—Tamla
CHICAGO VIII—Col
CLOSEUP—Frankie Valli—Private Stock
FUNNY LADY—Arista (Soundtrack)
JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOMMY—Polydor (Soundtrack)
TWO—Bob James—CTI

ABC/SEATTLE

AUTOBAHN—Kraftwerk—Vertigo
CHICAGO VIII—Col
FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
FUNNY LADY—Arista (Soundtrack)
GREATEST HITS—Al Green—Hi
ROCK 'N' ROLL—John Lennon—Apple
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
THE LAST FAREWELL—Roger Whittaker—RCA
TOMMY—Polydor (Soundtrack)
YOUNG AMERICANS—David Bowie—RCA

WHEREHOUSE/CALIFORNIA

AMBROSIA—20th Century
BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC Dot
BUSTIN' OUT—Pure Prairie League—RCA
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL OF THE FITTEST—Headhunters—Arista
THE ORIGINAL SOUNDTRACK—10cc—Mercury
TOMMY—Who—MCA
TOMMY—Ode

LICORICE PIZZA/LOS ANGELES

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
KATY LIED—Steely Dan—ABC
KING ARTHUR—Rick Wakeman—A&M
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
STRAIGHT SHOOTER—Bad Company—Swan Song
TOMMY—Polydor (Soundtrack)
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YOUNG AMERICANS—David Bowie—RCA

TOWER/LOS ANGELES

BUSTIN' OUT—Pure Prairie League—RCA
FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
FIVE-A-SIDE—Ace—Anchor
GHOSTS—Strawbs—A&M
HEARTS—America—WB
KING ARTHUR—Rick Wakeman—A&M
MISTER MAGIC—Grover Washington Jr.—Kudu
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
TOMMY—Polydor (Soundtrack)
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 19	APR. 12				WKS. ON CHART	
1	3	HAVE YOU NEVER BEEN MELLOW	OLIVIA NEWTON-JOHN	MCA 2133	9	F
2	1	PHYSICAL GRAFFITI	LED ZEPPELIN/Swan Song SS 2200 (Atlantic)		6	I
3	2	AN EVENING WITH JOHN DENVER	RCA CPL2-0764		7	J
4	6	YOUNG AMERICANS	DAVID BOWIE/RCA APL1-0998		5	F
5	5	FOR EARTH BELOW	ROBIN TROWER/Chrysalis 1073 (WB)		8	F
6	4	ROCK 'N' ROLL	JOHN LENNON/Apple SK 3419		8	E
7	56	CHICAGO VIII	Columbia PC 33100		2	F
8	10	A SONG FOR YOU	TEMPTATIONS/Gordy G6-969S1 (Motown)		11	F
9	11	THAT'S THE WAY OF THE WORLD	EARTH, WIND & FIRE/Columbia PC 33280		6	F
10	13	AUTOBAHN	KRAFTWERK/Vertigo VEL 2003 (Phonogram)		9	F
11	19	BLUEJAYS	JUSTIN HAYWARD & JOHN LODGE/Threshold THS 14 (London)		4	F
12	20	FUNNY LADY	SOUNDTRACK/Arista AL 9004		4	G
13	16	CRASH LANDING	JIMI HENDRIX/Reprise MS 2004 (WB)		5	F
14	9	PERFECT ANGEL	MINNIE RIPERTON/Epic KE 32561		29	E
15	7	BLOOD ON THE TRACKS	BOB DYLAN/Columbia PC 33235		11	F
16	15	GREATEST HITS	ELTON JOHN/MCA 2128		22	F
17	8	AVERAGE WHITE BAND	Atlantic SD 7308		25	F
18	14	COLD ON THE SHOULDER	GORDON LIGHTFOOT/Reprise MS 2006 (WB)		8	F
19	25	TOMMY	SOUNDTRACK/Polydor PD 9502		4	H
20	27	WELCOME TO MY NIGHTMARE	ALICE COOPER/Atlantic SD 18130		5	F
21	26	FEEL LIKE MAKIN' LOVE	ROBERTA FLACK/Atlantic SD 18131		4	F
22	18	PHOEBE SNOW	Shelter 2109 (MCA)		25	F
23	17	NIGHTBIRDS	LABELLE/Epic KE 33075		15	E
24	24	FIRE OHIO PLAYERS	Mercury SRM-1-1013		21	F
25	21	SUN GODDESS	RAMSEY LEWIS/Columbia KC 33194		13	E
26	12	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros. W 2750		49	F
27	28	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/MCA 411		44	F
28	22	HEART LIKE A WHEEL	LINDA RONSTADT/Capitol ST 11368		20	F
29	45	KATY LIED	STEELY DAN/ABC ABCD 846		3	F
30	39	YESTERDAYS	YES/Atlantic SD 18103		5	F
31	51	HEARTS AMERICA	Warner Bros. BS 2852		3	F
32	38	GREATEST HITS	AL GREEN/Hi SHL 32089 (London)		5	F
33	33	FLYING START	BLACKBYRDS/Fantasy F 9481		16	F
34	31	DO IT 'TIL YOU'RE SATISFIED	B.T. EXPRESS/Scepter 5117		19	F
35	29	BARRY MANILOW II	Bell 1314 (Arista)		20	F
36	81	NUTHIN' FANCY	LYNYRD SKYNYRD/MCA 2137		2	F
37	41	ON YOUR FEET OR ON YOUR KNEES	BLUE OYSTER CULT/Columbia PC 33371		6	G
38	83	JUST ANOTHER WAY TO SAY I LOVE YOU	BARRY WHITE/20th Century T 1466		2	F
39	59	THERE'S ONE IN EVERY CROWD	ERIC CLAPTON/RSO SO 4806 (Atlantic)		2	F
40	42	SHEER HEART ATTACK	QUEEN/Elektra 7E-1026		14	F
41	34	NOT FRAGILE	BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004		34	F
42	43	GHOSTS	STRAWBS/A&M SP 4506		7	F
43	23	EMPTY SKY	ELTON JOHN/MCA 2130		12	F
44	47	NO MYSTERY	RETURN TO FOREVER Featuring CHICK COREA/Polydor PD 6512		5	F
45	52	SONGBIRD	JESSE COLIN YOUNG/Warner Bros. BS 2845		4	F
46	54	TO BE TRUE	HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		6	E
47	48	PLUG ME INTO SOMETHING	HENRY GROSS/A&M SP 4502		8	F
48	58	FIVE-A-SIDE	ACE/Anchor ANCL-2001 (ABC)		3	F
49	57	IT'LL SHINE WHEN IT SHINES	OZARK MOUNTAIN DAREDEVILS/A&M SP 3654		15	F



50	32	REALLY ROSIE	TV SOUNDTRACK Featuring CAROLE KING/Ode 77027 (A&M)	7	F
51	53	I CAN STAND A LITTLE RAIN	JOE COCKER/A&M SP 3633	6	F
52	35	ON THE BORDER	EAGLES/Asylum 7E-1004	45	F
53	62	MISTER MAGIC	GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)	5	F
54	36	RUFUSIZED	RUFUS Featuring CHAKA KAHN/ABC ABCD 837	16	F

CHARTMAKER OF THE WEEK

55 — **STRAIGHT SHOOTER**
 BAD COMPANY
 Swan Song SS 8413 (Atlantic)



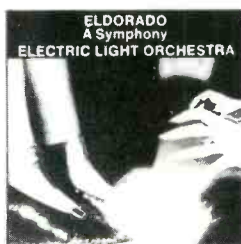
56	30	STYX II	Wooden Nickel WNS-1012 (RCA)	13	F
57	70	FRAMPTON	PETER FRAMPTON/A&M SP 4512	2	F
58	37	ELDORADO	ELECTRIC LIGHT ORCHESTRA/UA LA399-G	27	F
59	84	BLOW BY BLOW	JEFF BECK/Epic 33409	2	F
60	61	BELLE OF THE BALL	RICHARD TORRANCE AND EUREKA/Shelter SP 2134 (MCA)	7	F
61	65	BLUE SKY, NIGHT THUNDER	MICHAEL MURPHEY/Epic KE 33290	5	F
62	40	PROPAGANDA	Sparks Island ILPS 9312	10	F
63	72	I'LL PLAY FOR YOU	SEALS & CROFTS/Warner Bros. 2848	3	F
64	64	HOLIDAY AMERICA	Warner Brothers W 2808	41	F
65	46	FIRST MINUTE OF A NEW DAY	GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030	11	F
66	86	THE DRAMATIC JACKPOT	RON BANKS & THE DRAMATICS/ABC ABCD 867	3	F
67	75	CLOSEUP	FRANKIE VALLI/Private Stock PS 2000	4	F
68	94	JUDITH	JUDY COLLINS/Elektra 7E 1032	2	F
69	85	STEPPING INTO TOMORROW	DONALD BYRD/Blue Note BN-LA 368G (UA)	2	F
70	73	MODERN TIMES	AL STEWART/Janus JXS 7112	5	F
71	—	FEELINGS	ANKA/United Artists UA LA367G	1	F
72	74	VISIONS OF THE EMERALD BEYOND	MAHAVISHNU ORCHESTRA/Columbia PC 33411	4	F
73	80	LED ZEPPELIN IV	Atlantic 7208	3	F
74	44	URBAN RENEWAL	TOWER OF POWER/Warner Bros. BS 2834	13	F
75	77	GREATEST HITS	KOOL & THE GANG/Delite DEP 2015 (PIP)	4	F
76	92	BUSTIN' OUT	PURE PRAIRIE LEAGUE/RCA LSP-4769	4	F
77	79	JUST A BOY	LEO SAYER/Warner Bros. BS 2836	6	F
78	88	LET THERE BE MUSIC	ORLEANS/Asylum 7E-1029	2	F
79	82	THE CAPTAIN & ME	DOOBIE BROTHERS/WB 2694	55	F
80	89	CAUGHT IN THE ACT	COMMODORES/Motown M6-82051	3	F
81	—	KING ARTHUR	RICK WAKEMAN/A&M SP 4515	1	F
82	63	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548	42	F
83	93	CICERO PARK	HOT CHOCOLATE/Big Tree BT 89503 (Atl)	2	F
84	49	JOHN DENVER'S GREATEST HITS	RCA CPL1-0374	71	F
85	107	JOURNEY	Columbia PC 33388	1	F
86	76	DOWN TO EARTH	NEKTAR/Passport PPSD 98005 (ABC)	6	F
87	109	TOM CAT	TOM SCOTT & THE L.A. EXPRESS/Ode SP 77029 (A&M)	1	F
88	71	PIECES OF THE SKY	EMMYLOU HARRIS/Reprise 2213 (WB)	6	F
89	55	FULFILLINGNESS' FIRST FINALE	STEVIE WONDER/Tamla T6-332S1 (Motown)	37	F
90	66	BAD CO.	BAD COMPANY/Swan Song SS 8410 (Atlantic)	34	F
91	50	NEVER CAN SAY GOODBYE	GLORIA GAYNOR/MGM M3G 4982	16	F
92	103	LOU REED LIVE	LOU REED/RCA APL 1-0959	1	F
93	90	SO WHAT	JOE WALSH/ABC Dunhill DSD 50171	15	F
94	67	FIRE ON THE MOUNTAIN	CHARLIE DANIELS BAND/Kama Sutra KSBS 2603	14	F
95	95	BUTT OF COURSE	JIMMY CASTOR BUNCH/Atlantic SD 18174	4	F
96	134	PUT IT WHERE YOU WANT IT	AWB/MCA 475	1	F
97	99	CRIME OF THE CENTURY	SUPERTRAMP/A&M SP 3647	2	F
98	69	WAR CHILD	JETHRO TULL/Chrysalis CMR 1067 (WB)	25	F
99	66	ALL THE LOVE IN THE WORLD	MAC DAVIS/Col PC 32927	11	F
100	68	MELISSA	MELISSA MANCHESTER/Arista 4031	7	F

THE LIGHT SHINES AGAIN!!

"Boy Blue"

(UA-XW634-X)

The Electric Light
Orchestra brightens
the airwaves with a
blinding new single
"Boy Blue" from one of



the most critically
acclaimed Gold albums
of the 70's, "Eldorado!"
High on the Album charts
for over half a year.

On United Artists  Records. Brightly.

101 THE ALBUM CHART 150

APRIL 19, 1975

APR. 19	APR. 12	
101	78	PRONOUNCED LEH-NERD SKIN-NERD LYNRYD SKYNYRD/ MCA Sounds of the South 363
102	105	SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM 1-500
103	91	SILK TORPEDO PRETTY THINGS/Swan Song SS 8411 (Atlantic)
104	102	COMMANDER CODY & HIS LOST PLANET AIRMEN/ Warner Bros. BS 2847
105	121	MORE AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8007
106	96	SOUVENIRS DAN FOGELBERG/Epic KE 33137
107	100	PHOTOGRAPHS AND MEMORIES JIM CROCE/ABC ABCD 835
108	112	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255
109	122	TOMMY THE WHO/MCA 2-1005
110	120	WOLF CREEK PASS C.W. McCALL/MGM M3G 4989
111	113	AQUALUNG JETHRO TULL/Chrysalis CH-1044 (WB)
112	101	THE SILVER FOX CHARLIE RICH/Epic PE 33250
113	115	OLD & IN THE WAY/Round RX 103
114	98	WHITE GOLD LOVE UNLIMITED ORCHESTRA/ 20th Century T-459
115	97	THE BEST OF THE STYLISTICS/Avco AV-69005
116	119	DIXIE ROCK WET WILLIE/Capricorn CPS 149 (WB)
117	87	LINDA ON MY MIND CONWAY TWITTY/MCA 469
118	128	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
119	138	SWITCH GOLDEN EARRING/Track/MCA 3139
120	104	GOODNIGHT VIENNA RINGO STARR/Apple SW 3417
121	123	LED ZEPPELIN/Atlantic SD 8216
122	116	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
123	125	LED ZEPPELIN II/Atlantic SD 8236
124	141	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)
125	106	PROMISED LAND ELVIS PRESLEY/RCA APL1-0606
126	142	FLY BY NIGHT RUSH/Mercury SRM1-1023
127	124	COUNTRY LIFE ROXY MUSIC/Atco SD 36-106
128	108	BACK IN THE COUNTRY LORETTA LYNN/MCA 471
129	110	ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/Capitol SO 11356
130	131	EXPLORES YOUR MIND AL GREEN/Hi SHL 32087 (London)
131	135	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
132	—	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1-0934 (RCA)
133	136	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
134	117	SERENADE NEIL DIAMOND/Columbia PC 32919
135	—	AMBROSIA/20th Century T-434
136	—	SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038
137	139	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
138	140	TANYA TUCKER'S GREATEST HITS/Columbia KC 33355
139	130	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-1003
140	118	MILES OF AISLES JONI MITCHELL/Asylum AB 202
141	148	CROSS COLLATERAL PASSPORT/Atco SD 36-107
142	146	ANOTHER NIGHT HOLLIES/Epic PE 33387
143	144	NILS LOFGREN/A&M SP 4509
144	147	WHO'S SORRY NOW MARIE OSMOND/MGM M3G-4947
145	—	DUIT IN MON DEI NILSSON/RCA APL1-10817
146	—	TWO BOB JAMES/CTI 6057S1 (Motown)
147	124	NEW AND IMPROVED SPINNERS/Atlantic SD 18118
148	111	THE PROPHET RICHARD HARRIS/Atlantic SD 18120
149	—	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670
150	—	THE HARDER THEY COME SOUNDTRACK/Island MLPS 9202

151-200 ALBUM CHART

151	STARDUST ORIGINAL SOUNDTRACK Starring DAVID ESSEX/Arista AL 5000	178	TIGER ROSE ROBERT HUNTER/ Round RX 105
152	I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669	179	BEFORE THE NEXT TEARDROP FALLS FREDDIE FENDER/ABC Dot DOSD 2020
153	MICKEY MOUSE Disneyland 1362	180	DUTCH MASTERS FOCUS/Sire SASD 7505 (ABC)
154	LED ZEPPELIN III Atlantic SD 8236	181	ROCK & ROLL SURVIVORS FANNY/ Casablanca 7007
155	HUNKY DORY DAVID BOWIE/ RCA LSP 4623	182	GET ME TO THE COUNTRY McKENDREE SPRING/Pye 2108 (ATV)
156	THE MANHATTAN TRANSFER Atlantic SD 18133	183	WALTZ TIME MAGIC ORGAN/ Ranwood 8137
157	THE ORIGINAL SOUNDTRACK 10cc/ Mercury SRM-1-1029	184	THE DYNAMIC SUPERIORS Motown M6-32251
158	NIGHTLIFE THIN LIZZY/Vertigo VEL 2220 (Phonogram)	185	ZULEMA/RCA APL1-0819
159	BAD BENSON GEORGE BENSON/ CTI 6045 (Motown)	186	SOUTHERN NIGHTS ALAN TOUSSAINT/Reprise MS 2186 (WB)
160	SEDAKA'S BACK NEIL SEDAKA/ Rocket 463 (MCA)	187	CARMINA BURANA MICHAEL TILSON THOMAS/Columbia M33172
161	YOUNG FRANKENSTEIN ORIGINAL SOUNDTRACK/ ABC ABCD 870	188	TWO SIDES OF THE MOON/ KEITH MOON/MCA 2136
162	A QUIET STORM SMOKEY ROBINSON/Tamla T6-33751 (Motown)	189	DON'T CALL US WE'LL CALL YOU SUGARLOAF/JERRY CORBETTA Claridge CL1000
163	I'LL BE YOUR SUNSHINE VERNON BURCH/UA LA342-G	190	SO LONG HARRY TRUMAN DANNY O'KEEFE/Atlantic SD 18125
164	SOLID MANDRILL/UA LA 4036	191	SAMMY JOHNS/GRC 5003
165	TOMMY Ode 9001 (A&M)	192	WHERE THE GROUPIES KILLED THE BLUES LUCIFER'S FRIEND/ Passport 9808 (ABC)
166	BEAUTIFUL LOSER BOB SEGER/ Capitol ST 11378	193	RORY BLOK/RCA APL1-0733
167	THE GREAT FATSBY LESLIE WEST/ Phantom BPL1-0954 (RCA)	194	BE TRUE TO YOU ERIC ANDERSON/ Arista 4033
168	MY WAY MAJOR HARRIS/ Atlantic SD 18119	195	VINTAGE YEARS FLEETWOOD MAC/ Sire SASH 3706-2 (ABC)
169	ON THE LEVEL STATUS QUO/ Capitol ST-11381	196	THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855
170	LOVERS MICKEY NEWBURY/ Elektra 7E 1030	197	OHIO PLAYERS' GREATEST HITS Westbound/WB 1005 (Chess)
171	DRESSED TO KILL KISS/Casablanca NBLP 7016	198	CAFE DE PARIS LES VARIATIONS/ Buddah BDS 5625
172	SUICIDE SAL MAGGIE BELL/ Swan Song SS 8412 (Atlantic)	199	BREAKIN' BREAD FRED WESLEY & THE NEW JB'S/People PE 6604 (Polydor)
173	TRIBAL BUMPIN' TRIBE/ ABC ABCD 859	200	NEW YEAR, NEW BAND, NEW COMPANY JOHN MAYALL/ ABC Blue Thumb BTSD-6019
174	KOKOMO/Columbia PC 33442		
175	RAGS TO RUFUS RUFUS/ABC ABCX 809		
176	FEEL GEORGE DUKE/BASF 25355		
177	BRAVE BELT BACHMAN-TURNER- BACHMAN/Reprise MS 2210 (WB)		

ALBUM CROSS REFERENCE

ACE	48	MAHAVISHNU ORCHESTRA	72
AMBROSIA	135	HERBIE MANN	149
AMERICA	31, 64	BOB MARLEY & THE WAILERS	131
PAUL ANKA	71	MELISSA MANCHESTER	100
AVERAGE WHITE BAND	17, 96	BARRY MANILOW	35
BACHMAN-TURNER OVERDRIVE	41	C. W. McCALL	110
BAD COMPANY	55, 90	HAROLD MELVIN & THE BLUENOTES	46
RON BANKS & THE DRAMATICS	66	JONI MITCHELL	140
JEFF BECK	59	MICHAEL MURPHEY	61
BLACKBYRDS	33	NEKTAR	86
BLUE OYSTER CULT	37	OLIVIA NEWTON-JOHN	127
DAVID BOWIE	4	NILSSON	145
B. T. EXPRESS	34	OHIO PLAYERS	24
DONALD BYRD	69	OLD & IN THE WAY	113
JIMMY CASTOR BUNCH	95	ORLEANS	78
CHICAGO	7	MARIE OSMOND	144
ERIC CLAPTON	39	OZARK MOUNTAIN DAREDEVILS	49
JOE COCKER	51	PASSPORT	141
JUDY COLLINS	68	PINK FLOYD	118
COMMANDER CODY & HIS LOST PLANET AIRMEN	104	ELVIS PRESLEY	125
COMMODORES	80	PRETTY THINGS	103
ALICE COOPER	20	PURE PRAIRIE LEAGUE	76
JIM CROCE	107	QUEEN	40
CHARLIE DANIELS BAND	94	LOU REED	92
MAC DAVIS	99	RETURN TO FOREVER	44
JOHN DENVER	3, 82, 84	CHARLIE RICH	112, 122
NEIL DIAMOND	134	MINNIE RIPERTON	14
DOOBIE BROTHERS	26, 79	LINDA RONSTADT	28
BOB DYLAN	15	ROXY MUSIC	127
EAGLES	5	RUFUS	54
EARTH, WIND & FIRE	9	RUSH	126
ELECTRIC LIGHT ORCHESTRA	58	LEO SAYER	77
ROBERTA FLACK	21	SCOTT-HERON & JACKSON	65
DAN FOGELBERG	106	TOM SCOTT AND THE L.A. EXPRESS	77
PETER FRAMPTON	57	SEALS & CROFTS	63
GLORIA GAYNOR	91	LONNIE LISTON SMITH	132
GOLDEN EARRING	119	PHOEBE SNOW	22
GRAND FUNK	129	SOUNDTRACKS:	
AL GREEN	32, 130	FUNNY LADY	12
HEADHUNTERS	136	THE HARDER THEY COME	150
HENRY GROSS	47	MORE AMERICAN GRAFFITI	105
TOM T. HALL	102	REALLY ROSIE	50
EMMYLOU HARRIS	88	TOMMY	19
RICHARD HARRIS	148	SPINNERS	147
JUSTIN HAYWARD AND JOHN LODGE	11	RINGO STARR	120
JIMI HENDRIX	13	STEELY DAN	29
HOT CHOCOLATE	83	AL STEWART	70
JANIS IAN	133	STRAWBS	42
BOB JAMES	146	STYLISTICS	115
JETHRO TULL	98, 111	STYX	56
ELTON JOHN	16, 43, 139	SUPERTRAMP	97
JOURNEY	85	TEMPTATIONS	8
KANSAS	124	RICHARD TORRANCE	60
CAROLE KING	50, 137	TOWER OF POWER	74
KOOL AND THE GANG	75	ROBIN TROWER	5
KRAFTWERK	10	TANYA TUCKER	138
LABELLE	23	CONWAY TWITTY	117
LED ZEPPELIN	273, 108, 121, 123	FRANKIE VALLI	67
JOHN LENNON	6	RICK WAKEMAN	81
RAMSEY LEWIS	25	JOE WALSH	93
GORDON LIGHTFOOT	18	GROVER WASHINGTON, JR.	53
NILS LOFGREN	143	BARRY WHITE	38
LOVE UNLIMITED ORCHESTRA	114	WHO	109
LORETTA LYNN	128	WET WILLIE	116
LYNYRD SKYNYRD	36, 101	STEVIE WONDER	89
		YES	30
		JESSE COLIN YOUNG	45

Mercury Signs Spirit

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, has announced the signing of Spirit.

Their debut Mercury album, "Spirit of '76," marks the reunion of band members Randy California and Ed Cassidy. California, co-founder of the band with Cassidy, left in 1971 to record a solo album. The third member of the band is bassist Barry Keene.

"Spirit of '76" is a double album set carrying a bi-centennial theme with Spirit's versions of "The Star Spangled Banner" and "America" included.



Irwin Steinberg, Ed Cassidy (kneeling), Randy California.

All Platinum Pacts with GRT

■ SUNNYVALE, CAL.—GRT Music Tapes has announced the signing of an agreement with All Platinum Records of New York giving GRT exclusive tape manufacturing and distribution rights for all product released by All Platinum and its affiliated labels.

All Platinum's first album release with GRT will include the new hit by Shirley & Company, "Shame, Shame, Shame," plus Sylvia's "Pillow Talk," "Best Of The Moments," "O'Jays Meet The Moments," and Brother to Brother's "In The Bottle."

Thoroughbred Inc. Signs Eric Mercury

■ LOS ANGELES—John Gunnell, president of Thoroughbred, Inc., has announced the addition of Eric Mercury to the Thoroughbred stable for exclusive management.

The singer has been signed to an exclusive recording contract with Mercury Records and, according to Thoroughbred vice president Eddie Choran, his debut lp for the label, "Eric Mercury," co-produced by Trevor Lawrence and Eric Mercury, will be released in mid-April.

WFO Nolan Campaign

■ LOS ANGELES—The Wes Farrell Organization has announced plans for an extensive campaign on behalf of songwriter-producer Kenny Nolan, whose most recent successes include Disco Tex and the Sex-O-Lettes' "Get Dancin'," Frankie Valli's "My Eyes Adored You," Labelle's "Lady Marmalade" and Jim Gilstrap's "Swing Your Daddy." Nolan is contracted to the Wes Farrell Organization.

The campaign will be launched around the slogan "The Sound of Nolan" and a special presentation will follow in the form of a folio designed to encourage record companies, producers, artists and filmmakers to become more aware of Nolan's versatility and potential as a songwriter and producer.

"We hope this campaign will interest many people within the industry and alert them to Nolan's musical diverseness," said Wes Farrell, president of the Wes Farrell Organization. "Due to his current success, the opportunities for the future are unlimited. We believe Nolan's potential to be indefatigable."

Rossow Joins Viewlex

■ NEW YORK — Bob Rossow has joined Viewlex, Inc. as vice president of national sales for their Custom Services Division.

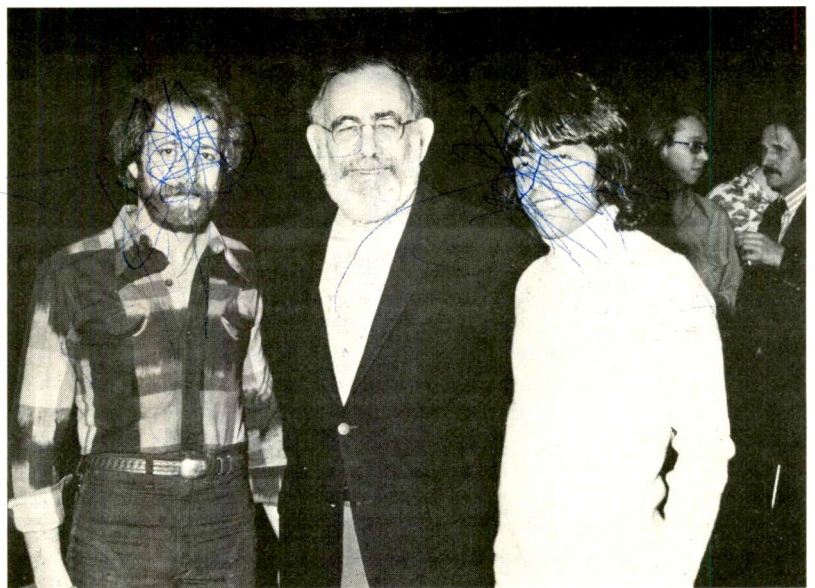
Rossow was formerly station manager of WROR and WCOP-FM in Boston. Prior to that he had been an account executive with RKO Radio Representatives and with WOR-FM in New York (now WXLO).

UA Signs Baron Stewart



Al Teller, president, United Artists Records, has announced the signing of Baron Stewart to an exclusive recording contract with the company. United Artists is rush releasing Stewart's debut album, "Bartering," produced by Dallas Smith, with a single culled from the album set for later release. Shown on the UA patio in Los Angeles after signing festivities were concluded are (from left, standing) Clive Fox, Stewart's manager; Spencer Proffer, UA national executive director, a&r; Jodie Tausig, UA publicity; Baron Stewart; Dallas Smith; Al Teller; Denny Diante, UA director of artist acquisition and development; (kneeling, from left) Bill Roberts, UA product manager; Gatsby the dog; and Bob Cato, UA vice president, creative services.

Atlantic 'Wiz' Bash



Atlantic Records recently held a luncheon to celebrate the release of the original cast recording of the Broadway hit "The Wiz." Joining Atlantic vice chairman Jerry Wexler (center) were RW art director Mitchell Kanner (left) and VP and managing editor Mike Sigman.

CBS Taps Madison

■ NEW YORK—Dan Sullivan, regional operations manager, CBS Records' Terre Haute plant, has announced the appointment of John Madison to the position of single record coordinator, CBS Records, for the Cincinnati, Cleveland, Kansas City, Detroit and St. Louis markets.

In his new capacity, Madison will be responsible for soliciting single record product as well as requesting chart and radio station listings for all CBS Records as sales activity develops in these five major cities.

Madison joins CBS Records after having attended the University of Wisconsin.

Starship To Open Island Music Center

■ COMMACK, N. Y.—The new Island Music Center here will premiere May 9-10 with the only New York area appearance of the Jefferson Starship at a special grand opening celebration saluting the 10th anniversary of the group's formation.

Proprietor Michael Paparo has assembled a core of associates including talent associate Jerry Kellert, with record company, agency and management background, and based out of Eden's Apple Concerts' office in New York.

Signed as production and technical consultant is the Monck/McManus Corporation, comprised of Chipmonck and Bill McManus. The Island Music Center will be one of three concert halls in the United States to have a permanent, overhead "flying" sound system—the other two being the Los Angeles Forum and New York's Madison Square Garden. The system will feature speakers hanging above the stage, midway between the ceiling and the floor.

Holmes Names Kurtz As Personal Manager

■ LOS ANGELES—Rupert Holmes, whose second album for Epic, "Rupert Holmes," is scheduled for release later this month, has named attorney Norman Kurtz as his manager.

Kurtz was instrumental in finalizing negotiations for Holmes to write all of the original music for Barbra Streisand's new movie musical, which will be a remake of "A Star Is Born." Kurtz has also firmed another score for Holmes with a Michael Campus Warner Bros. film.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "The Way We Were/Try To Remember" — Gladys Knight and the Pips (Buddah). A most emotional rendition of a tune that has been done over and over again, but never like this. Ms. Knight places more impact on the lyrical beauty; destined to be a million seller.

DEDE'S DITTIES TO WATCH: "Me And Mrs. Jones" — Ron Banks and the Dramatics (ABC-SLO); "No Charge" — Shirley Caesar (Wand-MUPT); "All The Love I've Got" — James and Bobby Purify (Casablanca-UPT).

DISCO POTENTIALS: "I Wanna Dance Part 1 & 2" — Al Brown Rhythm Band (Sound Gems); "Bump In Your Jeans" — Fox Fire (Prodigal).

Jack Harris of WAMM-AM (Flint, Mich.) is now looking for an up-tempo radio announcer for mornings. Those of you who feel you can handle the morning slot please phone Harris at (313) 239-8631.

KQIV, a 24 hour quadrasonic soul station, has approved, effective April 1, Rebecca Simpson as assistant music director. This young lady becomes Portland's first female music director at the age of 21.

PROFILE



An aura of feminine know-how is touched off when promotion women communicate with stations around the country. One such woman is Earlean Fisher, who began her career in music at WLS-AM as their music librarian and assistant music director. She then moved on as music director at WJPC-AM (Chicago). She remained in that position

for approximately a year until ABC/Dunhill hired her as the Chicago area promotion director.

Ms. Fisher states "... Black women have always been liberated, and if given a chance, women can make worthy contributions to the recording industry. They are hard workers and are devoted to their careers."

Earlean Fisher is promotion personified! WJLK, AM (Asbury Park, N. J.) is currently undergoing an experimental automation transition. Kenneth Wilson, one of the on-the-air announcers, is now involved in discotheques and record hops while the

station is making these changes. Please send all new material to Wilson at Disco Sound, P.O. Box 895, Asbury Park, New Jersey 07712.

Forming a new independent promo firm are Richard Bynoe, Ernest Baxter, and Joyce Rutledge, who will be opening a Wednesday night disco showcase of talent at New York's La Martinique, 57 W. 57th St. This night will be exclusively used for new talent needing that exposure in the world of entertainment. For further details phone (212) 868-3330.

Recently closing at the Rosebank Theatre in Bermuda were Philadelphia International's own Bunny Sigler and People's Choice, who literally tore the house down. Of course, with the combined atmosphere of the Philly sound and sunshine, who could go wrong?

Bethune-Cookman Honors Aretha



An Honorary Doctor of Laws degree was presented to Aretha Franklin, "Singer of Gospel and Contemporary Music," at the Eleventh Honors Convocation of Bethune-Cookman College in Daytona Beach, Florida on March 18. Following the ceremony's invocation, "Old Land Mark," from Aretha's "Amazing Grace" gospel album was heard. Other personalities receiving honorary degrees included Marian Anderson (Doctor of Letters) and actor Richard Roundtree (Doctor of Laws). Earlier in the day, Ms. Franklin had been met at the Daytona Airport by the student government, a host of onlookers and a live band. Shown at the presentation are, from left: Cecil Franklin (Aretha's brother and manager), Ken Cunningham (Aretha's husband), Aretha Franklin and Dr. Richard V. Moore, president of Bethune-Cookman College.

PBR Pacts Mojo Label

■ **LOS ANGELES** — Patrick Boyle, managing director of PBR International, and Lola Ward Smith, president of Mojo Records, have concluded an agreement whereby PBR International will act in a management capacity for Mojo.

Mojo is distributed in the U.S. by independent distributors and is currently shipping the label's latest release, "Jimmy Smith '75."

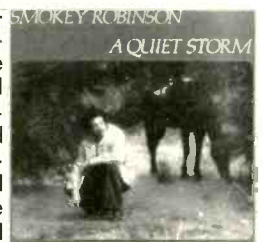
PBR previously represented Mojo for the international markets and has completed licensing agreements for representation of the label for both South Africa and Canada. Canadian representative is Musimart Ltd. of Montreal, and South African license is Teal Record Co. Ltd., Johannesburg. Negotiations for licensing in other territories are pending.

R&B PICKS OF THE WEEK

SINGLE **O'JAYS**, "GIVE THE PEOPLE WHAT THEY WANT" (Mighty Three Music, BMI). Another tune to turn the tides for this top-rated vocal group, and it's destined to be another million seller. The team of Gamble/Huff has given them material that only a group of their calibre could handle and deliver with such great expertise. They have given the people what they want! Philadelphia International ZS8 3565 (Col).

SLEEPER **MILLIE JACKSON**, "I'M THROUGH TRYING TO PROVE MY LOVE TO YOU" (Unart Music Corporation/Tracebob Music, BMI). Penned by Bobby Womack, the compelling monologue adds to the moving lyrics. Produced by Brad Shapiro and the artist herself, this ditty should make the grade. Ms. Jackson's spine-tingling artistry enhances the message throughout the song. Spring SPR 157 (Polydor).

ALBUM **SMOKEY ROBINSON**, "A QUIET STORM." Robinson executes melodic love tunes such as "Wedding Song," written for Jermaine and Hazel Jackson. Produced and composed by the artist, the delivery of each tune is touched delicately with much professionalism. Other long-awaited tunes are "Happy" (love theme from "Lady Sings The Blues") and "The Agony And The Ecstasy." Tamla T6-33751 (Motown).



**2 Big Hits
from Dakar**

**“HOME
WRECKERS”**

Tyrone Davis

DK 454 1

“INSIDES OUT”

Bohannon

DK 76916

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

RECORD WORLD THE R&B SINGLES CHART

APRIL 19, 1975

APR. 19	APR. 12	
1	2	SHOESHINE BOY EDDIE KENDRICKS— Tamla T54257F (Motown)
2	3	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
3	4	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN— ABC 12066
4	1	SHINING STAR EARTH, WIND & FIRE—Columbia 3-10090
5	8	WHAT AM I GONNA DO WITH YOU BARRY WHITE— 20th Century 2177
6	14	SHAKEY GROUND TEMPTATIONS—Gordy G7142F (Motown)
7	7	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
8	10	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN—Roulette 7163
9	13	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
10	11	MY LITTLE LADY BLOODSTONE—London 5N-1061

11	5	LOVE FINDS ITS OWN WAY GLADYS KNIGHT & THE PIPS— Buddah 453
12	17	BAD LUCK (PART I) HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z58 3562 (Col)
13	6	LOVIN' YOU MINNIE RIPERTON— Epic 8-50057
14	9	EXPRESS B.T. EXPRESS—Roadshow 7001 (Scepter)
15	19	WE'RE ALMOST THERE MICHAEL JACKSON—Motown M1341F
16	26	BABY THAT'S BACKATCHA SMOKEY ROBINSON—Tamla T54258F (Motown)
17	15	SATIN SOUL LOVE UNLIMITED ORCHESTRA— 20th Century TC 2162
18	20	SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE—Columbia 3-10103
19	12	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)— Vibration 532 (All Platinum)
20	21	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668
21	25	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
22	22	ALL BECAUSE OF YOU LEROY HUTSON—Curton 0100 (WB)
23	24	SWING YOUR DADDY JIM GILSTRAP—Roxbury 2006 (Chelsea)
24	31	ROCKIN' CHAIR GWEN McCRAE—Cat 1996 (TK)
25	32	GET DOWN, GET DOWN JOE SIMON—Spring 156 (Polydor)
26	28	GET READY FOR THE GET DOWN WILLIE HUTCH—Motown M1339F
27	43	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
28	29	COME ON DOWN (GET YOUR HEAD OUT OF THE CLOUDS) GREG PERRY—Casablanca 817
29	18	SUPER DUPER LOVE, PT. I SUGAR BILLY—Fast Track 2501 (Mainstream)
30	42	SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite 1567 (PIP)
31	52	CHECK IT OUT BOBBY WOMACK—United Artists XW 621-X
32	40	ROLLING DOWN A MOUNTAINSIDE MAIN INGREDIENT—RCA PB 10024
33	37	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
34	36	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
35	41	DYNAMITE TONY CAMILLO'S BAZUKA— A&M 1666
36	44	IT ONLY HURTS A LITTLE WHILE NOTATIONS—Gemigo 103
37	16	I AM LOVE JACKSON FIVE—Motown M1310F
38	35	TAKE IT AWAY FROM HIM PAUL KELLY—Warner Bros. WBS 8067
39	46	GRANDDADDY (PART I) NEW BIRTH—Buddah 464
40	48	I'VE ALWAYS HAD YOU BENNY TROY—Delite 1566 (PIP)

41	47	WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)
42	39	LOVE HAS FOUND ITS WAY TO ME BLUE MAGIC—A&M 7014
43	54	THANK YOU BABY STYLISTICS—Avco 4652
44	56	SHACKIN' UP BARBARA MASON—Buddah 459
45	34	SUPERNATURAL THING, PT. I BEN E. KING—Atlantic 3241
46	49	LET THE GOOD TIMES ROLL EVERYBODY LITTLE BEAVER—Cat 1995 (TK)
47	59	FRIENDS B.B. KING—ABC 12053
48	50	DON'T LOSE YOUR COOL L.T.D.—A&M 1665
49	63	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
50	27	CRY TO ME LOLEATTA HOLLOWAY— GRC 047
51	62	I WANT TO BE FREE OHIO PLAYERS—Mercury 73675
52	65	CUT THE CAKE AWB—Atlantic 3261
53	60	LEAVE IT ALONE DYNAMIC SUPERIORS—Motown M1342F
54	61	LOVE FREEZE FIRST CHOICE—Philly Groove 204 (Arista)
55	67	PHILADELPHIA FREEDOM ELTON JOHN BAND—MCA 40364
56	30	REALITY JAMES BROWN—Polydor 14268
57	64	HJACK HERBIE MANN—Atlantic 3246
58	34	BUMP ME BABY, PT. I DOOLEY SILVERSPHOON— Cotton 636 (Arista)
59	66	HOME WRECKER TYRONE DAVIS—Dakar 4541 (Brunswick)
60	69	SHARE A LITTLE LOVE IN YOUR HEART LOVE UNLIMITED—20th Century TC 2183
61	38	CHANGES (MESSIN' WITH MY MIND) VERNON BURCH—UA XW 587X
62	45	WILL WE EVER COME TOGETHER BLACK IVORY—Buddah 443
63	—	THE WAY WE WERE, TRY TO REMEMBER GLADYS KNIGHT & THE PIPS— Buddah 463
64	—	NO CHARGE SHIRLEY CAESAR—Scepter/Hob 12402
65	68	DO THE DOUBLE BUMP RUFUS THOMAS—Stax STN 0236
66	—	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Int. Z58 3565
67	—	HELPLESSLY MOMENT OF TRUTH—Roulette 7164
68	70	HONEY BABY (BE MINE) INNERVISION—Private Stock 015
69	—	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
70	75	HOW'S YOUR WIFE (AND MY CHILD) EBONY RHYTHM FUNK CAM- PAIGN—Innovation 9159
71	73	MY BRAND ON YOU DENISE LASALLE—20th Century Westbound WT 5004
72	33	LADY MARMALADE LABELLE—Epic 8-50048
73	58	PICK UP THE PIECES AVERAGE WHITE BAND— Atlantic 3229
74	—	TAKE ME TO THE RIVER SYL JOHNSON—Hi 5N2285 (London)
75	—	MISTER MAGIC GROVER WASHINGTON, JR.— Kudu 924F (Motown)

Sylvers Sever Ties With Pride Records

■ LOS ANGELES — The Sylvers and Foster Sylvers, in regard to future activities, have terminated all their management, recording, publishing, producing and agency agreements with Pride Records, and affiliates, MGM Recording, Inc. and Queen Booking Agency on a mutually agreeable basis.

New Plans

The group, now managed by Al Ross, under a booking agreement with API, is free to enter into recording, publishing and producing agreements for the future.

New Label Bows In Greensboro

■ GREENSBORO, N. C.—Walter Grady has announced the formation of Witch's Brew Records in Greensboro. Grady, the label's president, also announced the appointment of Bob Jones, music director at radio station WEAL, as vice president of Witch's Brew. Grady said Jones will also continue his duties at WEAL.

Roster

The first Witch's Brew release, "People Get Down" by Second Movement, was released several weeks ago. Other acts to have releases soon include Souls Unlimited and female vocalist Lady Frankie.

Grady and Jones will co-produce all the product to be released by the company. Witch's Brew also has its own publishing firms, Parman Music BMI and Mr. Melvie Music BMI.

Home Office

Grady and Jones can be contacted at Witch's Brew Records, P. O. Box 21485, Greensboro, North Carolina 27420.

Preston Presented



Billy Preston is shown receiving an award from Cecil Hall, program director of WVON in Chicago, for his participation at a recent NATRA benefit. Shown from left are: Cecil Hall, Preston and Harold Childs, vice president of promotion for A&M Records.

RECORD WORLD THE R&B LP CHART

APRIL 19, 1975

- THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
- PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
- SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
- A SONG FOR YOU**
TEMPTATIONS—Gordy G6-969S1
(Motown)
- FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
- NIGHTBIRDS**
LABELLE—Epic KE 33075
- THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—
ABC ABCD 867
- MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU-2051 (Motown)
- GREATEST HITS**
KOOL & THE GANG—Delite DEP 2015
(PIP)
- DO IT 'TIL YOU'RE SATISFIED**
B.T. EXPRESS—Scepter SPS 5117
- JUST ANOTHER WAY TO SAY
I LOVE YOU**
BARRY WHITE—20th Century T-466
- FLYING START**
BLACKBYRDS—Fantasy F 9472
- TO BE TRUE**
HAROLD MELVIN AND THE
BLUE NOTES Featuring THEODORE
PENDERGRASS—Phila. Intl. KZ
33148 (Col)
- GREATEST HITS**
AL GREEN—Hi SHL 32089 (London)
- CAUGHT IN THE ACT**
COMMODORES—Motown M6-820S1
- CRASH LANDING**
JIMI HENDRIX—Reprise MS 2004 (WB)
- AVERAGE WHITE BAND**
Atlantic SD 7308
- BUTT OF COURSE**
JIMMY CASTOR BUNCH—Atlantic SD
18124
- STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN-LA
368 G (UA)
- THE BEST OF THE STYLISTICS**
Avco AV 69005
- FIRE**
OHIO PLAYERS—Mercury SRM-1-1013
- NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
- MY WAY**
MAJOR HARRIS—Atlantic SD 18119
- FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN
JACKSON—Arista 4030
- THE DYNAMIC SUPERIORS**
Motown M6-822S1
- ZULEMA**
RCA APL1-0819
- PUT IT WHERE YOU WANT IT**
AVERAGE WHITE BAND—MCA 475
- FULFILLINGNESS' FIRST FINALE**
STEVIE WONDER—Tamla T6-332S1
(Motown)
- EXPANSIONS**
LONNIE LISTON SMITH—
Flying Dutchman BDL1-0934 (RCA)
- BARRABAS**
Atco SD 36-110
- TWO**
BOB JAMES—CTI 6057 (Motown)
- PEACH MELBA**
MELBA MOORE—Buddah BDS-5629
- CICERO PARK**
HOT CHOCOLATE—Big Tree BT 89503
(Atlantic)
- DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
- EXPLORES YOUR MIND**
AL GREEN—Hi SHL 32047 (London)
- KEEP ON RUNNIN'**
BLACK HEAT—Atlantic SD 18128
- URBAN RENEWAL**
TOWER OF POWER—Warner Bros.
BS 2834
- NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—MGM 4982
- SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
- RUFUSIZED**
RUFUS Featuring CHAKA KHAN—
ABC ABCD 837

RECORD WORLD THE JAZZ LP CHART

APRIL 19, 1975

1. **FLYING START**
BLACKBYRDS—Fantasy F9472
2. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN-LA 368G (UA)
3. **MISTER MAGIC**
GROVER WASHINGTON JR.—
Kudu KU 2051 (Motown)
4. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
5. **NO MYSTERY**
RETURN TO FOREVER featuring
CHICK COREA—Polydor P D6512
6. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHNU ORCHESTRA—
Columbia PC 33411
7. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN
JACKSON—Arista 4030
8. **BAD BENSON**
GEORGE BENSTON—CTI 6045 (Motown)
9. **FEEL**
GEORGE DUKE—BASF MC 25355
10. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052
(Motown)
11. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
12. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
13. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059
(Fantasy)
14. **ASTRAL SIGN**
GENE HARRIS—Blue Note BN-LA
313-G (UA)
15. **DEATH AND THE FLOWER**
KEITH JARRETT—Impulse ASD 9301
(ABC)
16. **EXPANSIONS**
LONNIE LISTON SMITH—
Flying Dutchman BDL1-0934 (RCA)
17. **RESTFUL MIND**
LARRY CORYELL—Vanguard VSD 79352
18. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
19. **TWO**
BOB JAMES—CTI 6057 (Motown)
20. **SPANISH BLUE**
RON CARTER—CTI 6051 (Motown)
21. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
22. **HOT CITY**
GENE PAGE—Atlantic SD 18111
23. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
24. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
25. **CROSS COLLATERAL**
PASSPORT—Atco 36-107
26. **BODY HEAT**
QUINCY JONES—A&M SP 3617
27. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
28. **URBAN RENEWAL**
TOWER OF POWER—
Warner Bros. BS 2834
29. **MIND TRANSPLANT**
ALPHONSE MOUZON—Blue Note
BN LA 3986 (UA)
30. **GAMBLERS LIFE**
JOHNNY HAMMOND—Salvation SAL
702 (Motown)
31. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note
LA 3344-G (UA)
32. **I NEED MONEY**
EDDIE HARRIS—Atlantic SD 1169
33. **SOUTHERN COMFORT**
CRUSADERS—Blue Thumb BTSY 9002-2
(ABC)
34. **POLAR AC**
FREDDIE HUBBARD—CTI 6065 (Motown)
35. **JAMAL PLAYS JAMAL**
AHMAD JAMAL—20th Century T459
36. **SYMBIOSIS**
BILL EVANS—BASF MC 22094
37. **POTPOURRI**
JONES/LEWIS—Phila. Intl. KZ 33152
38. **ONE**
BOB JAMES—CTI 6043 (Motown)
39. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
40. **IN CONCERT VOL. 2**
VARIOUS ARTISTS—CTI 6049 (Motown)

RECORD WORLD APRIL 19, 1975

Cody on the Road



Commander Cody (second from left) is shown during his visit to the studios of Boston radio station WBCN-FM. Accompanying the Commander are, from left: WBCN station manager Al Perry; Cody; Rick Higginbotham, road manager for Commander Cody; Alan Rosenberg, Warner Brothers artist relations; and Mike Symonds, Warner Brothers promotion, Boston.

Disco File (Continued from page 22)

ber of New York DJs on his recent visit here—he was also sneak-
pre-viewing the new **Disco Tex** album, due out this month—but special promotional pressings should be generally available to clubs this week. **Love Committee's** "One Day of Peace," also on Cappello's list, is another re-mix, this one almost doubling the length of the original Golden Fleece single but, as yet, not commercially released.

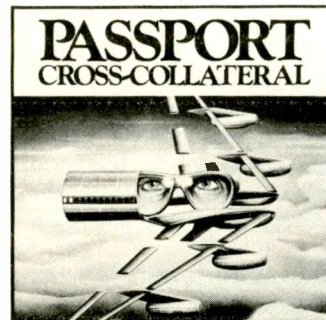
Louis Schneider and a few other New York DJs who have been given acetates, are excited about **Bobbi Martin's** "Man Was Made to Love Woman," an up-beat women's lib message with a **Gloria Gaynor** sound in spite of country-type vocals. Arrangement is by Harold Wheeler, production by Henry Jerome who is bringing it out this week on the Green Menu label and hoping it'll be snatched up by one of the majors. Schneider plays at New York's Casablanca, a Latin club on West 73rd Street which features live entertainment and disco, and should be distinguished from Club Casablanca downtown, from which Tom Savarese reported two weeks back for Disco File.

Our first Boston report comes this week from John Luongo who: plays at a club called Rhinoceros; runs a weekly disco program called "The Right Track" on Boston's WGBS-FM; produces occasional records (last effort: **Leon Collins' "I Just Wanna Say I Love You"** on the Elf label; coming up: a new version of **Gentle Persuasion's "Dynamite Explodes"**) and has just started a bi-weekly disco newsletter called Night Fall, for which he compiles a top 12 from the Boston area (note: disco newsletters are proliferating like crazy—I'll have a report in an upcoming column). Luongo has this week's surprise tip: check out "Clap Your Hands" on the just-out **Manhattan Transfer** album (Atlantic), a terrific, high-spirited number as irresistible as anything I've heard this month.

The new essential albums: "**Trammps**" finally available (though copies have been floating around New York for the past few weeks, as prized as first-edition books) and including the familiar "Love Epidemic," "Where Do We Go From Here" and "Shout," plus the original, better version of "Trusting Heart" (previously only available on a one-sided promotional sampler of Philadelphia International material), "Trammps Disco Theme," "Stop And Think," "I Know That Feeling" and "Save a Place"—all varying degrees of greatness; not a bad cut here and well worth the wait (on Golden Fleece). The **O'Jays "Survival"** (Philadelphia International) has just barely been absorbed here, but three cuts stand out immediately: "Give the People What They Want," also released as a 45, "Rich Get Richer" and "Survival," all tough, down-to-earth messages on the order of their own "For the Love of Money" and **Stevie Wonder's "You Haven't Done Nothing."** With only one exception, the cuts on **Hamilton Bohannon's "Insides Out"** album (Dakar) are all over five minutes in length—the best, "Foot Stompin Music," runs 7:15—it's not as consistently danceable as his last album, but this is the best of the new mood music.

Also recommended: "Sign of the Times," which blends with a version of **Carole King's "Believe in Humanity,"** and "I Can't Move No Mountain" from **Margie Joseph's** excellent new album, "Margie," produced by **Arif Mardin** (Atlantic). And these singles: a fiery "Super Kumba" by **Manu Dibango** (Atlantic); "Slippery When Wet" by the **Commodores** (Motown); **Boby Franklin's "Whatever's Your Sign (You Got to Be Mine)"** in a long version (4:51) which even this astrology cynic likes (Babylon); "Honey Baby Theme" with vocals by the **Friends of Distinction** and featuring **Blood Hollins** and **Weldon Irvine** (RCA), and, for a taste of nostalgia, an interesting version of **Kim Weston's** classic "Take Me in Your Arms (Rock Me a Little While)" by **Charity Brown** (A&M).

Presenting all-American music from Germany. Passport.



SD 36-107

Klaus Doldinger, Wolfgang Schmid, Curt Cress and Kristian Schultze grew up on American music.

Now they've taken it one step beyond anything we've ever heard before with first rate jazz/rock compositions. Their virtuoso performances combine all the best elements of European space music forms with the driving hardness of American rock music.

Passport's new album, "Cross-Collateral" is standing all of Europe on its ear. And now it's being rushed to you, via Atco Records and Tapes.

Passport. "Cross-Collateral." On Atco Records and Tapes.

Produced by Klaus Doldinger.

Passport on Tour:

- April 7th-12th, Electric Ballroom, Atlanta;
- April 14th, Palls Mall, Boston;
- April 15th-17th,
- My Father's Place, Roslyn, N.Y.;
- April 18th, Beggars Banquet,
Louisville, Ky.;
- April 19th, Warehouse, New Orleans.
- April 20th, Liberty Hall, Houston, Texas;
- April 21st, Ebbetts Field, Denver;
- April 23rd, Shrine Aud., Los Angeles;
- April 25th,
- Conv. & Perf. Arts Cent., San Diego;
- April 27th, Zellerbach Hall,
U. of Cal. at Berkeley, Berkeley;
- April 29th, Campbell Hall,
U. of Cal. at Santa Barb., Santa Barbara.



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CLASSICAL

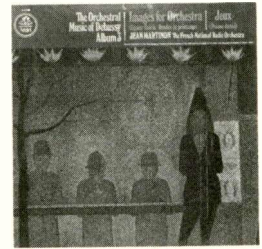


CLASSICAL ALBUM PICKS

THE ORCHESTRAL MUSIC OF DEBUSSY, VOLUME 3

French National Radio Orchestra, Martinon—Angel S-37066

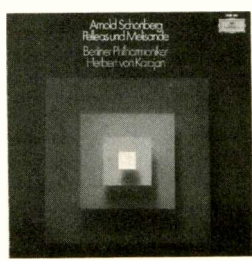
Though the French do not have a monopoly on Debussy, when a French conductor and a fine orchestra work together to bring out all the essential Gallic quality in the composer, a magnificent product can result, and that is what Jean Martinon has given us. Color in bucketfuls, artistically applied, and more of the Monet-type impressionism than Gauglin.



SCHOENBERG: PELLEAS UND MELISANDE

Berlin Philharmonic, Karajan—DG 2530 485

A part of a larger set (DG 2711 014) which gives all the orchestral work of the three masters of the 20th-century Vienna School, this selection stands out for its incisive mood painting and its instrumental precision. Karajan comes to the heart of Schoenberg's version of the famous story, and suggests the piece's roots and branches.



MASTERWORKS TWX... FROM COLUMBIA

SHIPPING NOW . . . MURRAY PERAHIA'S FIRST CONCERTO RECORDING . . . MENDELSSOHN'S TWO DELIGHTFUL CONCERTI WITH MARRINER AND ST. MARTIN-IN-THE-FIELDS (M 33207) . . . THE CHICAGO TRIBUNE SAID OF PERAHIA'S RECENT PERFORMANCE OF NO. 2: "ELECTRICITY PERMEATED EVERY MEASURE OF HIS PERFORMANCE" . . . BARBARA COOK'S EXTRAORDINARY CARNEGIE HALL DISC SELLING THROUGH IN MAJOR MARKETS WHERE SHE HAS APPEARED . . . SHE'S COMING TO CLEVELAND APRIL 19 TO BE FOLLOWED BY NEW YORK, ANN ARBOR, CAMBRIDGE, HOLLYWOOD BOWL AND MORE . . .



CLASSICAL RETAIL REPORT

APRIL 19, 1975

CLASSIC OF THE WEEK



ROSSINI: SIEGE OF CORINTH
SILLS, VERRETT, SCHIPPERS
Angel

BEST SELLERS OF THE WEEK

- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- AFTER THE BALL—Morris, Bolcom—Nonesuch
- BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia

KORVETTE/NATIONAL

- AFTER THE BALL—Morris, Bolcom—Nonesuch
- BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
- JOPLIN: EASY WINNERS—Pearlman, Previn—Angel
- LUCIANO PAVAROTTI IN CONCERT—London
- LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- SCHOENBERG, BERG, WEBERN—ORCHESTRAL WORKS—Karajan—DG
- RICHARD TUCKER AND ROBERT MERRILL AT CARNEGIE HALL—London

SAM GOODY/EAST COAST

- AFTER THE BALL—Morris, Bolcom—Nonesuch
- ALBINONI: ADAGIO—Marriner—Angel
- BEETHOVEN: SYMPHONIES NOS. 8, 9—Karajan—DG
- BERLIOZ: ROMEO ET JULIETTE—Davis—Philips
- HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London
- MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
- MOZART: IL RE PASTORE—Mathis, Schreier, Hager—BASF
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
- LUCIANO PAVAROTTI IN CONCERT—London
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

- BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- FRANCK: GRAND PIECE SYMPHONIQUE—Dupre—Mercury
- HAYDN: HARPSICHORD CONCERTO—Marriner—London
- JOPLIN: EASY WINNERS—Pearlman, Previn—Angel
- ROBERT HALL LEWIS CONDUCTS HIS SYMPHONY NO. 2—CRI
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- SCHOENBERG, BERG, WEBERN: ORCHESTRAL WORKS—Karajan—DG
- VERDI: REQUIEM—Toscanini—Vox
- WEILL: SYMPHONIES—De Waart—Philips

TOWER RECORDS/SAN DIEGO

- BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
- COPLAND: EL SALON MEXICO—Copland—Columbia
- DEBUSSY: ORCHESTRAL MUSIC, VOLS. I-III—Martinon—Angel
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
- MUSIC OF PRAETORIUS—Munrow—Angel
- PUCCINI: LA BOHEME—Caballe, Blegen, Domingo, Milnes, Solti—RCA
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- THE INTIMATE GUITAR OF ANDRES SEGOVIA—RCA

VOGUE BOOKS & RECORDS/ LOS ANGELES

- BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- BRIAN: SYMPHONY NO. 22—Pinkett—CBS England (Import)
- BERNARD HERMANN CONDUCTS MUSIC FROM SHAKESPEAREAN FILMS—London
- JOPLIN: PIANO RAGS, VOL. III—Nonesuch
- NIELSEN: SIX SYMPHONIES—Schmits—Unicorn (Import)
- ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
- RAVEL: PIANO CONCERTOS—De Larrocha—London
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- SCHUMANN: FRAUENLIEBE UND LEBEN, LIEDERKREIS—Schwarzkopf—Angel
- STRAUSS: FOUR LAST SONGS, ARIAS—Price, Leinsdorf—RCA

MUSIC ON RECORDS/PORTLAND

- AFTER THE BALL—Bolcom, Morris—Nonesuch
- BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
- CORNET FAVORITES—Schwartz, Bolcom—Nonesuch
- GO FOR BAROQUE—RCA
- JOPLIN: RED BACK BOOK—Schuller—Angel
- MASSENET: THAIS—Moffo, Carreras, Bacquier, Rudel—RCA
- ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
- ROSA: SPELLBOUND—Gerhardt—RCA
- THE INTIMATE GUITAR OF ANDRES SEGOVIA—RCA
- TOMITA: SNOWFLAKES ARE DANCING—RCA

Irving/Almo Re-Signs Mentor Williams



Producer, composer, performer Mentor Williams, stopped by the Irving/Almo offices to celebrate his re-signing with the company to a long term contract as a writer. Shown from left are: Lance Freed, executive director of Irving/Almo Music, Mentor Williams and Chuck Kaye, vice president, Irving/Almo Music.

European Tour Set For Ray Charles

■ NEW YORK—Ray Charles will depart April 17 from New York for London, England, where he will begin a 17-city European concert tour. Charles will play seven countries during the four weeks. The Crossover artist has completed a new album, titled "Renaissance," which will be available immediately.

U.S. Tour

Charles will begin a major concert tour of the United States on May 14, starting with an appearance in Houston, Texas.

Atlantic Sales

(Continued from page 4)
"Yessongs" film.

Strong New Releases

Artists with new records maintaining strong sales since their initial releases during the quarter include: the Pretty Things and Maggie Bell on Swan Song Records; Hot Chocolate (with their current top 10 single, "Emma") on Big Tree Records; the Jimmy Castor Bunch (with their hit single, "Bertha Butt Boogie"); Passport, Major Harris, Stanley Clarke on Nemperor Records; and Mike Oldfield's Grammy Award-winning "Orchestral Tubular Bells" on Virgin Records.

Three From March

From Atlantic's March album release come three records that have already started to generate activity, reflected in the quarter's sales: Alice Cooper's "Welcome To My Nightmare," Roberta Flack's "Feel Like Makin' Love," and Eric Clapton's "There's One In Every Crowd." And, in addition to the singles already mentioned, Atlantic/Atco maintains strong sales in March from new singles by the Spinners, Ben E. King, Herbie Mann, Major Harris, Lobo and Bad Company.

CBS Names Schwartz To Promotion Post

■ NEW YORK — Bob Jameison, branch manager, CBS Records' Cleveland branch, has announced the appointment of Chuck Schwartz to the position of local promotion manager, Epic and CBS Custom Labels, Cleveland Market.

In his new capacity, Schwartz will be responsible for all promotion activities for the Epic and CBS Custom Labels within the Cleveland and Pittsburgh marketing areas. He will also coordinate artists' appearances and tours in the Cleveland/Pittsburgh region. He will report directly to Jameison.

Schwartz first joined CBS Records in April, 1972 in a trainee position at the Chicago branch, and subsequently was promoted to sales representative. Most recently, he held the position of sales representative in the Cincinnati market.

Warm Welcome



20th Century Records president Russ Regan and Peter Pasternak, the firm's director of international, welcome aboard David McAleer and Barry Manstoff, newly acquired execs, set to head 20th's London office opening this month. McAleer previously was 20th Century label manager at Pye, while Manstoff handled Buddah, another of Pye's licensed labels. Pictured from left are: McAleer (who will head a&r in Great Britain), Regan, Manstoff (who will coordinate marketing and promotion) and Pasternak.

Gryphon Productions:

'Best of Both Possible Worlds'

■ NEW YORK—Norman Schwartz, one of the principals involved with RCA-distributed Gryphon Productions, believes that with their unusual label pact the firm has "the best of both possible worlds: the expertise of both the custom label people and general RCA supervision." In a recent **Record World** interview, Schwartz stated, "The purpose of the production company is to make records that stay in the catalogue for some time."

Four Principals

There are four people who own the company: music business veterans Schwartz (who produces for the firm) and Nat Shapiro, Michel Legrand and Harold Wheeler. An initial six album release is scheduled for before June, with the artist roster thus far consisting of Lena Horne, Michel Legrand (whose "Michel Legrand Recorded Live at Jimmy's" launched the pact, having been released a month or two ago), jazz saxophonist Phil Woods, singer/songwriter Susan Barlow and Harold Wheeler in his debut as a leader/instrumentalist.

All Styles

Schwartz said that the production company will deal basically with all styles of music with the exception of country and heavy rock & roll. "The records will be of a certain level quality-wise," Schwartz continued. "There are a number of major artists who, over the years, have and still have tremendous draw potential, and for some reason, they have not been made available to the recording public by the record companies." The specialty of the label will be sophisticated jazz product. Schwartz said that they will not get heavily involved in the dis-

covery of new talent, but will rather draw from the vast supply of existing top notch artists. He feels that the record accessibility of established artists has diminished and wants to make their records available. "People's tastes shouldn't have to be dictated. We want to make it possible for consumers to choose what they want," he explained.

Back to Quality

"The only thing anybody can do in this business is to make good records, not records that will sell," Schwartz continued, "because nobody knows what will sell. We have to get back to quality . . . get back to old values."

Roberta Skopp

The Eyes Have It



Alice Cooper (left), is shown meeting backstage with Rick Kay, VP of Brass Ring Productions, Alice's midwest concert promoters, at Brown County Arena, Green Bay, Wisc. Alice has just completed two sell-out, record-breaking concerts, back-to-back, March 24-25.

Richards Recording Debut Album Effort

■ NEW YORK—Larry Fogel, professional manager, April/Blackwood Music Publishing has announced that singer-songwriter Randy Richards is currently in the studio working on his debut album. The songwriter is signed to an exclusive publishing contract with April/Blackwood music publishing and is seeking a recording deal.

Richards' album is being produced by Paul Hornsby, known for his previous production work with such artists as Bobby Whitlock, Charlie Daniels, Grinder's Switch, Kitty Wells, Marshall Tucker Band and many others. A group of musicians has been gathered to back up Richards on his initial solo effort, including Chuck Lence and Bill Stewart of the Allman Brothers, Buzzy Feiten (who has played with Stevie Wonder), David Cozzy (who has played with the Rolling Stones), Kenny Tibbets (a former member of Bonnie Bramlett's band) and others.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Con la visita de **Genival de Melo**, quedó asegurado el lanzamiento de **Moacyr Franco** en el mercado mexicano. **Genival**, capacitado é internacional hombre de disco, es el actual apoderado de **Moacyr**, estrella de vigorosa imagen en Brasil, quien lleva 20 elepés grabados; y será su próximo L.P. el primero que grabe en castellano.

El lanzamiento, se ha previsto además de México, simultaneamente en otros grandes mercados, como EE.UU., Argentina, Venezuela, Republica Dominicana y España.

Moacyr, exclusivo del sello Continental de Brasil, aparecerá con un sencillo con los temas "Si Te Vas" y "20 Años," ambos sustraídos del elepé y con los atributos suficientes como para imponerse en cualquier mercado del mundo latino, por su contenido y la forma tan especial de interpretar de **Moacyr Franco**. ¡Éxitos **Genival!** . . . Sesión amena y de proyectos inconmensurables con **King Clave** y "**Beco**" **Rota**, en la que, el intérprete argentino, se cansó de cantar, la infinidad de obras inéditas que serán grabadas próximamente, las cuales están sensacionales. Por lo pronto, ya apareció "Mi Corazón Lloró" y "Yo Soy un Romántico," las dos de gran impacto, con la misma calidad y posibilidades que su actual hitazo "Los Hombres no deben Llorar," tema que continúa manteniéndose en primer lugar de popularidad. **King Clave** se despidió de México, dejando compromisos firmados para su retorno, el cual será antes de que finalice el año 75. La jira internacional de **King Clave**, prosigue por EE.UU., España, Ale-

mania, Brasil y finalizará en su País de origen Argentina. ¡Suerte **King!**

Continúa **Rigo Tovar** y su grupo **Costa Azul** con su marcha ascendente, logrando otro tremendo golpe con su nuevo lanzamiento "Mi amiga, mi esposa, mi amante" . . . Peerless cubrió la Gerencia de Publicidad con el cumplidor **Gerardo Moreno**, quien ocupa oficialmente el difícil cargo desde el mes pasado . . . **Clarita Boom** aparece con "Mi Principe Azul," y el respaldo radial es tremendo . . . ¡Y va para arriba **Sonia López!** La artista CBS, revive sus grandes temporadas triunfales con "Hoy Quisiera," que lleva varias ediciones agotadas en ventas . . . Muy consistente, y conservando el nivel de popularidad, **César** con "Mi Plegaria" . . . Todavía está latente— a pesar del tiempo transcurrido —la brillante temporada del grupo **Mocedades**, y sus cañonazos "Eres Tu" y "Tómame ó Dejame" siguen como grandes favoritos . . . **Uina Nevarez** consolida su reciente lanzamiento "Que Ya te Vas."

Entraron en funcionamiento las modernas y elegantes oficinas de la Editora MUSA (Melodías Universales S.A.) que dirige **Augusto Monsalve Cuevas**. Toda la correspondencia, puede ser dirigida a la siguiente dirección: Darwin 142 tercer piso Colonia Anzures, México 5 D.F. . . . Dejando innumerables amigos, partió **Morris Albert** creador de "Dime" (Feelings), tema que alcanzé fantásticas cifras en ventas. Su estancia estuvo rodeada de significativos pasajes agradables en la vida de **Mauricio Alberto Kaiserman**, que manifestó con lagrimas en los

(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

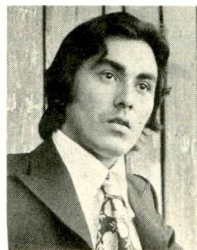
By TOMAS FUNDORA



■ La presentación de **Camilo Sesto** en un Concierto en el Miami Beach Auditorium esta semana fué un esfuerzo de los empresarios **Abdón**, propietario del Centro Español de Miami, **Eddie Martínez** y la estación radial WQBA y todos sus ejecutivos. La extraordinaria popularidad de **Camilo Sesto** en Miami, que ha ido haciendo éxito sin haberse presentado nunca en la plaza, más la intensa promoción radial a la cual fué sometido el espectáculo de manera bien planeada y anticipada.

WQBA, primera estación según los "ratings" tomó en sus manos la promoción del evento. **Abdón** y **Eddie Martínez** trabajaron incesantemente. Caytronics Corp. brindó su mayor esfuerzo a favor de su artista exclusivo, original Ariola de España y Pronto en Estados Unidos. El espectacular triunfo de **Camilo Sesto** ante un auditorio colmado hasta los topes me dió la alegría de constatar que cuando las cosas se organizan plantificada y esmeradamente, el público latino de Miami responde ampliamente. Mi felicitación al gran Camilo y su representante **Manolo Sánchez** y a todos los involucrados en el espectacular desarrollo triunfal del evento. De Miami, Camilo partió para actuaciones en el Madison Square Garden de Nueva York. ¡Llevaba una amplia sonrisa en su rostro!

Sin lugar a dudas, el mercado internacional está fuertemente integrado en estos momentos por los triunfos de **King Clave** con su "Los Hombres no Deben Llorar" y que ahora comienza a moverse fuerte con "Mi Corazón Lloró," **Morris Albert** de Brasil con "Dime" ("Feelings") y **Camilo Sesto** con "Quieres ser mi Amante?" . . . Simpática la visita que nos hiciera la intérprete argentina **Patricia Dean**. CBS acaba de lanzar en Buenos Aires su nuevo simple con "Hoy es Costumbre nuestro Amor" (Victor Daniel) y "Estoy locamente enamorada" (Marcelo G. Amui) . . . Eagle Records



King Clave

lanzó un sencillo de **Johnnie Maya** interpretando "Si Pudiera Amarte" (Anthony Young) en versiones en Inglés y Español. ¡Muy bueno! . . .



Morris Albert

Prorrogó su contrato como artista exclusivo de Polydor de México el popular intérprete **Victor Yturbe "Piruli"** . . . Vetó el Instituto Cubano de Radiodifusión los discos de **Raphael** y **Julio Iglesias**. La medida parece resultado de las actuaciones de ambos intérpretes para el público chileno y el cubano del exilio. Bueno, y que? . . . Quedó ya aclarado que el tema "Llegó la Banda" es de la autoría de **Enrique Lynch** y **Walter Fuentes** y no como en principio se había acreditado a nombre de **Willie Colon**. **José L. Florez** así lo comunicó a **Ruben A. Salaberry** del

Consortio de Editoras Peruanas, desde su posición en Fania Records. Recibo carta del buen amigo **Harriet Wasser** de Nueva York que dice textualmente así: "Estimo que te interesaría saber




Patricia Dean

que la lucha por el reconocimiento de la música latina sigue en Nueva York. Me refiero específicamente a la situación que existe con los Trofeos de la NARAS. Es interesante notar que la persona que se lanzó a la lucha este año, inmediatamente después de extenderse los trofeos NARAS, fué el columnista del New York Post, **José Torres**, que no es miembro de la industria de la música. Sin embargo, **Felipe Luciano**, discjockey latino de la WRVR-F.M. de Nueva York, ha estado pidiendole a sus radioyentes que le escriban quejándose en

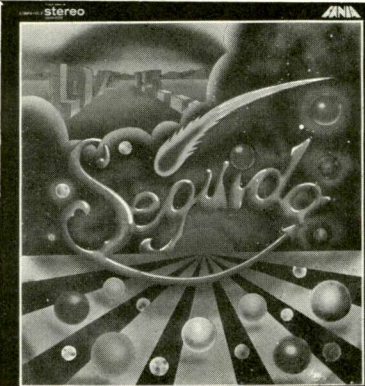
relación a la ausencia de un trofeo concedido a la música latina. La semana pasada, Felipe y José se dieron cita con **Ellie Schocket**,

(Continued on page 45)



**LOVE IS . . .
SEGUIDA**

. . . THE NEWEST
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LATIN AMERICAN HIT PARADE

Singles

Puerto Rico

By WKVM

1. **EL PANTEON DEL AMOR**
ORQUESTA ZODIAC
2. **DOS COSAS**
LOS TERRICOLAS
3. **QUIERES SER MI AMANTE?**
CAMILO SESTO
4. **VAGABUNDO**
CORPORACION LATINA
5. **MI CORAZON LLORO**
KING CLAVE
6. **TRACION**
ROBERTO ROENA
7. **VETE DE AQUI**
YOLANDITA MONGE
8. **LA GALETTA**
ARI ROSADO
9. **ME ESTOY VOLVIENDO TUYA**
SOPHY
10. **EL TODOPODEROSO**
HECTOR LAVOE

Phoenix

By KFIN

1. **FLOR MORENA**
LOS FELINOS—Musart
2. **PREFIERO MORIR**
MICKEY Y LOS MEX TEX—Orfeon
3. **NUNCA NUNCA VUELVAS**
ENRIQUE GUZMAN—Raff
4. **NUESTRO RECUERDOS**
LETICIA—Cara
5. **DONDE ESTAS AMOR?**
LOS TUKAS—Caytronics
6. **PARA SIEMPRE TE QUIERO**
TINY MORRIE—Raff
7. **SOY LO PROHIBIDO**
GERMAIN—International
8. **QUE SEA MI CONDENA**
LORENZO DE MONTECLARO—Rex
9. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Pronto
10. **LA BATALLA DEL 5 DE MAYO**
GRUPO EL TREN—Orfeon

Los Angeles

By KALI

1. **LAS ESQUINAS SON**
ISMAEL MIRANDA—Fania
2. **YO TE QUIERO**
ANGELICA MARIA—Sonido Int.
3. **CIUDAD DE MEXICO**
ANTONIO ZAMORA—Capitol
4. **MI NINA BONITA**
GERMAIN—International
5. **SUENOS DE AMOR**
LA MAFIA—Anahuac
6. **HAS DE LLORAR**
EL NUEVO RITUAL—Super Sonido
7. **LA COMADRE**
LOS DONNENOS—Rovi
8. **LA BURRA Parda**
PEPE OLIVARES Y CONJ.—Musimex
9. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
10. **PRENDIDO A UN SENTIMIENTO**
BANDA MACHO—Caliente

New York (Salsoul)

By EMILIO GARCIA

1. **MAYARI**
ORQUESTA HARLOW—Fania
2. **TRACION**
ROBERTO ROENA—Fania
3. **ELLOS SE JUNTAN**
RAFAEL CORTIJO & ISMAEL RIVERA—Coco
4. **EL TODO PODEROSO**
HECTOR LAVOE—Fania
5. **TE LLEVE CON MIGO**
TIPICA 73—Inca
6. **TORO MATA**
CELIA CRUZ & JOHNNY PACHECO—Vaya
7. **VAGABUNDO**
LA CORPORACION LATINA—MG
8. **UN DIA BONITO**
EDDIE PALMIERI—oco
9. **CARBONERO**
JOHNNY VENTURA—Mate
10. **SALE EL SOL**
ISMAEL RIVERA—Tico

Record World en Texas

By GUILLERMO LOZANO

■ Recien desempacado de mi viaje a México iniciamos esta columna para comentar lo que ha sucedido por allí en los corrillos artísticos. Por San Antonio se colocaron en primer lugar de popularidad **Los Diners** con su version de "Chiquilina." En los primeros lugares tambien **Nydia Caro** con su versión triunfadora de "Hoy Canto Por Cantar," y **La Banda Macho** sigue sonando muchísimo con "La Noche en que Murió Chicago." Por cierto que la **Banda Macho** tocó San Antonio en su primera jira por los Estados Unidos. ¡Fué un exitazo!

Escuché los compañeros del turno de noche de XEX de la ciudad de México comentando los exitos de KCOR en San Antonio. Muchas gracias, pero como tomaron la parte de los éxitos regionales que publicamos, muchos de los intérpretes se les hicieron desconocidos. Por acá son grandes valores de la música regional, aunque ustedes no los conozcan, y no coincido con su crítica. Fuí a Mexico, invitado por un grupo de periodistas de la fuente de espectáculos, encabezados por la revista "Ecos De Media Noche" para recibir un

trofeo llamado "Metzli De Plata." Muchas gracias señores por el honor. En la gran fiesta que se llevó a cabo en los salones del Hotel Aristos, saludé a **Irma Serrano, Lorenzo de Monteclaro, Mariana de la Cruz, Cornelio Reyna** y otros que también recibieron la presea. Que linda lucía **Estrellita** en el escenario del Teatro Blanquita. ¡Categoría y presencia!

En el festival Metzli de Plata conocí a una morenita, así de pequeña. Coincidimos en una mesa. Momentos despues fué invitada a participar en el show y creció, pero así de grande. Una gran intérprete de la música moderna, de una gran proyección. Felicito sinceramente a **Sylvia Mendoza**, de Panamá, a quien auguro el más brillante de los futuros. Hasta ahora desconocida por estos lares, pero recuerden su nombre que muy pronto estará en el lugar que merece.

Edmundo "El Gordo" Pedroza, de discos GAS como siempre, estuvo a la altura del mejor anfitrión . . . Me ha dado mucho gusto ver en las listas de exitos Country & Western en primer lugar la interpretacion del paisa-
(Continued on page 46)

Albums

Brazil

By OLAVO A. BIANCO

1. **CANTA, CANTA MINHA GENTE**
MARTINHO DA VILA—RCA
2. **ELTON JOHN'S GREATEST HITS**
ELTON JOHN—Young/Fermata
3. **CHARLIE BROWN**
BENKTO DI PAULA—Copocabana
4. **1800 COLINAS**
BETH CARVALHO—Tapecar
5. **EU QUERO APENAS**
ROBERTO CARLOS—CBS
6. **IDOLO DE PANO**
TRILHA DE NOVELA—Continental
7. **VO BATE PA TU**
BIANOS E OS N. CAETANOS—Cid
8. **O REBU "INTERNACIONAL"**
TRILHA DE NOVELA-SOM LIVRE—RCA
9. **FOTOGRAFIA**
JOSE AUGUSTO—Odeon
10. **DISCO DE URUO "DIFUSORA"**
DIVERSOS—Continental

Mexico

By VILO ARIAS SILVA

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
2. **QUE ESPERABAS?**
JUANELLO—CBS
3. **QUIERES SER MI AMANTE?**
CAMILO SESTO—Musart
4. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—RCA
5. **CUANDO TU CARINO**
RIGO TOVAR—Melody
6. **AQUEL AMOR**
LOS FREDDY'S—Peerless
7. **TE NECESITO TANTO AMOR**
ELIO ROCA—Polydor
8. **SOLEADO**
MARWANN—Capitol
9. **DIME (FEELINGS)**
MORRIS ALBERT—Gamma
10. **TOMAME O DEJAME**
MOCEADES—Musart

Nuestro Rincon (Continued from page 44)

Director Ejecutivo y **George Simon**, Consultante Especial del Capítulo de NARAS de Nueva York. Quizás podremos ver un cambio la próxima vez en que los trofeos se extiendan. No soy latino pero considero que para algo existe la justicia y reconozco la falta de imparcialidad que existe en este caso. Deseo referirme en mi carta a **Felipe Luciano**, que tiene su show radial los Domingos en la tarde en Inglés. Se llama "Latin Roots" (Raíces Latinas). Para alguien como yo, que no entiende Español, resulta fantastico poder conocer la música latina y la gente que la interpreta. Los sábados, Felipe ofrece un show titulado "The Third Bride" (El Tercer Puente) integrado en su mayoría por jazz, música latina y música soul. Pienso que resulta infortunado el hecho de que no existan más shows radiales en los cuales el discjockey hable en Inglés, pero que brinde música latina. Deben existir mucha gente exactamente igual a mí, los cuales se encuentran privados de oír música latina, porque no existen más hombres como **Felipe Luciano** en el aire" . . . Por exacta, por interesante, por informativa y valiente, tu carta, Harriet merece mi más amplia felicitación. La idea viaja desde hace tiempo, pero la música latina y todo lo latino en Estados Unidos, ha disfrutado siempre de la mayor apatía y falta de interés de parte de los que pueden y deben. Pero los tiempos cambian . . . ¡y están cambiando! . . . Y ahora . . . ¡Hasta la próxima!

Camilo Sesto's concert at the Miami Beach Auditorium last week was a huge success. WQBA Radio, the number one radio station in the area which sponsored the event with empresarios **Abdon**, owner of Centro Español Club in Miami, and **Eddie Martinez**, offered the already highly popular artist a superb promotional campaign which assured the success of the concert. Caytronics Corp., of which Pronto is a subsidiary and the label on which Camilo is released in the States,
(Continued on page 46)



ARCANO
RECORDS

YOLANDA
DEL RIO

Featuring

"Si Dios me Ayuda"

DKL1-3293

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Nuestro Rincon (Continued from page 45)

also cooperated with the well-planned event. It all proves that with the proper backing of such a strong radio station like WQBA—putting all their executives to work—any good event could become a great one. Camilo departed for performances at Madison Square Garden with a heavy smile and an unforgettable accomplishment.

Three artists are really making it internationally: **King Clave** is smashing almost everywhere with "Los Hombres no Deben Llorar" and is also starting to move nicely with "Mi Corazón Lloró;" **Morris Albert** from Brazil is selling "Dime" (Feelings) by the thousands; and **Camilo Sesto** is breaking records with "Quieres ser mi Amante?" . . . **Patricia Dean** from Argentina visited our offices in Miami. Her new single, released by CBS in Argentina, containing "Estoy Locamente Enamorada" b/w "Hoy es Costumbre nuestro Amor," is starting to move . . . Eagle Records released a single by **Johnnie Maya** in which they included both versions in English and Spanish of "Si Pudiera Amarte" . . . **Victor Yturbe** "Piruli" was re-linked by Polydor in Mexico . . . The Cuban Broadcasting Institute vetoed **Raphael** and **Julio Iglesias**, both from Spain. It seems that their performances in Chile and for the Cuban exiles was the motivation . . . "Llego la banda" is a creation of composers **Enrique Lynch** and **Walter Fuentes**. This theme was erroneously credited to **Willie Colon**, but everything has been completely clarified by **José Flores** from Fania Records to the publishing company in Peru.

I received a very interesting letter from **Harriet Wasser**. It reads: "I thought it would interest you to know that the fight goes on in New York for the recognition of Latin music. I am specifically talking about the situation as it relates to the NARAS Awards. It is interesting to note that the person who first took up the fight following this year's NARAS Awards was **José Torres**, a columnist for the New York Post, who is not a member of the music industry. However, **Felipe Luciano**, a Latin deejay on WRVR-FM in New York, over the last month has asked his listeners to write to him complaining about the absence of any Latin Music Awards. Last week Felipe and José met with **Ellie Socket**, executive director, and **George Simon**, special consultant of the New York Chapter of NARAS. Perhaps we will see a change the next time

(Continued on page 47)



LATIN AMERICAN ALBUM PICKS



ELKIN & NELSON

Caytronics CYS 1436

Elkin y Nelson están cargados de ritmo y talento. Aquí lo demuestran en un repertorio muy vendedor. "A Caballo," "Carnavalito 1" (E. Zaldivar), "Chevere" (Nelson-Elkin Marin Velez) y "Light my Fire" (Morrison-Krieger).

■ Elkin & Nelson are full of rhythm and spicy flavor. Here they prove how talented they are: "Samba Samba" (Nelson Marin Velez), "Tienes que tomar Conciencia," "Al Carnaval," "Vamonos" and "A Caballo."



COBARDE

IMPACTO CREA—Crea XVS 27

Con arreglos de Carmelo Rivera y mezcla de Larry Harlow, Impacto Crea se luce con Nelson de Jesus y Salvador Tirado en las partes vocales. Cantan en algunos temas Cheo Feliciano y Adalberto Santiago. "Cobarde" (F. Alvarado), "Tú" (F. Alvarado), "Color Rosa" (V. Rodríguez) y "Mentiroso" (J.A. Cruz).

■ With arrangements by Carmelo Rivera and mixed by Larry Harlow, Impacto Crea sound terrific with Nelson de Jesus and Salvador Tirado taking care of the vocals. Also vocalists in several themes are Cheo Feliciano and Adalberto Santiago. "Fantasía" (J.A. Cruz), "Improvísate" (A. Rodríguez), "Hable con el Señor" (F. Alvarado), others.

LA NOCHE QUE CHICAGO MURIO

BANDA MACHO—Caliente CLT 7106

Con "La Noche que Chicago Murió" vendiendo fuerte en several zonas, la Banda Macho ofrece aquí un repertorio muy comercial. "Ciudadano del Mundo" (Mariluz-J.L. Rodríguez), "Prendido a un Sentimiento" (M. James), "Nunca mi Amor" (D. Adrisi-R. Adrisi-Guzman) y "Porque ya no te irá" (R. González-Mariluz).

■ With "La Noche que Chicago Murió" smashing in several areas on the coast, Banda Macho is selling this album heavily. Also in the package: "Silly Milly" (B. Mook), "Diana" (Paul Anka), "Ciudadano del Mundo" (Madiluz-J.L. Rodríguez), others.



LA TEMPERAMENTAL

AMERICA MARTIN—Gavi 1016

Nueva intérprete de música ranchera que comienza a moverse en la costa oeste. "Enamorate de Mí" (Chata Garza), "Canción a mi Hijo" (A. Martin), "El Pacto" (A. Martin), "Me Gusta Estar contigo" (J. Gabriel) y "Arrastrando la Cobija" (C. Sanchez).

■ New ranchera singer that is starting to move nicely on the west coast. "No Naciste para Mí" (A. Martin), "Qué Soledad" (A. Martin), "Escribeme y Cuentame Tu Vida" (F. Bustamante) and "Sentimiento de Dolor" (D.P.).

En Texas

(Continued from page 45)

no **Freddie Fender** a "Before The Next Teardrop Falls." **Freddie Fender** es de Moallen, Texas y su nombre de pila es **Baldemar Huerto**. Ahora ya son dos mexicano-americanos triunfando en eso honda **Freddie Fender** y **Johnny Rodriguez**. Ya empezamos a armar el show de aniversario de KCOR. Será el 29 y como siempre vendrá en grande. ¡Saludos amigos y hasta la próxima!

En Mexico

(Continued from page 44)

ojos, su deseo de radicar definitivamente en México; País en el cual se sintió mas a gusto que en cualquier parte del mundo. ¡Saludos **Morris!**

Julio Iglesias reviviendo con su estilo, el viejo tema de **José A. Jimenez** "Un Mundo Raro" . . . **Los Solitarios**, uno de los grupos modernos de mayor proyección internacional, ingresa a nuestro Hit Parade con su última grabación "Hay Cosas Inolvidables."

"tengo ganas de llorar"

EL NUEVO EXITO
SIN FRONTERAS DE
LOS SILVER

precio al público \$ 9.95

no me importa estar solo
la calle me enseña la soledad
si yo el don Juan quisiera
el año y la



TENGO GANAS DE LLORAR
MI SOLEDAD

Los Silver

no me importa estar solo
la calle me enseña la soledad
si yo el don Juan quisiera
el año y la




An Island of Talent



Among those shown gathered outside Island Record's L.A. office are many New Orleans musical talents including the Meters, Ernie K. Doe, Lee Dorsey and Benny Spellman. Also shown are Marshall Sehorn, Alan Toussaint's partner in Sansu Enterprises; Charley Nuccio, president of Island; and Jeff Walker, director of publicity. Island recently released "Cissy Strut," a compilation of 13 Meter tunes of the late sixties.

April/Blackwood (Continued from page 4)

president, creative affairs, April/Blackwood, west coast. While reporting to Esposito, Fogel will continue to be responsible for the exploitation of the April/Blackwood catalogue and the search for new writers. In his new post, Cureton will help to coordinate various music publishing projects on the east coast and will report to Fogel. In Friedman's new capacity, he will be responsible for the exploitation of the April/Blackwood catalogue on the west coast and will report directly to Marvin Mattis.

Esposito served most recently as professional manager, Screen Gems-Col Music, east coast. Prior to that he was general professional manager, Neighborhood Music Corp.

Fogel's promotion comes after several years of experience on the April/Blackwood staff, during which time he has been an im-

portant factor in the growth of the company.

Cureton comes to April/Blackwood from the Famous Music Publishing Company where he served as director of r&b music. Prior to that he was assistant director at Chappell and Company.

Friedman moves to the west coast after working for the past six months on the April/Blackwood staff in New York.

■ In the cover story of **RW's** April 5 issue, Dino Airali was incorrectly identified as Phoebe Snow's current producer. Airali was, in fact, co-producer of the "Phoebe Snow" album with Phil Ramone, and is not currently associated with Ms. Snow in any capacity, according to Steven R. Rand, Phoebe Snow's personal manager.

Nuestro Rincon (Continued from page 46)

the NARAS Awards are given out. I am not Latin but there is such a thing as justice and I recognize the lack of fairness in this case.

"I want to put in a word for **Felipe Luciano**. He does his show on Sunday afternoons in English. It is called 'Latin Roots.' For someone like myself, who does not understand Spanish, it is fantastic to be able to learn about the music and the people who interpret it. On Saturday afternoons Felipe does a show called 'The Third Bridge,' integrating jazz, Latin and some soul. I think it is unfortunate that there aren't more shows where the disc jockey speaks English but plays Latin music. There must be many more people like myself, who are deprived of hearing Latin music because there are not more people like **Felipe Luciano** on the air" . . . Well, your letter deserves our best and deepest congratulations. NARAS is forced by logic and justice to think twice about what they are doing regarding their awards and the need for a classification covering Latin music. They are forced because of the power of reality. It takes time and effort to move opinions and policies, but it is happening. Latin music had been neglected by many because it takes honesty to accept facts in life, but everything is changing for the best. NARAS will open their eyes and their hearts or the public opinion will force them to open them. It is just a matter of time. On the other hand, more and more radio stations are starting to understand the situation regarding deejays who could cover the performance of Latin music in English. I have been working as closely as possible with the pioneers in this fight. And it is happening because there are dollars and audiences involved. And that's what really counts. Latin music is a success and there is more, much more, of it to come.

Dialogue (Continued from page 32)

it was smart management keeping them within a very defined boundary and then spreading it from there.

Everybody thinks, for some reason, that you have to have a national tour the minute the record comes out. And Aerosmith is a case that didn't have what we know of as a national tour. But by the end of this year we'll have a big national touring band by working select areas and building in those areas. So I don't think you have to have national tours to break an act. If you're ready for the long haul and if you're not a take the money and run manager, you don't have to have a national tour. We were lucky that Aerosmith was based out of the East as opposed to being based out of L.A. or San Francisco, where there aren't that many markets that you can play west of the Mississippi River. So it worked.

RW: How significant is the use of clubs in breaking new acts?

Spar: They're very important and thank God that they are there, because the business from '69 to now has changed drastically. Where at one point you could start an act up in San Francisco, at the Fillmore in San Francisco, put them in the Whisky, put them into the Brandy, put them into the other place in Chicago, Boston Tea Party, Electric Factory, etc.—and you had a tour—now it's simply concerts. And if you don't have that packaging position at a concert at a particular point in time you only have the club. Therefore, the clubs are very, very important. They're the backbone. They are so important to our business today—and you try to help them as best as you possibly can. You want them to survive, you want them to flourish, you want them to grow.

RW: Do you find that there are more clubs now than there were a year ago, or five years ago?

Spar: No, I think the numbers are probably the same. The only thing that has improved is the quality of the club. What the Bottom Line has done in New York—it's just fantastic as compared to going into some sleazy pits in New York City on Park Avenue, or something like that, which nobody could really be seen in to a positive advantage.

RW: When you put together a package for a club or concert tour, how much emphasis is placed on getting your own acts on the bill as openers?

Spar: Ideally, you would like to use somebody from your roster. It's easier, it's simpler. But if you don't have anybody that's going to make the difference between a sellout or a long sellout you call up Premier, you call up William Morris, you call somebody else and you find out who they have, and you try to put together the best possible package so the act, the headliner, will do the best possible business. The ideal way, obviously, is your own; it's just simpler and it's easier. But if you don't have it in your roster, you just look elsewhere. You must. The ultimate success of a Bottom Line is in the headliner.

RW: How do you see the impact of television at this point?

Spar: I've said this in the past and I say it now—I think television as a medium for exploitation of rock acts is good when you're a big rock act. It makes a big rock act bigger. When Chicago did that second television special, three weeks later the charts came out with five or six Chicago albums. They sold a half million to a million more albums. And it made Chicago that much bigger. It made Elton John that much bigger. It would make George Harrison that much bigger. It will not help—and I defy anyone to tell me where it has helped—small acts break. Not one act has broken off late night television and I don't think there's a correlation between television and breaking an act. I don't think there's a correlation between television and big increased record sales. But I could be wrong on this point. An act goes on television, a person watches the television show and sees the act out of a 12 or 15 inch box. He doesn't like the act, he turns it off maybe. That act's in concert maybe five or 10 days later at the facility in the town. Therefore he's not going to go. Or he sees the act on television, has mixed feelings about the act and might not go. Or he sees the act on television, likes the act—why does he have to go? He just saw it on television. And television cannot recreate the excitement and the energy of a live concert presentation. So long as it can't do that it's never going to be successful, in my opinion, in breaking an act, a new act. Or taking even a middle level act and making that middle level act bigger. It just can't. ☺

Herbert Dorfman Joins Bee Gee

■ LATHAM, N. Y.—Bee Gee Records and Tape has announced the appointment of Herbert N. Dorfman as vice president of sales.

Dorfman exits Pickwick Inter-

national where he had been eastern regional sales manager since 1972. Prior to his association with Pickwick, Dorfman was national sales manager of Ambassador Record Corporation.

GERMANY

By PAUL SIEGEL



■ BERLIN—We're all looking forward to the spectacular Austrian International Music Festival scheduled to take place April 19-20 in Freistadt, which is near Linz, Austria. Neighboring German radio and television coverage is set for the event with approximately thirteen countries being represented by their stars. Heading the festival, which is entitled "Musica '75," is **Herbert Humer**, with public relations chores being handled by **Hans-Jürgen Seybusch**. The judging committee consists of **George LeVaye** of Radio Free Europe, **Peter Krebs** of M.I., the show's president **Dieter Liffers**, **Gert Braun** of "Bravo," producer/artist **Michael Holm**, television director **Dr. Dieter Protzel**, music manager **Jerry Toger** and yours truly. Record artists include America's **Peggy March**, Austria's **Elfi Graf**, Yugoslavia's **Bata Illic** and many more. The festivities will get underway with a speech by **Mayor Knoll**.

On the singles scene **Barry White** is scoring well as always . . . Ariola's got a new disc out by **Michael Holm** which could break loose Stateside too. It's entitled "El Matador" . . . Coming out of left field with a solid shot is a new single by **Rolf Bremer** called "Liebling, Du Sollst Lachen Und Sollst Küssen" on Tiffany via Deutsche Austrophon . . . Looks like EMI/Electrola has a smash single with **Nick MacKenzie's** "Please Let Me Come On Board."

Album-wise EMI/Electrola is out with a lovely new **Anne Murray** set entitled "Highly Prized Possession" . . . A brand new album already garnering lots of airplay is **Michael Jackson's** latest Tamla set, "Forever, Michael" . . . Polydor's most recent **Osmond Brothers** is really taking off. It's called "Having a Party" . . . Orchestrally-speaking Phonogram/Philips has recently signed conductor/composer **Kai Warner** and is out with a great set entitled "Go In Party" and BASF's **Berry Lipman's** latest "The World is Full of Love" is full of hits.

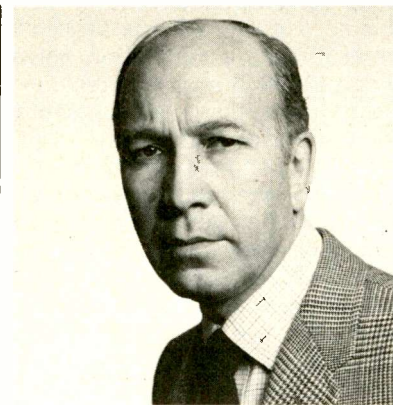
An American in Berlin, **Tony Moore**, will soon be available on the silver screen with his film "One Berlin Harlem" opening in Hamburg this week. His recording, "When Will I" is doing well here . . . **Jethro Tull** scheduled for some touring in Germany . . . Also expecting **Bachman-Turner Overdrive**, **Deep Purple** and **Barry White** here for tour soon . . . Tickets for the upcoming Musik-Informationen gala scheduled for April 30 in the Hamburg Congress-Centrum can be obtained by dropping a note to: Frau Killy Gripel, Musik-Informationen, Eckbert Strasse 14, 33 Braunschweig, Germany . . . Auf Wiedersehen 'til next week!

CBS International Promotes Minucci

■ NEW YORK — Sol Rabinowitz, vice president, a&r and music publishing, CBS Records International, has announced the appointment of **Ulpio Minucci** to the new post of director, film and TV projects music publishing and a&r.

In his new post Minucci will develop a program specifically aimed at making CBS International's publishing operation a leading force in the area of film and TV music. In addition to publishing completed soundtracks, Minucci will work with film and TV people to develop and create the actual musical scores.

The entire scope of the plans and projected activities will be fully outlined at the upcoming international conference of CBS Music Publishers in Milan, Italy, beginning April 28. After the con-



Ulpio Minucci

ference, Minucci will immediately set his operation in motion by attending the Cannes Film Festival.

Minucci has been with the company for the past seven years as manager, music publishing and a&r.

ENGLAND

By RON MCCREIGHT

■ LONDON—Changes in the ranks at top executive level for several record companies, with the appointment of former **Beatles'** publicist **Derek Taylor** as managing director of Warner Bros.' UK operation following the resignation of **Ron Kass**; Decca's a&r manager of 25 years standing, **Dick Rowe**, leaving to join Cantipreme Productions as a director; and two key Pye men quit to set up **Russ Regan's** 20th Century as an independent label, although initially, **Dave McAleer** and **Barry Manstoff** will form a back-up team for Pye's promotion and marketing of the label, as well as seeking new British acts. Other important appointments include those of **Tony Bramwell** as international manager to **Phil Spector**; **Allan James**, who becomes coordinator of publicity, promotion and artist liaison for Anchor after several months as promotion manager; **Don Live**, who moves to Pye as a label manager; and **Ronald Cole**, director and general manager of Intune Music, who has been elected to the council of the Music Publishers' Association.

Big shows are lining up for the Spring, and already planned is a performance by **Rick Wakeman** of his "King Arthur" album on ice at the Empire Pool, Wembley, from May 30 to June 1. **Status Quo**, however has its feet firmly on dry ground at the same venue on June 5-6 as part of a short series of U.K. dates following a Scandinavian tour, and **Elton John** will headline an extravaganza at the Wembley Stadium on June 21 with the **Eagles**, **Joe Walsh**, the **Kiki Dee Band** and maybe **Stevie Wonder**. Elton will introduce material from his album to be released at that time—"Captain Fantastic"—and the show will be emceed by Radio One deejay **Johnny Walker**. **Bachman-Turner Overdrive** has added a second date at the Hammersmith Odeon on May 3 after the originally planned single concert sold out within 24 hours. A&M's great American talent **Peter Allen** joins **Helen Reddy** on some of her British shows, including her Theatre Royal, Drury Lane concert on April 27. Allen's "Continental American" album serves as an impressive eye-opener for the British public to the man responsible for writing **Olivia Newton-John's** Stateside number one "I Honestly Love You."

Great novelty idea from **Geoffrey Everitt's** MAM label in launching new lady singer/writer **Susan Mellen**, whose first single "Going Rowing," was appropriately introduced to program directors, deejays, BBC producers and press on a Thames launch on the day of the traditional University Boat Race.

Island has undertaken a thorough promotion and marketing campaign for **Bad Company's** second album, "Straight Shooter." Sixty second ads, a promotional TV movie and extensive trade advertising are being utilized along with window displays involving huge vinyl banners, sleeves, stickers and posters in 250 retail outlets. The movie has already been used by BBC-TV's "Old Grey Whistle Test" and cinema commercials are being run for one month in the West End venue showing "Tommy" as well as others spread over 40 metropolitan areas of the country.

Three possible hit singles released this week—**Average White Band's** "Cut The Cake" (Atlantic), not from the AWB album; **Pilot's** third potential hit, "Call Me Round" (EMI); and **Alan Price's** "Mama Divine" (Polydor).

Fable Celebrates Fifth Anniversary

■ MELBOURNE — Ron Tudor's Fable Records celebrated its fifth anniversary April 8. Having released 49 albums in that time, Fable has earned 13 gold and 10 silver record awards for outstanding sales in Australia, and has launched **Brian Cadd**, on the Bootleg label here, on an international career.

Among the other Australians who have met success along with Tudor and Cadd are **John Farrar**, one-time performer and arranger,

today responsible for **Olivia Newton-John's** recordings; **Johnny Chester**, a producer for Fable as well as a successful Fable recording artist; and **Doug Trevor**, a performer in the 1960s, an arranger and producer today.

In its five years, Fable has seen the recording of 381 songs written by Australians, 38 percent of which were recorded on the Fable and Bootleg Labels. 1975 also marks **Ron Tudor's** 19th year in the recording industry.

Shashoua on Musexpo '75

(Continued from page 3)

country," Shashoua explained. "Since then we've been very successful at arranging trade shows and new product exhibitions all over the world." Shashoua's first love is music, having previously been a member and manager of one of Egypt's foremost rock groups, and he found out that there was a need for a central marketplace in the music business in the United States. "I found out that no such place existed in the United States, which represents about 46 percent of the sales and is the largest world market. The marketplace does exist in France, MIDEM, and it's very successful, but we feel that Musexpo can open doors that MIDEM can't or hasn't as yet," Shashoua stated.

According to the Musexpo organizer, "All the medium sized companies that do exist here, the mid-American companies and the independents, are very important for the business in Europe. And also you have as many people involved in the industry in the United States as you do in all of Europe combined," Shashoua stated. He further commented that Musexpo is not meant to compete with MIDEM. He stressed that MIDEM offers emphasis on European music while via Musexpo, the emphasis will be placed on American, Canadian and Japanese product as well as European material.

Organizers

Shashoua further stressed the importance of industry people realizing that as an organization they are basically trade exhibition organizers and this is their specialization being applied to the music business. "The music business is a very personal industry and so we've put a lot of time and investigation into this project. With other businesses we usually just announce the show and hold it six months later," he explained. "We've researched the validity of the concept and found that there really is a need for this. In no way, shape or form will this be a duplication of MIDEM."

Convention Center

The Convention Center in Las Vegas is this country's second largest exhibition center. The Center will be comprised of booths and exhibits and attendees, with no conferences or seminars set to be held, but rather a fulfillment of the marketplace idea. Shashoua explained that the basic reasons for the galas held annually at MIDEM is due to lack of entertainment in the area, something that doesn't plague the chosen site of Las Vegas. "We've made arrangements for record companies to

have their artists appear at the hotels at the time of the Expo if they desire, but nothing definite has been set up as of yet," Shashoua said. "We're also going to have a three-hour, major network special scheduled." According to Shashoua the special will generally be based around the entertainment but the network is also interested in doing interviews with various record company executives with their respective artists and in shooting several segments at the Convention Center site itself.

Ideal Locale

Over 300 people have already registered to attend and over half of them are from overseas. Shashoua felt Las Vegas would be the ideal spot because either before or after the exhibition foreign participants can visit either coast for business purposes, in addition to the city's having the best facilities to suit the Expo's needs.

Service Manual

"Three months before the show we'll send the participants the 'Exhibitors Service Manual,' which covers any additional details that they might need. It also covers hotel bookings. Special discounts will be offered as well because we've retained so many rooms (5000)," Shashoua explained. Accommodations have been booked at the Las Vegas Hilton, Caesar's Palace, the MGM Grand Hotel, the Riviera and the Landmark. Special arrangements have also been made with the various airlines so attendees departing from New York or Europe will travel with minimum expenditure.

International Flavor

Shashoua also emphasized the new international flavor that music has taken on: "Almost 30 percent of the product selling in the States and listed on the charts is non-American. Music has truly become international."

'Torpedo' Time



Led Zeppelin and Swan Song Records co-hosted a gala party for English recording group the Pretty Things following the group's Los Angeles concert. Pictured above (from left) are Swan Song vice president Danny Goldberg with Pretty Things members Phil May and Skip Alan. Representing the group's current album, "Silk Torpedo," released on Swan Song Records distributed by Atlantic Records, was a 500 pound torpedo ice carving.

ENGLAND'S TOP 25

Singles

- 1 **BYE BYE BABY** BAY CITY ROLLERS/Bell
- 2 **FOX ON THE RUN** SWEET/RCA
- 3 **THERE'S A WHOLE LOT OF LOVING** GUYS AND DOLLS/Magnet
- 4 **THE FUNKY GIBBON** GOODIES/Bradleys
- 5 **FANCY PANTS** KENNY/RAK
- 6 **GIRLS MOMENTS AND WHATNAUTS**/All Platinum
- 7 **SWING YOUR DADDY** JIM GILSTRAP/Chelsea
- 8 **LOVE ME LOVE MY DOG** PETER SHELLEY/Magnet
- 9 **I CAN DO IT** RUBETTES/State
- 10 **PLAY ME LIKE YOU PLAY YOUR GUITAR** DUANE EDDY/GTO
- 11 **THE UGLY DUCKLING** MIKE REID/Pye
- 12 **PHILADELPHIA FREEDOM** ELTON JOHN/DJM
- 13 **LET ME BE THE ONE** SHADOWS/EMI
- 14 **REACH OUT I'LL BE THERE** GLORIA GAYNOR/MGM
- 15 **WHAT AM I GONNA DO WITH YOU** BARRY WHITE/20th Century
- 16 **SKIING IN THE SNOW** WIGANS OVATION/Spark
- 17 **LADY MARMALADE** LABELLE/Epic
- 18 **IF TELLY SAVALAS**/MCA
- 19 **HONEY** BOBBY GOLDSBORO/UA
- 20 **A LITTLE LOVE AND UNDERSTANDING** GILBERT BECAUD/Decca
- 21 **HOLD ON TO LOVE** PETER SKELLERN/Decca
- 22 **ONLY YOU CAN** FOX/GTO
- 23 **LIFE IS A MINESTRONE** 10cc/Mercury
- 24 **L-O-V-E (LOVE)** AL GREEN/London
- 25 **IF YIN AND YAN**/EMI

Albums

- 1 **20 GREATEST HITS** TOM JONES/Decca
- 2 **THE SHIRLEY BASSEY SINGLES ALBUM**/UA
- 3 **YOUNG AMERICANS** DAVID BOWIE/RCA
- 4 **BLUEJAYS** JUSTIN HAYWARD/JOHN LODGE/Threshold
- 5 **THE BEST YEARS OF OUR LIVES** STEVE HARLEY AND COCKNEY REBEL/EMI
- 6 **ELTON JOHN'S GREATEST HITS**/DJM
- 7 **THE ORIGINAL SOUNDTRACK** 10cc/Mercury
- 8 **PHYSICAL GRAFFITI** LED ZEPPELIN/Swan Song
- 9 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 10 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 11 **ON THE LEVEL** STATUS QUO/Vertigo
- 12 **THE SINGLES: 1969-73** CARPENTERS/A&M
- 13 **BLOOD ON THE TRACKS** BOB DYLAN/CBS
- 14 **TELLY TELLY** SAVALAS/MCA
- 15 **AVERAGE WHITE BAND**/Atlantic
- 16 **ROLLIN'** BAY CITY ROLLERS/Bell
- 17 **HIS GREATEST HITS** ENGELBERT HUMPERDINCK/Decca
- 18 **CRIME OF THE CENTURY** SUPERTRAMP/A&M
- 19 **BEST OF THE STYLISTICS**/Avco
- 20 **CAN'T GET ENOUGH** BARRY WHITE/20th Century
- 21 **I'M COMING HOME** JOHNNY MATHIS/CBS
- 22 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest
- 23 **ROCK 'N' ROLL** JOHN LENNON/Apple
- 24 **BRIDGE OVER TROUBLED WATER** SIMON AND GARFUNKEL/CBS
- 25 **WELCOME TO MY NIGHTMARE** ALICE COOPER/Anchor

Expanding the Adult Record Market

(Continued from page 3)

What can we do about this when there's a market out there waiting to be tapped and we're not paying any attention? Now think of another record store, an imaginary one, or hopefully one in the future. There's a section in the store marked "Popular Music" and subtitled "Pop/Jazz/Country/Blues." The section contains recordings by top stars, easily identified, easily found.

When you get to the Barbra Streisand section of this imaginary store there aren't only copies of her latest album, but copies of all her albums. (And they are stacked on edge so you can read the spines.) Who else would be stocked in this section? There are a lot of artists being recorded today who would be there: Joni Mitchell, John Denver, Herbie Mann, Barry White, The Carpenters, Cher, The Beach Boys, The Beatles, Bob Dylan, Perry Como, The Spinners, Helen Reddy, Jack Jones, Aretha, John Prine, Kris Kristofferson, Roberta Flack, Carole King, Gordon Lightfoot, Bobby Vinton, Loretta Lynn, Elvis Presley . . . the list could go on and on. There would also be old-time recordings, nostalgia recordings, big band records, records by Caruso, Jolson, Crosby, Jimmy Rogers, Hank Williams, Bessie Smith and Billie Holiday. All easily found and nicely catalogued.

When someone over 25 or over 30 came into that store he could find something he liked, someone he knew about. If he wanted marches or football songs, there would be a clerk there to tell him where to find them and the clerk would not turn up his nose at the customer's choice. And if that record store would give service and set up charge accounts for its adult buyers, it might manage to rack up a large chunk of additional business that would be nice to have these days, in-between Led Zeppelin albums.

It's not only the retail store that has to work on opening up the adult record market—the manufacturer and the wholesaler have to do it too. (We'll deal with that later.) But the retailer, full line or racked, has a major portion of the job. Because the retail store is where the action takes place. But as rock has turned into a bonanza retailers have practically chased the adult out of the store. To quote Stan Cornyn again, "It's gotten to the point that, if you don't like rock and roll, then you don't buy records."

There is only one way to get the adult to start buying records again, and that is to offer him merchandise that he would buy. Funny thing is that the juke box operators learned that a long time ago. If you look at a juke box in your local bar you will note that it contains current Hits, Old Favorites, Polkas (especially in Scranton, Buffalo, etc.), Country (try to find anything else on the boxes in Clarksdale, Miss.), Big Band, Blues, etc. Juke box ops don't get rid of Frank Sinatra's "It's Witchcraft" just because it's 15 years old, nor Bunny Berrigan's "I Can't Get Started" because it's 35 years old. They know how to get quarters out of the over 30 crowd. Perhaps if some of the racks would save positions for even old albums by Frank Sinatra, Sergio Mendes, Herb Alpert, Elvis, The Beatles, Tony Bennett, and Billie Holiday, they might find they move better than some of the lamer rock groups they replaced.

CBS Names Catino To Chicago Post

■ NEW YORK—Jim Scully, branch manager, CBS Records' Chicago branch, has announced the appointment of Bill Catino to the position of local promotion manager, Epic and CBS Custom Labels, Chicago.

In his new capacity, Catino will be responsible for the promotional activities of Epic and CBS Custom Label product within the Chicago and Milwaukee area. He will also coordinate artists' appearances and tours in this marketing region. He will report directly to Scully.

Catino first joined CBS Records in January, 1968 as a salesman. His most recent position was as local promotion manager, Epic and CBS Custom Labels, Cleveland.

Spring Means Blue Skies



Blue Sky recording artist Rick Derringer recently visited Record World in New York to chat with publisher Bob Austin on the occasion of Derringer's newly released album, "Spring Fever," and single, "Hang On Sloopy." Pictured, from left: Blue Sky VP and general manager Rick Dobbis, Epic and CBS Custom Labels associate director of national promotion Mel Phillips, Austin, Derringer and Blue Sky president, Steve Paul.

Ben Vereen at the Waldorf



Buddah recording artist Ben Vereen opened at the Waldorf-Astoria's Empire Room on April 1, performing songs from his new Buddah "Off Stage" album and music from his roles in such hit Broadway shows as "Jesus Christ Superstar," "Pippin," "Hair," and "Sweet Charity." Vereen, a Tony and CLIO Award winner, was feted at a champagne party at the Waldorf's Hilton Room following his Empire Room debut. Shown with Vereen in the photo at left is Art Kass, president of The Buddah Group. Admiring "Ben Vereen" balloons in the photo are, from left: Jacques Bellini, Vereen's clothing designer; Vereen; and Jerrold Kushnick, Vereen's manager.

American Song Fest Sets Panel Members

■ LOS ANGELES—A jury comprised of individuals from virtually every facet of the music industry has been selected to judge the 1975 American Song Festival, according to Malcolm C. Klein, festival president.

Judges

Henry Mancini, a member of the advisory board, will act as spokesman for the jury panel whose initial membership consists of Marvin Hamlisch, Johnny Mathis, Merle Haggard, Tennessee Ernie Ford, Lou Rawls, Ode Records' Lou Adler, Ray Charles, Atlantic Records' Jerry Wexler, Loretta Lynn, Loggins & Messina, record producers Billy Sherrill and Richard Perry, Capitol Records' Al Coury, Oakridge Boys leader Bill Golden, and the Rev. James Cleveland, one of the nation's key exponents of gospel music.

'Good Time Charley' Recorded by RCA

■ NEW YORK—RCA Records has recorded the original cast album of the Broadway musical "Good-time Charley," which stars Joel Grey.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

The production is a presentation by Max Brown and Byron Goldman in association with Robert Victor and Stone Widney. It has a book by Sidney Michaels, music by Larry Grossman and lyrics by Hal Hackaday.

It is an original musical based on Joan of Arc's efforts to have the Dauphin of France crowned King of France at the Cathedral in Rheims while the French are struggling for control of the country against the English and Burgundians.

Grey plays the title role and Joan of Arc is played by Ann Reinking. Also in the cast are Susan Browning, Louis Zorich, Jay Garner, Richard Shull and Grace Keagy.

The show currently is playing at the Palace Theatre. The album was produced for RCA's Red Seal label by Shepard, and is being rush-released for April.

WMMS

(Continued from page 18)

gressives around the country. "More and more people are getting involved in research," he said, "and we want to know their results. Our hottest albums are determined from a combination of airplay, and audience reaction through sales and requests."

The WMMS-FM approach has been successfully confirmed by both ARB and Pulse ratings. Their system is a hit in Cleveland and has been for sometime.

Orleans' Audience Grows As Their Music Matures

■ NEW YORK — "People have told us this album has an Asylum sound to it, and that's good—I think they mean it has a smoothness that our earlier things lacked," said Johanna Hall, lyric writing partner (and wife) to Orleans' John Hall. Said John himself: "The 'Let There Be Music' album took us two months, with a producer who produced — Charles Plotkin — whereas the first ABC album took two weeks."

Asylum Debut

"Let There Be Music" is Orleans' first album for Asylum, and the group visited **Record World** en route to opening at Avery Fisher Hall for Loudon Wainwright III. Long a favorite band among east coast critics (their second ABC album, available only as an import, is a treasured item in those circles), Orleans is based in Woodstock, New York, from where they have been playing regularly as a bar band and in college concerts throughout the northeast.

The group members are all studied musicians and while the bar band phase of their career has allowed them the chance to build a local following, they have, as John Hall puts it, "had to contend with the 'boogie' element." Not that they don't want people to boogie. "We like it to be comfortable enough for an audience to pay attention, and loose enough for them to get up and

Bad Company, Maggie Bell Tour

■ NEW YORK — Bad Company will make their first headline U.S. tour beginning May 7 with special guest star Maggie Bell on all dates. This will be the first headline U.S. tour for the group.

Both Bad Company and Maggie Bell record for Swan Song, the label owned by the members of Led Zeppelin and their manager Peter Grant. Bad Company is managed by Grant; their tour manager is Clive Coulson. Maggie Bell is co-managed by Grant and by Mark London, who also produced her current album. Both Maggie Bell and Bad Company are booked through Premier Talent.

Arena Inks Moore

■ LOS ANGELES — Arena Enterprises has signed singer-songwriter T. C. Moore to a recording contract. His first album is nearing completion according to Arena production vice president, Joey Vieira. The first album will feature material by both Vieira and Moore.

move," says John, with Johanna adding, "It gives the band the kind of feedback energy they need."

Members

Now, however, the band—John Hall, Larry Hoppen, Wells Kelly and Lance Hoppen—is seeking to spread its own energies to a broadly based audience, using the following it has already built as a springboard for its efforts.

John and Johanna have additional credits to their names—the music for a Broadway show, covers of some of their songs (the Janis Joplin version of "Half Moon," a song recently recorded by Rufus for an upcoming album) and a hit for the Tymes in England. All of which can only serve to add to the momentum for Orleans as a whole.

Ira Mayer

'Moon Shot' Promo Launched by MCA

■ LOS ANGELES—MCA Records, Inc. has launched its first "Moon Shot." The special promotion, announced by Rick Frio, MCA vice president of marketing, is to back Keith Moon's first solo album, "Two Sides Of The Moon."

Participants in the Moon Shot contest are asked to send MCA their favorite moon: at night or during the day, serious or funny, color or black and white, group shot or solo, close up or long shot. There will be hundreds of winners whose moons will be included on a 22 x 35 color poster celebrating Keith's "Two Sides Of The Moon."

Special stand-up displays have been sent to dealers. In addition, radio tie-ins have been arranged and MCA has set promotions with college radio stations and college newspapers.

'Stavisky' Session



Stephen Sondheim, who composed the score of the motion picture "Stavisky," recently visited the office of the score's publisher, CAM-USA, Inc., to congratulate producer/conductor Ettore Stratta on the forthcoming release of Stratta's "Theme From Stavisky" on RCA Records. Joining Sondheim was Leonard Goldberg of Cinemation Industries, distributors of the film. Pictured above, from left: Sondheim, Stratta, Goldberg, CAM general professional manager Joe Pellegrino and (seated), CAM VP and general manager Vittorio Benedetto.

Posing Rosey



Columbia Records artist Janis Ian recently co-hosted WIBG program director Don Cannon's morning show—a rare treat for Ms. Ian, Cannon and the listening audience. The two are pictured above in their "Everything's Coming Up Roses" pose.

K&K's 'Bonzai Force'

■ GREAT NECK, N.Y. — Magna Glide Records principals Jerry Kasenetz and Jeff Katz have announced the formation of 'The Bonzai Force.' Each member of this promotion team will be involved in record promotion by traveling to various cities, meeting music directors throughout the country and getting a feeling of music and its changing trends. Qualifying members must have a musical background whether they be writers, producers or artists.

The Bonzai Force presently consists of Steve Bramberg (who has worked in the music business as an artist, disc jockey, concert promoter's assistant and a public relations representative), Bill Haber and John Viscount. The task force is headed by Jerry Kasenetz and Jeff Katz, originally promotion men themselves.

Riperton Gets Gold

■ NEW YORK — Epic recording artist Minnie Riperton's single, "Lovin' You," has been certified gold by the RIAA.

RSO's Active April

■ NEW YORK—Spearheaded by the celebration of the Bee Gees' 20th year in show business, the upcoming release of Yvonne Elliman's debut on RSO Records, and the reaction to Eric Clapton's new album, the Robert Stigwood Organization announces an unprecedented month of activity by its artists.

Bee Gees, Elliman

In their 20th year as performers, the Bee Gees' grand celebration is highlighted by the upcoming (May) release of "Main Course," their 11th album. An extensive program devoted to the Bee Gees' anniversary, covering all aspects of recording, promotion, marketing, and touring, is already being organized by RSO.

To be released along with "Main Course" is "Rising Sun," the debut album on RSO songstress Yvonne Elliman. Ms. Elliman has received praise for her songwriting and vocal work on records and on tour with Eric Clapton.

Clapton

As the new Clapton album climbs up the charts, the Clapton tour continues, into Hawaii, New Zealand, and Australia. When a single performance at the 12,000 seat Honolulu Arena (April 7) sold out in a matter of hours, a second show was added for the following night and it also sold out. The 3-week tour of Australia and New Zealand began with four sold-out performances at the 8,000 seat Hordern Pavilion.

Also due to start recording an album soon for RSO is the r&b-gospel based New York group, Revelation, whose "Sweet Talk And Melodies" single was released in January. The group will be working at Sigma Sound Studios in Philadelphia.

Freddie King

Blues guitarist-vocalist Freddie King is hosting a 3-day April 11 weekend party/recording session in Austin, Texas, at the World Armadillo Headquarters. The affair has already attracted the likes of B. B. King, Leo Kottke, and Charlie Daniels, and more musicians are expected for the recording of Freddie's second RSO album.

Arthur Lee & Love Set British Tour

■ NEW YORK — RSO recording artists Arthur Lee & Love begin an extensive British tour on Friday, May 2 at Town Hall in Birmingham, England.

Arthur Lee & Love's latest album on RSO Records is entitled "Reel to Real;" they will be featuring material from this album throughout the tour.

CONCERT REVIEW

Washington, 'Mr. T' Wail with Humphrey

■ FELT FORUM, NYC—A broad spectrum of jazz sounds drew a mixed but ever-enthusiastic crowd here (5) as CTI artist Grover Washington Jr. headlined, with an able supporting cast consisting of Stanley Turrentine (Fantasy) and Bobbi Humphrey (Blue Note).

Washington is a master of alto and soprano sax who early in his career (as jazz careers go) broke through to a mass audience, backed by full orchestrations. His current album "Mister Magic," with the title single currently breaking, is a good example of his studio art. Washington's live appeal however is more basic, relying on a small combo rather than orchestral support.

Guest guitarist George Benson (CTI) lent a special electricity to the opening of his set, but Washington's handling of Duke Ellington's "In a Sentimental Mood" and Thom Bell-Linda Creed's "People Make the World Go 'Round" proved his ability to command the audience's attention purely on the basis of his own pulsating style. As energetic in his movements as in his music, he is as much a showman as he can be comfortable with, and as such Washington knows how to please an audience of jazz buffs and neophytes alike.

Turrentine's career has of late blossomed as well with lush-backed sessions, most notably his "Pieces of Dreams" package. The tenor saxophone he wields is of a more delicate variety as his "The Way You Look Tonight" proves. But Turrentine can get down with "Don't Mess with Mr. T." and still maintain his positive poetic posture. And he accomplished it all backed by a talented trio who rendered the necessity for any additional musicianship nonexistent.

Bobbi Humphrey, bedecked in heavenly white jumpsuit and cape, fronted the largest group of the evening, a quintet. Her voice works better on record than live, but on a total performance as

street-smart as "Harlem River Drive," her ability in that department seemed no drawback at all. This lady really sings with her instrument, the flute now famous to pop and jazz audiences alike through albums like her current "Satin Doll."

Her set was cut short by time considerations—the two-show-per-night predicament—but that very failing made each minute she was on stage all the more meaningful, glorious and entertaining.

With artists as diverse and contemporary as these, jazz is indeed showing itself to be more alive and well than ever.

Robert Adels

Title Inks Deputies

■ BELEN, N. M. — Little Richie Johnson reports that Title Records of Texas has signed the Faron Young Deputies Band. The band's new album will be released within the next few weeks.

Polydor Signs Zzebra



Mike von Winterfeldt, vice president of Polydor Incorporated, international division, has announced the signing of the British group Zzebra. Their debut album for the label will be released sometime in the spring. Zzebra includes Dave Quincey, alto and tenor sax and electric piano; Loughy Amao, tenor, baritone sax, flute and conga; Tommy Eyres, keyboards; John McCoy and Liam Genockey, bass and drums respectively; Alan Marshall, vocals, guitar, harmonica and percussion; and Steve Byrd, guitar. Polydor Incorporated plans an extensive marketing campaign to support the release of the album. Tour plans for the group are in the works. Pictured above (from left): Lourie Adams, manager of Zzebra; Mike von Winterfeldt, vice president, international division; Andy Stern, lawyer for Zzebra; and Ekke Schnabel, vice president, business affairs.

N. Y. Central (Continued from page 20)

Aretha Franklin and Miles Davis. A checkered career? Sounds more like the intricacy of a chess match.

GIMME A PIGFOOT: What would have been **Bessie Smith's** 81st birthday will be marked by a party celebrating the publication of the first Bessie Smith song folio, "Bessie Smith: Empress of the Blues." Friends, colleagues and admirers will gather at Pearl's Place to pay tribute to Ms. Smith. The folio has been compiled by her biographer, jazz scholar **Chris Albertson.**

NOTED: **Bette Midler's** garnering a lot of pre-opening press—New Times and New York, for two—noting that last year she was everyone's favorite new-comer, this year everyone's favorite comeback . . . The Oklahoma University daily paper featured an article on Passport Records including reviews of **Nektar, Arthur Brown, Capability Brown, Kraan and Omega . . . David Wilkes** has signed **Rory Block** to a management pact. A tour is planned for May.

Pie Faces



Pie Faces for Strawbs members Dave Cousins (right) and Rod Coombes climaxed a bit of backstage folderol during the British group's current concert tour of the U.S., in part inspired by release of a new single — "Lemon Pie" — from Strawbs' chart-climbing lp, "Ghosts."

Economic Panel

(Continued from page 3)

off their best year yet in '74, Levy summarized.

Speaking for the current state of credit within the industry as a whole was RCA's national credit manager Abraham Amiri. He stressed how important it now is for the manufacturer to take a closer look at the position of the clients of his own accounts to understand and forecast economic conditions. "Flexibility" in the face of increasing department store bankruptcies (and the subsequent loss of specific types of merchandising exposure) was stressed as the key to realistic optimism: "A good credit man should be ready for any avenue of distribution: there is no one best way," he maintained.

"Business is off, but not badly off" was the view of Jerry Massler, VP of Bestway, who presses for several manufacturers on the east coast. Emphasizing that a solid customer roster is more important than outside economic factors, Massler also noted that the industry has always dealt with slow months in even the best of years.

Rick Abramson, east coast ad manager for Music Retailer saw the industry's increasing commitment to a \$4.98 line as an important source of future optimism.

Shorewood Packaging Corp. sales manager Floyd Glinert represented a bellweather level of the business, the jacket fabricator. While noting that the re-order patterns over the last month have been a bit sluggish, indicating manufacturer conservatism, projections for the immediate future are brighter. He also noted that in the foreign market where the rate of inflation is much greater, the pattern he has observed shows remarkable stability and growth.

Leslie summarized the thrust of the panel members' views, representing various levels within the industry, as indicative of the record business "being back in the stride by year's end."

Oscars

(Continued from page 3)

ing to VP of marketing John Rosica, both albums have been stickered with appropriate Oscar information and are being re-serviced. Local print advertising for both Paramount Studio films carries with it an "original soundtrack on ABC Records" message.

Famous Music

Famous Music, which publishes the entire "Godfather Part II" score, reports that they are going all out for additional record action on the copyrights, particu-

larly the title song, "Love Said Goodbye." Marvin Caine, Famous Music chief operating officer, told **RW** that RCA Records will be re-servicing their Hugo Montenegro version of the song, "Theme from The Godfather Part II." (All told, the motion picture won six Oscars).

Caine also reports that Hansen Publications is experiencing a strong re-order pattern to the 59 print configurations of the music from "The Godfather Part II."

Trucker Country Awards Presented in Memphis

MEMPHIS — The First Annual Trucker's Country Music Awards were presented April 3 here at the Rivermont Hotel with over 400 truck drivers attending. The event was co-sponsored by Open Road magazine and Fram.

Winning awards were Charlie Rich, male vocalist of the year; Loretta Lynn, female vocalist of the year; Conway and Loretta, duet of the year; Roy Clark, instrumentalist of the year; the Statler Brothers, vocal group of the year; "Most Beautiful Girl," song of the year; "Kiss An Angel Good Morning," all-time favorite song; WWL, best trucking station; and Charlie Douglas, trucking disc jockey of the year.

The awards were the result of over six months of voting by truckers across the country with all proceeds going to the American Truckers Benevolent Association.

Presenters at the event included Memphis Mayor Wyeth Chandler, Tom Rhodes of Open Road magazine, "Queen of the Road" Linda Jernigan, Don Cusic of Record World and Dan Beck of CBS.

Clower To Keynote Baptist Convention

NASHVILLE — Country music humorist Jerry Clower will give the keynote speech at the Summer session of the Southern Baptist Convention, June 10-12 in Miami Beach, according to Dr. Searcy S. Garrison, executive secretary-treasurer of the Ga. Baptist Convention. An MCA recording artist and Grand Ole Opry regular, Clower is a deacon of the First Baptist Church of Yazoo City, Miss., a lay minister and an active Gideon.

Anita Bryant will present the special music part of the program.

CMA Board Meeting Set For San Diego

NASHVILLE — The Country Music Association will hold its second quarterly board meeting for 1975 in San Diego, California, April 22-23.

Topics for discussion will include: the upcoming Fourth International Country Music Fair set for June 11-15 in Nashville; anti-piracy developments; CMA Bicentennial plans; the production of a new CMA country music sales presentation; and membership campaigns.

In addition, the board will review the progress of other current projects and activities, such as the 1975 CMA Awards Show, the 1975 CMA Banquet and Show, country music radio promotions, this year's Music City Pro-Celebrity Golf Tournament, international operations and 1975's Talent Buyers Seminar.

Sound Shop, Inc. Taps Claude Hill

NASHVILLE — Claude Hill, former vice president of sales at Nashville's Studio Supply Company, has joined the staff of engineers at Sound Shop, Inc., according to an announcement made by president Craig Deitschmann.

Hill began his career in audio engineering with the 3M Company's Mincom Division, where he worked on the NASA Apollo Program, the Navy's Polaris and Poseidon Missile Programs, as well as providing service for other government agencies and civilian contractors.

APCO Signs Clooney

NASHVILLE — APCO Records president T. G. Alexander, along with the label's general manager, Ray Warren, signed Rosemary Clooney to a long-term recording contract at a press party in her honor on April 4.

Cochran Organizes New Paragon Label

NASHVILLE — Wally Cochran and Associates have announced the formation of Paragon Records and the addition of Elroy Kahane, formerly country promotion director for RCA, to the post of vice president and general manager for the label.

Chairman of the board for the label is Dan Lloyd of Oklahoma City. The first release is "I Love That Woman Like The Devil Loves Sin" by Sammy Mason, a 22 year old artist from Winston-Salem.

In addition to working with the new label, Wally Cochran is personal manager for Bobby Borchers and Elroy Kahane is personal manager for T. G. Sheppard. The firm also does special records promotions.

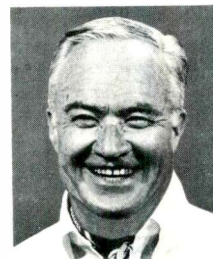
Dynamic Duo



Merle Haggard (right) and Johnny Rodriguez had a rare opportunity to get together recently, as Rodriguez dropped by Hag's new nitery in Hollywood to wish him well. Rodriguez, currently riding the charts with his single "I Just Can't Get Her Out of My Mind," was in town for meetings about his first motion picture star role in "Rio Diablo," and to record a title song for a Universal Pictures television movie-of-the-week.

NASHVILLE REPORT

By RED O'DONNELL



I saw a bumper sticker the other day that read: "Dolly Parton For President" . . . Freddy Fender's next ABC single will be "Roses Are Red" . . . Ronnie Milsap featured on Glen Campbell's current tour of Great Britain . . . Bobby Bare booked for annual rodeo at Huntsville, Tex. Prison (Oct. 12). He no doubt will sing "Back Home in Huntsville Again"??? Hattie Bess, boss of Music City's near-legendary Tootsie's Orchid Lounge, has been hospitalized. She hasn't been in best of health

in past year or so.

Black country songstress Lenora Ross' first for RCA is "Lonely Together" . . . Title of Hillman Hall's premiere Warner Bros. lp: "One Pitcher Is Worth A Thousand Words." Okay, Hillman, pour us a picture of beer??? Roger Miller is on a brief tour of England; ditto Tammy Wynette. Miller for TV tapings; Tammy to promote her "Stand By Your Man."

Heavy news from Lynn Anderson: "I'm now downright fat. I weigh 100 pounds." Pretty Lynn generally has trouble reaching the century mark weightwise . . . Is Sonny James' recent headlining at the American & Canadian Sportsmen's Vacation and Boat Show in Cleveland a signal that he's returning to the personal appearance circuit?

Seeing as how he was born in Dublin, Johnny Duncan should be Irish? Hardly likely, since his Dublin birthplace is in Texas.

Alex Harvey booked for April 24 concert in Peru—Peru, Nebraska, that is . . . I hear via grapevine that not everybody in Nashville, Ind. is pleased with construction there of a "Little Grand Ole Opry House."

(Continued on page 55)

COUNTRY PICKS OF THE WEEK

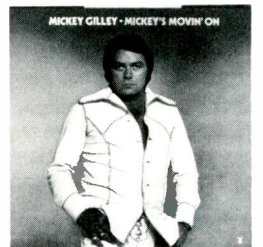
SINGLE TANYA TUCKER, "LIZZIE AND THE RAIN-MAN" (House of Gold, BMI). Tanya debuts on her new label with a story song about a lady and a rainmaker. In the end he gets the girl and the rain and Tanya gets another hit to notch on her belt. Lots of production for this ballad; a mass appeal sound. MCA-40402.



SLEEPER THE AMAZING RHYTHM ACES, "THIRD RATE ROMANCE" (Fourth Floor, ASCAP). Memphis group pulls this number about a business transaction that calls itself romance out of the recent Jesse Winchester album. Funky production and interesting story line will make this a popular request item. ABC 12078.



ALBUM MICKEY GILLEY, "MICKEY'S MOVIN' ON." The Gilley touch once again comes through on an album of well thought out selections, highlighted by the hit single "Window Up Above." Other great cuts include "I'm Movin' On," "How I Love Them Old Songs," "Honky Tonk Wine," "The Hole He Said He'd Dig For Me" and "I Love You Because." Playboy PB 405.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KAYO, Seattle	KTTS, Springfield	WJQS, Jackson
KBOX, Dallas	KVOO, Tulsa	WMC, Memphis
KBUL, Wichita	KWMT, Ft. Dodge	WMNI, Columbus
KCKC, San Bernardino	WBAP, Ft. Worth	WNCR, Cleveland
KCKN, Kansas City	WENO, Nashville	WPLO, Atlanta
KENR, Houston	WGBG, Greensboro	WQSM, Fayetteville
KFDI, Wichita	WHK, Cleveland	WSLR, Akron
KGFX, Pierre	WHOO, Orlando	WSUN, St. Petersburg
KIKK, Houston	WIL, St. Louis	WUBE, Cincinnati
KKYX, San Antonio	WINN, Louisville	WUNI, Mobile
KNEW, Oakland	WIRE, Indianapolis	WWOK, Miami
KSOP, Salt Lake City	WITL, Lansing	WWVA, Wheeling
KSPO, Spokane	WJJD, Chicago	WXCL, Peoria

SURE SHOTS

Sonny James — "Little Band of Gold"
Tanya Tucker — "Lizzie and the Rainman"

LEFT FIELDERS

Jim Glaser — "One, Two, Three"
Susan Hudson — "I'm A Woman"
Nancy Wayne — "I Wanna Kiss You"

Fearless Forecast: There's a lot of talk about "She Talked a Lot About Texas" and RW predicts another #1 for Cal Smith! It's WMC's most requested; picked at KVOO; moving in Miami and Norfolk.

Marilyn Sellars will be back at the top on this round! "Gather Me" is a super-ballad with action popping at WBAP, WCMS, KCKC and KCKN.

Tanya Tucker has two brand new releases—MCA's first is "Lizzie and the Rainman," which already sports numerous adds; Columbia just came with "Spring," which is certain to vie with the "Rain" for air time. Worth watching!

As Hotline predicted, Margo Smith has a smash! New

action this week at KIKK, WPLO, KCKC, WUNI, WUBE, WMNI, KBUL and KSOP.

Jim Glaser showing heavy initial action on "One, Two, Three" in San Bernardino, Louisville, Omaha, Spokane and Pierre.

Amazing Album Action! It's not a single yet (though it's rumored to be the next), but C. W. McCall's "Classified" is getting single attention at WJJD, WIRE, KNEW and KAYO!

Larry Kingston's debut on Warner Bros. picking up immediate attention! "Rails to Birmingham" is a mover at KCKN, WINN, KCKC, KSPO and WCMS.

Mary Kay James showing early response in the south central areas with "Which Way Do We Go."

"The Devil In Mrs. Jones" is pulling the play for Billy Larkin at KCKC, WINN, WMC and WCMS.

Reaching back a decade for the golden oldie "She Don't Love You," Benny Lindsey is grabbing early play at WUNI, WGBG and WCMS. Label it API Atteiram.

Nancy Wayne's "I Wanna Kiss You" has a heavy initial following in Spokane, Houston, Cincinnati and Salt Lake City.

Radio vet Jack Reno exits K000 in Omaha as of April 15. He's returning to Cincinnati. New director at K000 is Joe Laughlin, program director is Joe Light.

AREA ACTION

Charlie McCoy — "Stand Up and Holler"
 (WSUN #35, WWOK #28)

Gary Sergeants — "Love Me Wrong"
 (KSPO, WQSM, WPNX)

Gene Watson — "Love In The Hot Afternoon"
 (KENR, KIKK)

Jimmy Elledge — "One By One"
 (KKYX, WSLR, WHO)

Darrell McCall — "Cold Beer Signs"
 (WINN, WCMS)

The all american boys have an all american hit -

'ALL AMERICAN GIRL'

MERCURY 73665

STATLER BROTHERS

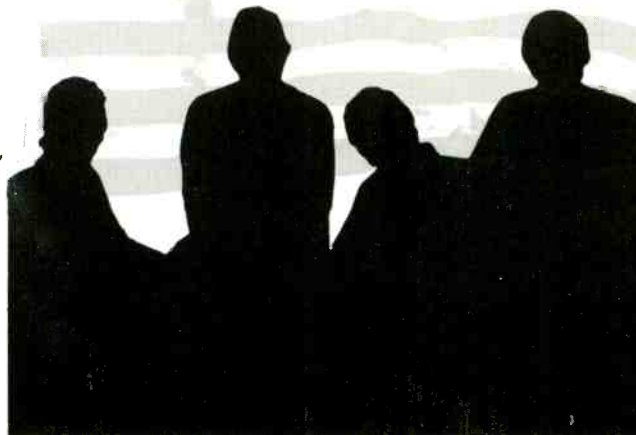
THE ENTERTAINERS....ON AND OFF THE RECORD.

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Williams Wins Fans With Warm Style

■ LOS ANGELES—The parting of the motorized curtains at Hag's Place brought a not inappropriate chuckle from Don Williams (ABC-Dot). His easygoing style hardly lends itself to electronic gadgetry.

Williams' impact is in the intensity of his delivery and the weight of his incredible repertoire of hit after hit. His track record on the charts seems to belie the fact that he's only been performing as a solo act for three years.

Onstage Don Williams had a calm, confident approach that makes Perry Como look like Jerry Lee Lewis. Strumming an acoustic guitar, backed up by the able and understated guitar lines of Danny Flowers (who also aids on harmonica) and the solid, functional bass of David Williamson, Williams glided, seemingly without effort, through his impressive barrage of hit material, from "The Shelter Of Your Smile" through "Amando" and "I Wouldn't Want To Live If You Didn't Love Me," throwing in the bonus of Johnny Russell's "She's In Love With The Rodeo Man." The house rolled with each of his tunes, staying raptly attentive for the entire dozen-song set.

Attendance was near capacity for Williams at the "newcomer" nightspot that has been presenting a quality though irregular roster of top country talent.

While Williams is never apologetic about the lack of dynamism in his show, he isn't unaware of it either. Introing his final number he grinned, "We've got to stop now 'cause I'm about to work up a sweat."

Art Fein

BMI Re-Inks Fender



Freddie Fender (center) is shown above signing a new long-term writer agreement with Broadcast Music, Inc. Looking on are BMI's Roger Sovine (left) and Fender's producer, Huey Meaux.

Snoddy Gives Lecture At SECA Conference

■ NASHVILLE—Woodland Sound Studio president Glenn Snoddy addressed a conference of the Southern Educational Communications Association (SECA) on April 3, 1975, in Hot Springs, Arkansas.

Recording Techniques

Speaking on the theme of recorded sound in the audio-visual arts, Snoddy gave a short history of recording techniques, and discussed the role of the sound engineer in public television.

SECA is a regional network of more than 50 public TV stations in the southeastern area of the United States. The three day conference covered various phases of production and programming in public television broadcasting.

Deaton Inks Howard

■ NASHVILLE — Jan Howard has signed a booking contract with the Billy Deaton Talent Agency. Ms. Howard was a long-time member of the Bill Anderson Show and appeared on all episodes of the Bill Anderson TVer.

Nashville Report (Continued from page 53)

Some of the prospective neighbors of the project are complaining.

Flash! Donna Fargo has never performed in Fargo, N.D. However, David Houston is popular in Houston, Tex. . . . They say around Don Light's talent agency that if and when Jimmy Buffett performs in France, he'll drop the last 't' from his name—temporarily, of course—and call himself Jimmy Buffet; pronounced "boo-fay," as in smorgasbord!

Shelia Tilton, Hawaii's top female country singer, is completing her first album for the Con Brio label. Bill Walker did the producing.

Johnny Cash and Jerry Clower set for guest shots on the Billy Graham Crusade at Jackson, Miss., May 11-17. . . . Singer-writer Alan Rich, 19-year-old son of Charlie Rich, says he never owned a radio, television set or stereo record player until this year. Too poor? Hardly. "I didn't want my career's direction to be influenced by what other people were doing," says the Epic artist.

Shelby Singleton, publisher & record producer, is on a 45-day tour of Europe. "Strictly business," reports Singleton. "I'm going to places you've heard of and some you never heard of." Singleton's diskery (Plantation) hit big in the late 1960s with "Harper Valley PTA," and his publishing firm has done okay this year with "Before the Next Teardrop Falls" . . . Jeannie C. Riley's confession: "I'm usually late for appointments." Several local reporters and photographers won't argue that point with Jeannie C.

The 'Progressive' Country Format Finds Its Niche Via FM Airwaves

By DON CUSIC

■ NASHVILLE—The wide diversification of country music has led to an increase in the FM "progressive" country format as well as increased ratings for the middle of the road country stations, enabling listeners to hear just about any type of country sound they'd like. In fact, the only format missing seems to be country "oldies."

Definition

Although many FM stations are adopting a "progressive" outlook, no one can define the format. Some will say that it emphasizes the "traditional" or "oldies" sound while others will say it is the "new" country sound and lifestyle of people such as Waylon Jennings and Willie Nelson. Still others will say it is the FM format of a lot of music back-to-back, with advertisements coming on the half hour or in 15 minute divisions in the programming.

Alternative Sound

One thing is for sure, there is a strong interest in providing an alternative to the "cosmopolitan" country sound that has been showing extremely well on the ratings scene while eliminating a lot of records with a tight format.

The answer seems to lie in the direction of FM programming. A few years back in pop music, the top 40 stations stood at the top of the ratings game but did not provide the elasticity in their format to experiment with new and "different" types of rock music as well as breaking a large number of new acts. The result was the "progressive" rock stations that enabled the listeners to "discover" new acts and hear other music in the rock arena that did not fit the top 40 format. This, in

essence, is what is happening to country music today.

For instance, acts such as Emmylou Harris, Kinky Friedman, Linda Ronstadt, the Eagles and Chip Taylor, who have basically a "pop" following (i.e. basically a younger, more transient following) but who play a "country" sound, have an outlet. Now, some country stations won't play them because they're "pop" and some pop stations might not play them because they're "country." So, FM "progressive" country comes to the rescue.

Ironically, FM progressive "rock" stations are also coming to the rescue, providing more "country" sounds on their stations as they discover their audience's thirst for country music.

Hank Williams?

The problem of "where does Hank Williams (and other country pioneers) fit in with today's country music?" also arises. The middle of the road country stations play little of these pioneer artists who laid the groundwork for today's country music, leaving this to the FM "progressive" country stations. This means that FM country has increased significance—an "historical" significance as they expose the recent country listening converts to the early sounds as well as giving them a taste of what could lie in the future.

Mass Market Potential

All in all, it adds up to more country music being heard on radios throughout the country, winning over new converts from the younger generation, re-acquiring a senior citizen crowd and still hitting the mass market potential radio has realized with country music.

Clements Time



Vassar Clements (left) recently presented a concert for his Nashville peers, the press and fans during a packed-house performance at the Exit/In. Vassar's first Mercury album was produced by Buddy Killen (second from left). Also pictured above are VP of a&r for Phonogram/Mercury, Charlie Fach (second from right) and Record World VP John Sturdivant.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHIP TAYLOR—Warner Brothers WBS 8090

EARLY SUNDAY MORNING (Blackwood/Back Road, BMI)

Chip comes forth with an easy paced number about the hard way life treats the lonelies on a Sunday morning. Bouncy beat is great for juke and programmers.

SONNY JAMES—Columbia 3-10121

LITTLE BAND OF GOLD (Beaik, BMI)

Sonny adds some brass to his guitar for this up-tempo number done in the distinctive Southern Gentleman style. Lots of airplay here.

CAL SMITH—MCA MCA-40394

SHE TALKED A LOT ABOUT TEXAS (Coal Miners, BMI)

Cal sings with his distinctive style about a country bumpkin with a gal in love with Texas and a memory. There'll be a lot of talk about this record.

TANYA TUCKER—Columbia 3-10127

SPRING (Galleon/Motola, ASCAP)

This is Tanya's newest record from Columbia, and the song selected is a moving, positive story of a girl who finds love after a rough life. Great production.

JOHNNY RUSSELL—RCA PB-10258

HELLO, I LOVE YOU (Newkeys, BMI)

Big John has a solid country number about seeing a lost love and what one says in passing. Will pull many requests and dimes.

DAVE DUDLEY—United Artists UA-XW630-X

FIREBALL ROLLED A SEVEN (Newkeys, BMI)

The truckers main vocalist comes out with a high rollin' rig roller story. Clear the highways—it's got a green light!

KENNY PRICE—RCA PB-10260

BIRDS AND CHILDREN FLY AWAY (Dunbar, BMI)

The round mound of sound has found one bound for playlists everywhere. Story of a young man leaving home—sure bet.

OAK RIDGE BOYS—Columbia 3-10083

RHYTHM GUITAR (Algee, BMI)

The Oaks deliver the strong message here that no one wants to play rhythm guitar behind Jesus. Song won in American Song Festival contest.

VIC DANA—MGM M 14795

MEMORIES CAN'T MAKE LOVE TO ME (Rawhide, BMI)

There's nothing more frustrating than being in love with a memory because there's no affection returned. Nice feel here.

JOHN L. SULLIVAN—Shue SR-1990

LUCY (DON'T EVER TELL ME) (Pana, ASCAP/Yearbook, BMI)

A song of a man in prison whose lady needs a substitute—but he doesn't want to know about him. Gypsy Nick Shrode stuck his pen in this one.

MICHAEL TWITTY—Capitol P-4053

THE CLOSEST THING TO YOU (Jack, BMI)

Great song, penned by Bob McDill, about a man who does his best with second best. Solid country sound.

SANDY RUCKER—United Artists UA-XW610-X

SO HARD LIVIN' WITHOUT YOU (Irving, BMI)

Ballad with a beat that Sandy delivers with the message that life's rough when you're separated from your one and only.

MELANIE—Neighborhood NS 10100

SWEET MISERY (Neighborhood, ASCAP)

Popular songstress tries for a country sound here. An outside shot.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A LITTLE BIT SOUTH OF SASKATOON George Richey (Marson, BMI)	44	MAKING BELIEVE Norro Wilson (Acuff-Rose, BMI)	86
A MAN NEEDS LOVE Norro Wilson (Al Gallico/Algee, BMI)	39	MATHILDA Huey P. Meaux (Longhorn, BMI)	23
ALL AMERICAN GIRL Jerry Kennedy (American Cowboy, BMI)	30	MERRY GO-ROUND OF LOVE Chet Atkins (Four Tay, BMI)	54
ALWAYS WANTING YOU Fuzzy Owen (Shade Tree, BMI)	2	MIND YOUR LOVE Chet Atkins & Jerry Reed (Vector, BMI)	61
ANY OLD WIND THAT BLOWS Larry Lee Butler (House of Cash, BMI)	99	MISSISSIPPI YOU'RE ON MY MIND Earl Ball (Fourth Floor, ASCAP)	83
BABY STEVE Stone (Blue Echo, ASCAP)	96	MISTY Ray Stevens (Vernon, ASCAP)	34
BACK IN HUNTSVILLE AGAIN Bobby Bare (Evil Eye, BMI)	40	MY ELUSIVE DREAMS Billy Sherrill (Tree, BMI)	46
BARROOM PALS, GOODTIME GALS Bob Ferguson (Ma-Ree/Porter Jones, ASCAP)	69	MY OLD KENTUCKY HOME Gary Klein (January, BMI)	62
BEFORE THE NEXT TEARDROP FALLS Huey P. Meaux (Shelby Singleton, BMI)	43	NO ONE WILL EVER KNOW Wesley Rose (Milene, ASCAP)	68
BEST WAY I KNOW HOW Jim Viennneau (Passkey, BMI)	8	ONE STEP Johnny Slate & Larry Henley (Windchime, BMI)	55
BEYOND YOU Allen Reynolds (Stonehill, BMI)	73	PERSONALITY Nelson Larkin & Dick Heard (Lloyd & Logan, BMI)	84
BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI)	1	PROUD OF YOU BABY Billy Sherrill (Algee, BMI)	26
BOILIN' CABBAGE (Hi/Bill Black, ASCAP)	64	PUT YOUR HEAD ON MY SHOULDER Larry Butler (Spanka, BMI)	75
BRASS BUCKLES Eddie Kilroy (Tree, BMI)	31	RAILS TO BIRMINGHAM Allen Reynolds (Owepar, BMI)	100
BURNING Don Gant (Jack & Bill, ASCAP)	89	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	97
CHAINS Jim Shaw (Screen Gems-Columbia, BMI)	42	RECONSIDER ME Johnny Morris (Shelby Singleton, BMI)	74
COLINDA A. V. Mittelsted (Jack & Bill, ASCAP)	85	ROLL ON BIG MAMA Norro Wilson (Algee/Al Gallico, BMI)	6
COMIN' HOME TO YOU Joe Johnson (Four Tay, BMI)	37	ROSES AND LOVE SONGS Larry Gordon & Larry Mulhoberac (Keca, ASCAP)	13
DON'T ANYONE MAKE LOVE AT HOME ANYMORE Ray Baker (Acuff-Rose, BMI)	32	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) Roy Dea (Rose Bridge, BMI)	10
DON'T LET THE GOOD TIMES FOOL YOU Pete Drake (Acoustic, BMI)	27	SING A LOVE SONG, PORTER WAGONER Eddie Kilroy & Bobby Dyson (Excellorec, BMI)	60
FORGIVE AND FORGET Jim Malloy (Briar Patch/Deb Dave, BMI)	57	SHE'S ALREADY GONE Don Gant (Chappell, ASCAP)	71
41st ST. LONELY HEARTS CLUB (Bice Book, BMI) No producer listed	51	SHE WORSHIPPED ME Glenn Sutton (Rodeo Cowboy, BMI)	88
FROM BARROOMS TO BEDROOMS Charlie Rich & Sy Rosenberg (Double R, ASCAP)	36	SMOKEY MOUNTAIN MEMORIES Dick Heard (Blue Moon, ASCAP)	24
GOOD NEWS, BAD NEWS Don Gant (Senor, ASCAP)	93	STEALIN' Jerry Kennedy (Jack & Bill, ASCAP)	87
HAVE YOU NEVER BEEN MELLOW John Farrar (ATV, BMI)	7	STILL THINKING 'BOUT YOU Ron Chancy (Chriswood/Easy Nine, BMI)	3
HAPPY TRAILS Snuff Garrett (Roy Rogers, ASCAP)	90	SWEET COUNTRY MUSIC (Music Craftshop/Sandburn, ASCAP)	95
HE TOOK ME FOR A RIDE Norro Wilson (Al Gallico/Algee, BMI)	16	THANK GOD, I'M A COUNTRY BOY Milton Okun (Cherry Lane, ASCAP)	22
HE TURNS IT INTO LOVE AGAIN Glenn Sutton (Rodeo Cowboy, BMI)	21	THE BARGAIN STORE Bob Ferguson (Owepar, BMI)	47
HE'S MY ROCK Owen Bradley (Famous/ Ironsides, ASCAP)	59	THE KIND OF WOMAN I GOT Jim Viennneau (Sure Fire, BMI)	58
(HEY WON'T YOU PLAY) ANOTHER SOME BODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	4	THE MOST WANTED WOMAN IN TOWN Mary Reeves & Bud Logan (Ma-Ree/ Porter-Jones, ASCAP)	82
HURT Audie Ashworth (Miller, ASCAP)	33	THE ONE I SING MY LOVE SONGS TO Pete Drake (Jack, BMI)	91
I AIN'T ALL BAD Jerry Bradley (Roz Tense, BMI)	41	THE PILL Owen Bralley (Coal Miners/ Guaranty, BMI)	11
I CAN STILL HEAR THE MUSIC IN THE REST ROOM Jerry Kennedy (Hallnote, BMI)	18	THE TIPS OF MY FINGERS Larry Butler (Tree, BMI)	17
I GOT A LOT OF HURTIN' DONE TODAY Ray Baker (Acuff-Rose, BMI)	67	THERE I SAID IT Jim Viennneau (Jidobi, BMI)	80
I JUST CAME HOME TO COUNT THE MEMORIES Don Gant (Contention, SESAC)	77	(THERE SHE GOES) I WISH HER WELL Wesley Rose (Acuff-Rose, BMI)	81
I JUST CAN'T GET HER OUT OF MY MIND Jerry Kennedy (First Generation, BMI)	20	THESE DAYS (I BARELY GET BY) Billy Sherrill (Altam, BMI)	35
I LOVE A RODEO Roger Miller (Alhron, BMI)	78	TOO FAR GONE Brian Ahern (Al Gallico, BMI)	79
I STILL FEEL THE SAME ABOUT YOU Owen Bradley (Stallion, BMI)	38	TOO LATE TO WORRY, TOO BLUE TO CRY Tom Collins & Jack D. Johnson (Hill & Range/Elvis Presley/Noma, BMI)	14
I'D LIKE TO SLEEP 'TIL I GET OVER YOU George Richey (Brougham Hall, BMI)	15	TRYIN' TO BEAT THE MORNING HOME Bill Browder, Jack Gilmer (Don Crews, BMI)	49
I'LL STILL LOVE YOU Jimmy Bowen (Keca, ASCAP)	25	WARM AND FREE Bobby Bare (Evil Eye, BMI)	40
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	5	WHERE HE'S GOING Jim Viennneau (Al Cartee/Tree, BMI)	58
IF THAT'S WHAT IT TAKES Ray Griff & Lee Hazen (Blue Echo, ASCAP)	94	WHEN WILL I BE LOVED Peter Asher (Acuff Rose, BMI)	70
IN THE MISTY MOONLIGHT Joe Johnson (4-Star, BMI)	72	WHILE THE FEELINGS GOOD Tommy Hill (Brougham, BMI)	50
IS THIS ALL THERE IS TO A HONKY TONK Jerry Styner & Harley Hatcher (Brother Karl's/Mantina, BMI)	66	WHO'S SORRY NOW Sonny James (Mills, ASCAP)	28
IT DO FEEL GOOD Stan Silver (Prima Donna, BMI)	9	WINDOW UP ABOVE Eddie Kilroy (Gial, BMI)	19
IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE Pete Drake (Brushape, BMI)	98	WONDER WHEN MY BABY'S COMING HOME Billy Sherrill (Great Foreign/ Arthur Kent/Gallion, ASCAP)	53
IT'S ALL OVER NOW Chet Atkins (Charlie Rich, BMI)	65	WORD GAMES Ray Pennington (Show Biz, BMI)	48
IT'S ONLY A BARROOM Glenn Keener (Deb Dave, BMI)	92	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Jim Fogelsong (Combine, BMI)	56
LIVE YOUR LIFE BEFORE YOU DIE Dave Rubinson & Friends (Polo Grounds, BMI)	76	YOU'RE MY BEST FRIEND Don Williams (Don Williams, BMI)	63
LONELY MEN, LONELY WOMEN Ron Chancey (Hill & Range, BMI)	52	(YOU MAKE ME WANT TO BE) A MOTHER Billy Sherrill (Algee, BMI)	12
LOVING YOU BEATS ALL I'VE EVER SEEN Billy Sherrill (Copperband, BMI)	29		



THE COUNTRY ALBUM CHART

APR. 19	APR. 12		WKS. ON CHART
1	2	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	6
2	1	BACK IN THE COUNTRY LORETTA LYNN—MCA 471	8
3	3	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	8
4	7	OUT OF HAND GARY STEWART—RCA APL1-0900	6
5	4	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	10
6	8	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	5
7	5	LINDA ON MY MIND CONWAY TWITTY—MCA 469	11
8	12	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	4
9	10	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	8
10	13	I'M JESSI COLTER—Capitol ST 11363	6
11	11	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	8
12	6	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	12
13	9	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	17
14	19	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	4
15	18	WHO'S SORRY NOW—MARIE OSMOND—MGM M3G-4979	6
16	20	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	5
17	15	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	17
18	14	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	9
19	21	CRYSTAL GAYLE—UA LA 365 G	5
20	23	BLANKET ON THE GROUND BILLY JO SPEARS—UA LA 390 G	5
21	17	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	38
22	24	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	7
23	16	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	11
24	29	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	4
25	22	GEORGE & TAMMY & TINA—Epic KE 33351	7
26	25	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	46
27	28	JOE STAMPLEY—Epic KE 33356	7
28	31	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	5
29	33	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	4
30	27	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	29
31	26	THE SILVER FOX CHARLIE RICH—Epic KE 33250	18
32	45	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	3
33	32	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	18
34	51	REUNION B. J. THOMAS—ABC ABCP-858	2
35	39	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 0698	3
36	30	LIKE OLD TIMES AGAIN RAY PRICE—Myrrh MST-6538	23
37	36	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	38
38	44	HAPPY TRAILS TO YOU ROY ROGERS—20th Century 7-467	3
39	—	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020	1
40	43	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	4
41	37	SONS OF THE MOTHERLAND STATLER BROTHERS—Mercury SRM1-1019	11
42	42	COUNTRY GIRL JODY MILLER—Epic KE 33349	6
43	41	BARBI DOLL BARBI BENTON—Playboy PB-404	12
44	50	SOLID AND COUNTRY BILL BLACK COMBO—HI SHL-32088	3
45	40	EVERYTIME I TURN THE RADIO ON BILL ANDERSON—MCA 454	10
46	38	HIGHLY PRIZED POSSESSION ANNE MURRAY—Capitol ST 11354	15
47	64	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384	2
48	53	VOCAL GROUP OF THE DECADE TOMPALL & GLASER BROTHERS—MGM 4976	3
49	34	I'M A BELIEVER TOMMY OVERSTREET—ABC/Dot DOSD-2016	6
50	57	JERRY WALLACE'S GREATEST HITS—MGM M3G-4990	2
51	35	PICKIN' GRASS AND SINGIN' COUNTRY OSBORNE BROTHERS—MCA 468	9
52	—	THE BEST OF GEORGE JONES—Epic KE 33352	1
53	59	LOVIN' YOU BEATS ALL I'LL EVER SEEN JOHNNY PAYCHECK—Epic KE 33354	2
54	48	SHE CALLED ME BABY CHARLIE RICH—RCA APL1-0686	22
55	58	DEL REEVES WITH STRINGS AND THINGS—UA-LA364-G	3
56	46	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	45
57	49	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM1-1012	27
58	—	STEEL RIDES LLOYD GREEN—Monument KZ 33368	1
59	47	I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH—Columbia KC 33375	9
60	52	TOMPALL—MGM M3G-4977	7
61	55	PRIDE OF AMERICA CHARLEY PRIDE—RCA APL1-0757	22
62	54	DON WILLIAMS VOL. III—ABC/Dot DOSD-2004	25
63	61	JOHNNY CASH SINGS PRECIOUS MEMORIES—Columbia C 33087	7
64	62	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL 1-0734	30
65	56	COUNTRYFIED RAY PILLOW—ABC/Dot DOSD-2013	6
66	65	GET ON MY LOVE TRAIN LaCOSTA—Capitol ST 11346	21
67	63	I CAN HELP BILLY SWAN—Monument KZ 33279	17
68	60	COUNTRY PARTNERS CONWAY & LORETTA—MCA 427	42
69	67	HAVING FUN ON STAGE ELVIS PRESLEY—RCA CPM1-0818	21
70	66	CHET ATKINS GOES TO THE MOVIES—RCA APL1-0845	8
71	68	RIDE 'EM COWBOY PAUL DAVIS—Bang 401	9
72	71	PORTER AND DOLLY—RCA APL1-0646	34
73	69	WOMAN TO WOMAN TAMMY WYNETTE—Epic KE 33246	21
74	73	THE WAY I LOSE MY MIND CARL SMITH—Hickory H3G-4518	7
75	74	COUNTRY HEART N' SOUL FREDDIE HART—Capitol ST 11353	20

JUST BECAUSE A RECORD IS MOVING BY LEAPS AND BOUNDS

IN

HOUSTON, and in KNOXVILLE, and in KANSAS CITY, and in TULSA, and in CORPUS CHRISTI, and in BATON ROUGE

IT DOESN'T MEAN THAT IT WILL DO THE SAME THING ALL OVER THE COUNTRY —

BUT IT SURE SEEMS LIKELY!

KIKK — #23 to #13

KENR — #28 to #14

KNUZ — #23 to #14

WIVK — #18 to #8

KVOO — #29 to #21

KCKN — #23 to #18

KIKN — #14 to #12

WYNK — #44 to #25

Added at:

- WPLO
- WDEE
- KERE
- KWJJ
- KBUY
- KBUC
- WSDS
- WPNX
- WGBG
- WBAM
- WUNI
- KKYX
- WMAD
- WAXX
- WMC
- KDJW
- WHO
- KPRB
- WXCL

"PICTURES ON PAPER" JERIS ROSS

ABC 12064

In The Company of Hits abc Records



THE COUNTRY SINGLES CHART

TITLE, ARTIST	Label, Number	WKS. ON CHART
APR. 19	APR. 12	
1 3 BLANKET ON THE GROUND BILLIE JO SPEARS United Artists UA-XW584-X		10
2 1 ALWAYS WANTING YOU MERLE HAGGARD/Capitol 4027		9
3 4 STILL THINKING ABOUT YOU BILLY CRASH CRADDOCK/ ABC 12068		8
4 10 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC 12054		7
5 13 I'M NOT LISA JESSI COLTER/Capitol 4009		9
6 11 ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075		8
7 5 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349		11
8 8 BEST WAY I KNOW HOW MEL TILLIS/MGM 147828		12
9 9 IT DO FEEL GOOD DONNA FARGO/ABC/Dot DOA-17541		10
10 17 SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART/RCA PB-10222		6
11 7 THE PILL LORETTA LYNN/MCA 40358		9
12 15 (YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071		9
13 6 ROSES AND LOVE SONGS RAY PRICE/ABC 12084		11
14 20 TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/RCA PB-10228		5
15 22 I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/ Capitol 4031		7
16 18 HE TOOK ME FOR A RIDE LaCOSTA/Capitol 4022		9
17 21 THE TIPS OF MY FINGERS JEAN SHEPARD/United Artists UA-XW591-X		7
18 19 I CAN STILL HEAR THE MUSIC IN THE RESTROOM JERRY LEE LEWIS/Mercury 73661		8
19 25 WINDOW UP ABOVE MICKEY GILLEY/Playboy P 6031		5
20 2 I JUST CAN'T GET HER OUT OF MY MIND JOHNNY RODRIGUEZ/Mercury 73659		11
21 27 HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/ Columbia 3-10100		6
22 40 THANK GOD, I'M A COUNTRY BOY JOHN DENVER/ RCA PB-10239		4
23 31 MATHILDA DONNY KING/Warner Brothers WBS 8074		7
24 32 SMOKEY MOUNTAIN MEMORIES MEL STREET/GRT 017		7
25 12 I'LL STILL LOVE YOU JIM WEATHERLY/Buddah 444		11
26 26 PROUD OF YOU BABY BOB LUMAN/Epic 8-50065		11
27 14 DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY/Elektra 45229		11
28 30 WHO'S SORRY NOW MARIE OSMOND/MGM 14786		6
29 35 LOVING YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK/Epic 8-50073		7
30 37 ALL AMERICAN GIRL STATLER BROTHERS/Mercury 73665		7
31 38 BRASS BUCKLES BARBI BENTON/Playboy P 6029		6
32 45 DON'T ANYONE MAKE LOVE AT HOME ANYMORE MOE BANDY/GRC GR 2055		5
33 39 HURT CONNIE CATO/Capitol 4035		6
34 43 MISTY RAY STEVENS/Barnaby 614		5
35 44 THESE DAYS (I BARELY GET BY) GEORGE JONES/ Epic 8-50088		4
36 54 FROM BARROOMS TO BEDROOMS DAVID WILLS/ Epic 8-50090		3
37 46 COMIN' HOME TO YOU JERRY WALLACE/MGM 14788		5
38 16 I STILL FEEL THE SAME ABOUT YOU BILL ANDERSON/ MCA 40351		11
39 41 A MAN NEEDS LOVE DAVID HOUSTON/Epic 8-50066		7
40 47 BACK IN HUNTSVILLE AGAIN/WARM AND FREE BOBBY BARE/RCA PB-10223		5
41 50 I AIN'T ALL BAD CHARLEY PRIDE/RCA PB-10236		4
42 42 CHAINS BUDDY ALAN/Capitol 4019		9
43 33 BEFORE THE NEXT TEARDROP FALLS FREDDIE FENDER/ ABC/Dot DOA-17540		13
44 29 A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES/ Columbia 3-10072		12
45 56 TRYIN' TO BEAT THE MORNING HOME T. G. SHEPPARD/ Melodyland 6006		3
46 24 MY ELUSIVE DREAMS CHARLIE RICH/Epic 8-50064		11
47 34 THE BARGAIN STORE DOLLY PARTON/RCA PB-10164		12
48 55 WORD GAMES BILLY WALKER/RCA PB-10205		5
49 28 UPROAR ANNE MURRAY/Capitol 4025		9
50 53 WHILE THE FEELING'S GOOD MIKE LUNSFORD/Gusto GO-124		8

51 58 41ST ST. LONELY HEARTS CLUB/WEEKEND DADDY BUCK OWENS/Capitol 4043		3
52 23 LONELY MEN, LONELY WOMEN CONNIE EATON/ABC 15022		12
53 48 WONDER WHEN MY BABY'S COMING HOME BARBARA MANDRELL/Columbia 3-10082		8
54 63 MERRY-GO-ROUND OF LOVE HANK SNOW/ RCA PB-10225		5
55 59 ONE STEP BOBBY HARDEN/United Artists UA-XW597-X		6
56 61 YOU'RE GONNA LOVE YOURSELF IN THE MORNING ROY CLARK/ABC/Dot DOA-17545		4
57 64 FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237		4
58 65 THE KIND OF WOMAN I GOT/WHERE HE'S GOING HANK WILLIAMS, JR./MGM 14794		3
59 67 HE'S MY ROCK BRENDA LEE/MCA 40385		2
60 60 SING A LOVE SONG, PORTER WAGONER MIKE WELLS/ Playboy P 6029		7
61 66 MIND YOUR LOVE JERRY REED/RCA PB-10247		3
62 69 MY OLD KENTUCKY HOME JOHNNY CASH/Columbia 3-10116		3
63 72 YOU'RE MY BEST FRIEND DON WILLIAMS/ABC/Dot DOA-17550		2
64 71 BOILIN' CABBAGE BILL BLACK'S COMBO/Hi SN-2283		3
65 85 IT'S ALL OVER NOW CHARLIE RICH/RCA PB-10256		2
66 49 IS THIS ALL THERE IS TO A HONKY TONK JERRY NAYLOR/ Melodyland M6003F		12
67 36 I GOT A LOT OF HURTIN' DONE TODAY CONNIE SMITH/ Columbia 3-10086		8
68 70 NO ONE WILL EVER KNOW DON GIBSON & SUE THOMPSON/Hickory 342		5
69 73 BARROOM PALS, GOODTIME GALS JIM ED BROWN/ RCA PB-10233		4

CHARTMAKER OF THE WEEK

70 — WHEN WILL I BE LOVED LINDA RONSTADT Capitol 4050		1
71 79 SHE'S ALREADY GONE JIM MUNDY/ABC-12074		3
72 74 IN THE MISTY MOONLIGHT GEORGE MORGAN/ 4-Star 5-1001		7
73 86 BEYOND YOU CRYSTAL GAYLE/United Artists UA-XW600-X		2
74 84 RECONSIDER ME NARVEL FELTS/ABC/Dot DOA-17549		3
75 80 PUT YOUR HEAD ON MY SHOULDER SUNDAY SHARPE/ United Artists UA-XW602-X		4
76 76 LIVE YOUR LIFE BEFORE YOU DIE POINTER SISTERS/ ABC/Blue Thumb BTA-262		4
77 77 I JUST CAME HOME TO COUNT THE MEMORIES BOBBY WRIGHT/ABC 12062		6
78 81 I LOVE A RODEO ROGER MILLER/Columbia 3-10107		3
79 82 TOO FAR GONE EMMYLOU HARRIS/Reprise RPS 1326		3
80 — THERE I SAID IT MARGO SMITH/20th Century TC-2172		1
81 88 (THERE SHE GOES) I WISH HER WELL DON GIBSON/ Hickory 345		2
82 89 THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829		2
83 90 MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/ Capitol 4051		2
84 — PERSONALITY PRICE MITCHELL/GRT 020		1
85 — COLINDA FIDDLIN' FRENCHIE BURKE/20th Century TC-2182		1
86 91 MAKING BELIEVE DEBI HAWKINS/Warner Brothers WBS 8076		4
87 — STEALIN' JACKY WARD/Mercury 73667		1
88 87 SHE WORSHIPPED ME RED STEAGALL/Capitol 4042		4
89 99 BURNING FERLIN HUSKY/ABC 12085		2
90 93 HAPPY TRAILS ROY ROGERS/20th Century TC-2173		3
91 95 THE ONE I SING MY LOVE SONGS TO TOMMY CASH/ Elektra 45241		4
92 96 IT'S ONLY A BARROOM NICK NIXON/Mercury 73654		6
93 97 GOOD NEWS, BAD NEWS EDDY RAVEN/ABC 12083		2
94 68 IF THAT'S WHAT IT TAKES RAY GRIFF/ABC/Dot DOA-17542		7
95 94 SWEET COUNTRY MUSIC RUBY FALLS/50 States 31		5
96 — BABY TENNESSEE ERNIE FORD & ANDRA WILLIS/Capitol 4044		1
97 100 RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328		2
98 — IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE DAVID ROGERS/United Artists UA-XW617-X		1
99 — ANY OLD WIND THAT BLOWS DICK FELLER/ United Artists UA-XW622-X		1
100 — RAILS TO BIRMINGHAM LARRY KINGSTON/ Warner Brothers WBS 8089		1

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