

RECORD WORLD



Who In The World: Aerosmith

HITS OF THE WEEK

<p>SINGLES</p> <p>BACHMAN-TURNER OVERDRIVE, "HEY YOU" (prod. by Randy Bachman) (Ranbach/Top Soil, BMI). A week in front of their "Four Wheel Drive" lp comes the first Summer-sound smash of '75. With a carload of "sha-la-las" and an engine running at typically heavy duty rock efficiency, you ain't heard nothin' yet until this call grabs ya! Mercury 73683.</p>	<p>SLEEPERS</p> <p>RUPERT HOLMES, "I DON'T WANT TO HOLD YOUR HAND" (prod. by Jeffrey Lesser/Widescreen Prod.) (Widescreen, ASCAP). Tackling the concept as well as the title of the record that seemed to change it all in '64, new producer of Barbra Streisand reveals his own qualifications for superstardom. Romantic revolution in words and music. Epic 8-50096.</p>	<p>ALBUMS</p> <p>MINNIE RIPERTON, "ADVENTURES IN PARADISE." "Perfect Angel" success paved the road to inevitable triumph with Ms. Riperton's unique vocals surrounded by lushly mellow music. MOR, FM, pop and r&b barriers are crossed as elements of all are teamed and spiced with a hint of jazz. "When It Comes Down To It," "Inside My Love" and the title top. Epic PE 33454 (6.98).</p>	
<p>STEELY DAN, "BLACK FRIDAY" (prod. by Gary Katz) (American Broadcasting, ASCAP). "Katy Lied" cut should prove an even greater hit truth than their last, "Rikki . . ." First culling from the super album addresses the stock market, kangaroos and other assorted phenomena with their own brand of American rock talk. "Black" gold! ABC 12101.</p>	<p>GARY TOMS EMPIRE, "7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)" (prod. by Rick Bleiweiss & Bill Stahl) (Cookaway, ASCAP). One of the fastest-breaking disco records of the day has more than enough sound credentials to spread to top 40 and soul sales. Roger Cook-penned tune isn't just whistling in the chart wind; it's blowin' up a storm! PIP 6504.</p>	<p>BLOOD, SWEAT & TEARS, "NEW CITY." Vibrant reunion under the direction of ace producer "Teeth" Jenner embodies BS&T's initial appeal and then some. The flavor's fuller than ever, with a jazz/rock base enriched by a totality of sound. "I Was A Witness to a War," "Applause" and the single, "Got to Get You Into My Life" are this city's landmarks. Columbia PC 33484 (6.98).</p>	
<p>HOT CHOCOLATE, "DISCO QUEEN" (prod. by Mickie Most) (Finchley, ASCAP). Group that first came to U.S. attention with their original version of "Brother Louie" recently went on to score with an actress named "Emma." Pulled from their "Cicero Park" album is another female, this one in love with music. Crown her a winner too! Big Tree 16038 (Atl).</p>	<p>TOM SCOTT & THE L.A. EXPRESS, "ROCK ISLAND ROCKET" (prod. not listed) (India, ASCAP). "Jazzman" who added the sax appeal to the Carole King charmer of the same name is riding high album-wise. The opening track of his "Tom Cat" opus now brings the instrumental quintet to a whole new frontier. She's a mighty good line! Ode 66109 (A&M).</p>	<p>SPIRIT, "SPIRIT OF '76." Group that surfaced during the acid-rock era retains original key members Randy California and Ed Cassidy and adds a '70s savvy to ensure this two-record label debut super-success. A bevy of styles are offered: "Like A Rolling Stone," "America the Beautiful" and "Victim of Society." A bicentennial bonanza. Mercury SRM-2-804 (9.96).</p>	
<p>MAC DAVIS, "BURNING THING" (prod. by Gary Klein) (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI). Ongoing TV exposure and his current concert tour places Mac in front of more and more fans all the time. The sparks thus produced should ignite his biggest smash in a while. Building rocker is a towering inferno! Columbia 3-10148.</p>	<p>R. B. GREAVES, "LET'S TRY IT AGAIN" (prod. by S. Metz & M. Lieb. Red Schwartz/Rosebud Prod.) (Capri, BMI). New direction for the "Take a Letter Maria" man. He's still penning his own, but this time the arrangements of McKinley Jackson offer him the lush intensity of a Barry White and the rhythmic umph of a Gamble-Huff. 20th Century 2203.</p>	<p>KENNY VANCE, "VANCE 32." Debut solo set from former Jay & the Americans-ite Vance touches a broad spectrum of musical bases, aided by flowing Joel Dorn production. The stirring "Rainy Day Friend" is perhaps the best all-around cut; Steely Dan's "Dirty Work" is striking; and "Looking For An Echo" soothes. Smart programmers, ad-Vancel Atlantic SD 18135 (6.98).</p>	

HAVE YOU
HEARD THE
NEWS TODAY
(OH BOY)

THE
THREE
DEGREES
ARE PLAYING
ALBERT HALL

Hear their
new international
number one seller
"Take Good
Care of Yourself"



The Three Degrees European Tour

Dates	Appearances
April 8	Pencilling—BBC Broadcast Maida Vale 5.
April 9	Top of the Pops—BBC TV.
April 10	Hamburg
April 11	Berlin
April 12	Dusseldorf
April 13	Frankfurt—2 shows
April 14	Stuttgart
April 16	Saarbrücken
April 17	Pencilling—Baden Baden Television (Half Hour special)
April 19	Munich—2 shows
April 21	Mannheim—2 shows
April 22	Essen
April 23	Studio B Television, Hamburg.

Dates	Appearances
April 24	Television Hamburg—"Disco 75"
April 25	Odeon Hammersmith
April 26	California Ballroom, Dunstable.
April 27	The Southport Theatre, Southport.
May 4-10	Broadway Club, Failsworth, Manchester.
May 11-24	Club Fiesta, Sheffield.
May 14	BBC TV "They Sold A Million"
May 21-25	Club Fiesta, Stockton
June 1-7	Wakefield Theatre Club, Wakefield.
June 8	BBC TV Blackpool.
June 11	Albert Hall
June 12-13	Pencilling—BBC Television Special.
June 15-21	Shakespeare Theatre Club, Liverpool.
June 22-28	Talk of the South, Southend.

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World Radio History

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RECORD WORLD

Multi-Media Albums Draw Big Dollars

By ROBERT ADELS

■ NEW YORK—Nostalgia in one form or another is the only clear trend common to all soundtrack and original cast packages currently on The Album Chart. Concurrently, industry tradition that dictates much of this type of product warrants a list price premium of \$1 or more over most front-line merchandise has not hampered the sale of such packages in the current marketplace.

Time periods from the thirties to the sixties, musical genres from MOR to soul and list prices all the way up to \$11.98 can be found co-existing in currently charting stage-, film- and TV-related packages in the top 100 lp listings.

"Funny Lady" is the first single album \$7.98 package to attain top 10 status. Currently holding its own at 11, the Arista soundtrack features Barbra Streisand and music from the thirties pen of Billy Rose. The score's newer numbers are Kander-Ebb collaborations of a "period" nature, including the just-released single, "How Lucky Can You Get."

"Tommy" (Polydor), the soundtrack of the film of the same name, draws the bulk of its score

from The Who original written in 1969. The film version, a two-record \$9.98-list package is currently charted at 4 while The Who original (MCA) rebounds back in the 90 slot this week (as an \$11.98 two-record set whose resurgence is clearly tied to the film's success).

Last year's soundtrack phenomenon "American Graffiti" has spawned a "son of" record sequel
(Continued on page 55)

Capitol Industries-EMI Reports Sales Decline

■ LOS ANGELES — Capitol Industries-EMI, Inc.'s sales for the third quarter of fiscal 1975 were \$23,572,000 compared to \$34,414,000 in the third quarter of last year, a loss from continuing operations of \$577,000 or \$1.8 per share compared to income from continuing operations of \$2,823,000 or \$.63 per share during the same quarter last year. For the first nine months of fiscal 1975 sales were \$94,510,000, and income from continuing operations was \$3,374,000 or
(Continued on page 55)

Copyright Revision Bill Should See New Light at End of Long Tunnel

By MIKE SHAIN

■ WASHINGTON, D. C.—Most members of Congress wish the massive task of completely overhauling the nation's 66-year-old copyright laws would go away. And they've been yearning for it now for more than 10 years.

Most congressmen admit frankly that copyright revision is a political "tar baby." There is no discernable issue of public importance in the task, no broad-based popular interest which translates into votes back home. Rather, there are many disparate private interests at stake: who deserves copyright protection, who ought to be liable for that protection and how much will it cost? Supporting one private interests means currying the immediate and basic enmity of another, opposing interest. And no one on Capitol Hill is fond of making powerful enemies for themselves. That's probably why the general attitude of those involved in revising the copyright law is one of bone-weariness and heartache. Eleven years of horse-trading, wrangling and not a little back-stabbing have taken its toll. Congress is ready to pass the first, comprehensive revision law since 1909.

House Action

Last week, the House began again the task it began almost to the day, in 1964. A subcommittee of the House Judiciary began hearings on a copyright bill, the first of an anticipated 12 days of testimony stretching through the Summer. The draft under consideration is identical to the bill passed last fall by the Senate, after almost seven years of deliberation.
(Continued on page 42)

Retailers Take Dim View Of 'Give-Away Pricing'

By DAVID MCGEE

■ NEW YORK—Give-away pricing—the practice of taking products most in demand and selling them for low prices—is fast becoming a major point of dissension among rack jobbers and retailers. Initially, California retailers were singled out for criticism by their cohorts for selling "hot" products at low prices; but as the trend toward give-away pricing spreads across the country, retailers are less hasty to place the onus on California merchants. In order to gain a better indication of retailer's feelings in regards to give-away pricing, **Record World** surveyed retailers reporting to The Retail Report and found a majority opposed to give-away pricing.

However, there are certainly a number of retailers favoring give-away pricing and the key phrases to be gleaned from their defenses of the practice are essentially "The demands of competition" and "The possibility of increased store traffic." Even a few retailers who deplore give-away pricing said that they must use it in order to compete with stores in their

area which have no qualms about selling a hot product for, say, \$3.99. Some retailers, like Marty Gary of Gary's/Richmond, voiced their opposition to give-away pricing but had to admit that it helps draw a lot of traffic into their stores.

Russ Solomon, president of Tower Records, answered succinctly when asked to defend his pricing system: "We sell the hottest products at low prices because this develops store traffic, and hopefully the traffic will buy something we have to sell. That's it; what other reason would there be?"

Dave Rothfeld, Korvettes vice president, divisional merchandise
(Continued on page 53)

Retailers Conference Scheduled by NARM

■ CHERRY HILL, N.J. — The National Association of Recording Merchandisers (NARM) will hold its First Annual Retailers Conference on June 9-10, 1975, at the Hilton Hotel of Philadelphia. The conference will give the retailer members of NARM an opportunity for the first time to meet as a separate entity (apart from the other merchandising segments represented in the NARM regular membership). A similar conference for rack jobbers will be held in September. Current plans are that each year the location of the conferences devoted to a particular industry segment will be alternated between East and West.

The retailers will assemble for a cocktail reception and dinner
(Continued on page 53)

CBS Music Publishing Convenes in Milan

■ MILAN—CBS Music Publishing has completed a week of meetings here. The annual conference brought together managers of CBS music publishing companies (April Music) around the world. This conference was attended by a number of artists, music industry lawyers and managers.
(Continued on page 49)

RCA Cites Disc Gains

■ NEW YORK — Addressing the annual meeting of RCA Corporation stockholders (6), president and chief operating officer of RCA Records' parent structure Anthony L. Conrad issued the following assessment of current division performance coming under the leadership of diskery head Ken Glancy:

"Last year at this meeting, I described RCA Records as a problem area in which we hoped to achieve a turnaround. That hope was realized in 1974 and was followed by an improved first quarter. The second quarter is also expected to be ahead of the same period last year.

"Domestically, the Record Division faces the problem of high unemployment among young people who make up the largest segment of record buyers. However, this has been somewhat counterbalanced by exceptionally high foreign sales which account for 45 percent of the total business."

Kirshner, Reddy To Be B'nai B'rith Honorees

■ NEW YORK — Don Kirshner and Helen Reddy have been chosen as honorees for the 11th Annual Awards Dinner and Dance of the Music and Performing Arts Lodge of B'nai B'rith. The event, to take place June 14, will be held at the New York Hilton Hotel. Lodge president is Toby Pieniek (RCA).

Lodge co-chairmen Errol Gershfeld (Errol Gershfeld Advertising Agency) and Martin Olinick (RCA) have announced that this year's Creative Achievement Award will go to Don Kirshner; Helen Reddy will be given the Humanitarian Award. Recipients of these awards last year were Geraldo Rivera and Dick Clark, respectively.

Kirshner is being honored for the variety of creative endeavors he has undertaken in his more than 15 year involvement in the music industry. A record executive (Kirshner Records), a pioneer in the field of television rock ("In Concert," "Don Kirshner's Rock Concert") and "discoverer"

of such pop notables as Neil Sedaka, Tony Orlando, Carole King, Olivia Newton-John, Bobby Darin, the Monkees and the Archies, among others, Kirshner has been a major contributor in the shaping of the popular music world as it has come to be known.

Ms. Reddy, a Capitol Records recording artist, has participated in numerous charitable activities as performer and philanthropist. She performed in two concerts at the Sybil Brand Penal Facility and has appeared in benefit concerts around the country. She and husband/manager Jeff Wald also donated \$250,000 to Cedar Sinai Medical Center on the west coast towards a facility to be completed by Spring, 1976.

The Lodge affair has been attended in the past by more than 500 representatives of the music and recording industry. Tickets and advertising information can be obtained from Richard Aquilina or George Levy at Sam Goody, (212) 937-7200.



Don Kirshner



Helen Reddy

Epic Distributes Magnet Label

■ NEW YORK—Irwin Segelstein, president of CBS Records has announced the signing of an agreement with Michael Levy, managing director, Magnet Records, for the distribution of all Magnet releases in the United States, and Canada. The first release under this deal will be a single entitled "There's a Whole Lot of Loving" by British group Guys and Dolls.

Terms

Under the terms of the new pact, all Magnet releases in the United States and Canada will be issued on the Epic label and will carry the Magnet Records logo. In addition to Guys and Dolls, other acts will be added to the Epic roster from the Magnet stable of artists, with Epic retaining first right of refusal on all Magnet recording acts in the U.S. and Canada.

Epic and CBS Custom Labels vice president and general manager Ron Alexenburg stated: "Magnet records has emerged in
(Continued on page 53)

Labelle Goes Gold

■ NEW YORK — Epic recording group Labelle's album, "Nightbirds" has been certified gold by the RIAA.

Recording Acad. Elects Jay Cooper

■ CHICAGO — Jay Cooper, president of the Los Angeles chapter of the National Academy of Recording Arts & Sciences, was unanimously elected to succeed Bill Lowery as national president of the Academy by its national trustees during a three-day meeting at the Sheraton Plaza Hotel on the week-end of May 3, 1975.

Topics

Topics discussed during get-together of representatives from the seven chapters included several changes to be made in Grammy Awards procedures; the selection of a permanent site for the Recording Academy's Hall of Fame; a thorough review and discussion of plans regarding the annual Grammy Awards TV special; approval of a report on changes in the NARAS Institute;

Gwen Kesler Bows Distribution Company

■ ATLANTA — Gwen Kesler, in association with Randy Sanders, has announced the opening of a new record distribution company here, Tara Record & Tape Distribution Company, Inc.

Background

Ms. Kesler was formerly with Southland Record Distributors for 25 years, where she contributed to the growth of many record companies who are now majors and major independents.

Roster

The initial Tara roster includes Disneyland, Nashboro, Word, Canaan, Heartwarming, Specialty and Ace. Several major independents are expected to join in the next few weeks. It is also understood that Tara will have a one-stop operation.

Tara is located at 582-584 Armour Circle NE, Atlanta, Georgia 30324; phone: (404) 875-2555.

Arista Signs Coryell

■ NEW YORK — Arista Records president Clive Davis has announced that the company had signed Larry Coryell and the Eleventh House to a long-term exclusive recording contract. The group, which currently consists of Coryell, Alphonse Mouzon, Mike Mandel, John Lee and Mike Lawrence, has completed work on a new album which Arista is rush-releasing.

Injunctions

Preliminary injunctions sought by Vanguard Records to enjoin Coryell and his management company from signing with another label, and Arista from releasing any product by Coryell, have both been denied. Coryell is managed by Tom Paine and Vince Cirrincione.



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One of the greatest recording artists of our time has just made the new Joan Baez album.



"Diamonds & Rust" captures the consummate recording artist using the beauty and strength of her voice combined with Bob Dylan's "Simple Twist of Fate," Jackson Browne's "Fountain of Sorrow," Stevie Wonder and Syreeta Wright's "Never Dreamed You'd Leave

In Summer," Dickie Betts' "Blue Sky," Janis Ian's "Jesse," John Prine's "Hello In There" and four new songs by Joan herself.

"Diamonds & Rust:" a stunning new album from Joan Baez, recording artist.

JOAN BAEZ "DIAMONDS & RUST" ON A&M RECORDS & TAPES

(SP 4527)

Produced by David Kershenbaum and Joan Baez

World Radio History

Private Stock Signs Terry Jacks

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced the signing of singer - composer - producer Terry Jacks to a long-term recording contract with exclusive worldwide distribution outside of Canada, where Jacks heads his own label. The signing re-unites the team that resulted in the international hit "Seasons In The Sun" a year-and-a-half ago when Uttal, then president of Bell, released Jacks' first solo disc in this country.

Winner of many music awards as a songwriter, producer, music publisher, arranger and artist, Jacks will soon make his debut on Private Stock. Among his previous credits is the Poppy

Family, written, produced, arranged and performed by Jacks, including "Which Way Are You Goin' Billy." In addition to "Seasons In The Sun," Jacks achieved success throughout the world with "If You Go Away."

Uttal called Terry Jacks "one of the most versatile and talented young men in the record business. Terry's thorough knowledge of every creative element of a record, his fine vocal ability and his tremendous sensitivity to the lyric are a combination for hit records and durable stardom. We are delighted to have Terry Jacks with Private Stock Records and look forward to fabulous growth together."



Pictured above (from left): Larry Uttal, president of Private Stock Records; Terry Jacks; Joe Auslander, head of E. B. Marks Music, publishers of Jacks' songs; and Irv Biegel, executive vice president and general manager of Private Stock.

Kirshner, Schnur Bow New TV Game Show; Adam Wade Will Host

■ Don Kirshner and Jerome Schnur have announced their entrance into daytime television with "Musical Chairs," a new musical game show hosted by black singer-actor Adam Wade, debuting on the CBS Television Network Monday, June 16, and airing weekdays 4:00-4:30 p.m. E.D.T. The program marks the first TV game show to cast a black as host.

Kirshner and Schnur have revealed that "Musical Chairs" will be a showcase for emerging stars from the theatre, nightclubs and the recording industry. Two special guest stars will be introduced each week along with a singing group to assist Wade in delivering a variety of song lyrics. The contestants must choose the correct lyric as part of a three-round elimination to determine the winner.

Don Kirshner created the marketplace for rock music in television with "The Monkees," "In Concert" and the current syndicated series, "Don Kirshner's Rock Concert."

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Tom Cat Label Debuts With Nancy Nevins Album

■ NEW YORK — Release this week of the first album by Nancy Nevins heralds the debut of Tom Cat Records, the RCA-distributed new record company headed by producer Tom Catalano.

Ms. Nevins, songstress who sang lead and wrote material for the rock band Sweetwater, is the first artist to be signed and recorded by Catalano for Tom Cat.

Catalano, who is one of the music industry's all-time successful producers—his work with Neil Diamond and Helen Reddy sold over 65 million records in six years—supervised Ms. Nevins' album bow in its entirety. Titled "Nancy Nevins," the album offers a collection of Ms. Nevins' own compositions, with one oldie, the 40-year old Ruth Etting hit "Ten Cents A Dance." The sessions were arranged and conducted by Artie Butler.

"Nancy Nevins is a unique and remarkably versatile artist whom we believe will be a major star for years to come," said Catalano, at a recent preview of the album for RCA executives and sales, promotion and publicity personnel. "No voice on records today sounds like Nancy Nevins, nobody looks like she looks and nobody performs in her style."

Ms. Nevins was a scholarship student at the California Institute of the Arts, where she studied



Nancy Nevins

classical guitar and was a composition major. In 1967, with Jay Walker and the Pedestrians, Nancy helped form, wrote for, sang lead vocals and fronted for the rock band Sweetwater—at the age of 17. In the next few years, the band recorded three albums for Warner Brothers, performed on national television and played many pop festivals including Woodstock. An automobile accident put her out of commission for a time, but she recovered.

Thanks to a pair of double-truck advertisements placed over the past month in New York and Hollywood, dealers, DJs, booking agencies and the film industry have all been made aware of a brand new record company and a brand new personality—and Tom Cat album—named "Nancy Nevins."

Merchandising and sales promotion plans announced for this first Tom Cat product by the label's marketing vice president, Sal Forlenza, have been created to introduce and sell the "Nancy Nevins" album to consumers na-

(Continued on page 47)

Music After 30:

Planning for the Adult Market

(The following is the conclusion of a three part series.)

■ Let's imagine that a year from now record manufacturers are turning out, in addition to their normal component of rock, country, jazz, blues and classical records, pop recordings that have appeal for the adult market (the over 30s). Let's also imagine that record dealers across the country have set up special departments to cater to the adult record buyer.

All this would be for naught if the wholesaler or distributor (and his salesmen) does not work on these pop recordings. Working on them means: a) ordering them from the manufacturer; b) making sure the dealer knows about them; c) keeping them in stock so that dealers can get them quickly when they order them; d) giving dealers the same discount on these recordings they would get on a hot rock album.

That brings up another point, and an important one, for expanding the adult market. The point is *specialization*. Distributors and rack jobbers (who are also distributors) seem to believe that the record market is monolithic. Sure, they know that there are country music fans and classical fans and they'll put country records where the country customers are. But they often seem to feel that all country fans like the same few country records, and that all jazz fans or rock fans are the same. Maybe they even know this isn't so but they act like it is. Does every distributor and every rack jobber really believe that all record buyers and potential record buyers are *only* interested in the new Barry White lp that week?

What we are saying is: Showcase the right product for the right store or rack or supermarket. Perhaps in supermarkets, where adults predominate, the top 10 albums that week are not as important to have in the racks as some Sinatras, Streisands, a few RCA Victor Bluebird re-issues, and a sprinkling of Herbie Manns, Jerry Vales, Andy Williams, etc. This is sacrilege? Perhaps. But adult record buyers

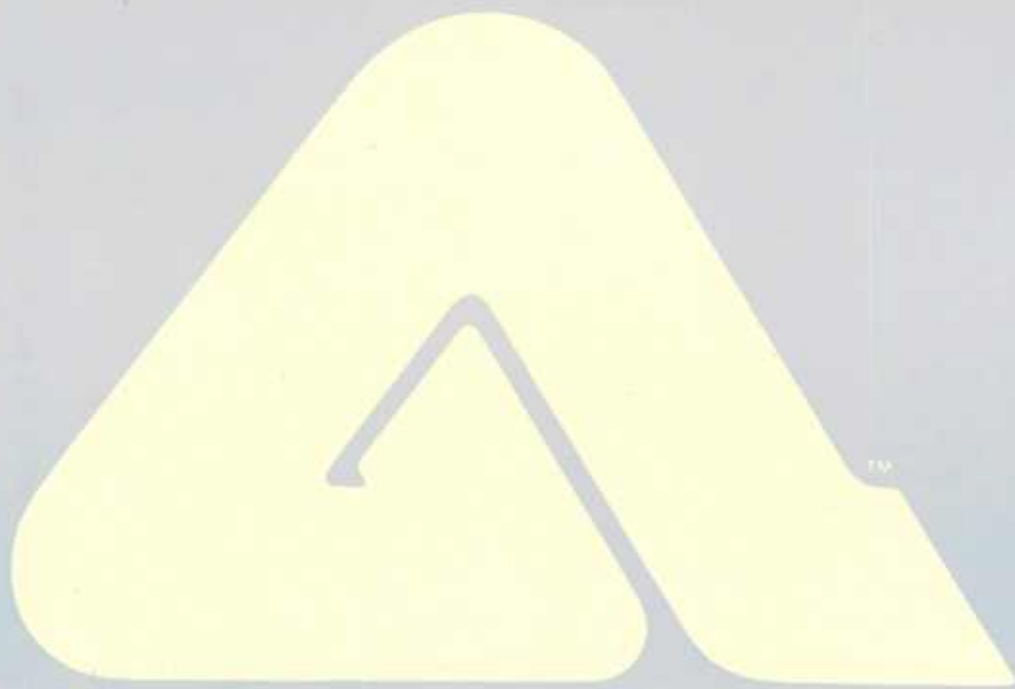
(Continued on page 47)

ASCAP Re-Elects Adams

■ NEW YORK—The board of directors of the American Society of Composers, Authors and Publishers has re-elected lyricist Stanley Adams as president. Adams has been a member of the ASCAP board of directors since 1944, and served as president from 1953 to 1956 and from 1959 to the present.

A native New Yorker, Adams is a graduate of New York University and received his Bachelor of Laws degree from New York University Law School. Among the many songs in his catalogue are "What a Diff'rence a Day Made," "There Are Such Things," "Little Old Lady," "My Shawl" and "While You're Away." His collaborators included Hoagy Carmichael, Victor Herbert, Sigmund Romberg and Fats Waller. An hon-

(Continued on page 47)



WE BEGAN!

...with Barry Manilow going straight to number one on the charts, Melissa Manchester moving strongly to the forefront,

Gil Scott-Heron hailed as a major artist of the seventies, and our new prestigious Jazz Series critically acclaimed everywhere!



BARRY MANILOW—now one of the hottest artists of '75. His album "BARRY MANILOW II," which was jet propelled by his gold record "Mandy," is sizzling again with "It's A Miracle"! Standing ovations at every show certify Manilow as a major artist here to stay!



MELISSA MANCHESTER has arrived—with style and authority. "MELISSA," her stunning album, is a solid success and her current single "Midnight Blue" is breaking fast as an important chart entry. At 24, Melissa Manchester is assuredly a star.



GIL SCOTT-HERON has been acclaimed as an extraordinary artist. His "FIRST MINUTE OF A NEW DAY" album caused music critics—from "Rolling Stone" to "Newsweek"—to welcome him as one of the most important original artists to come along in years. Gil Scott-Heron is not only a musician and a poet; he is a social movement who will shake the heart, the ears and the mind.



ALBERT AYLER, GATO BARBIERI, ANTHONY BRAXTON, MARION BROWN, ROSWELL RUDD, CECIL TAYLOR, CHARLES TOLLIVER, RANDY WESTON—another vital side of American artistry. Arista Jazz albums have sparked the rediscovery of these remarkable contemporary talents.



WE CONTINUE!

...with the colossal triumph of our Funny Lady Soundtrack album, the spectacular excitement and power of The Headhunters, the smashing return to records of Eric Andersen, the brilliant debut of The Brecker Brothers, and the absolutely mad reaction to our completely new and different Monty Python album!



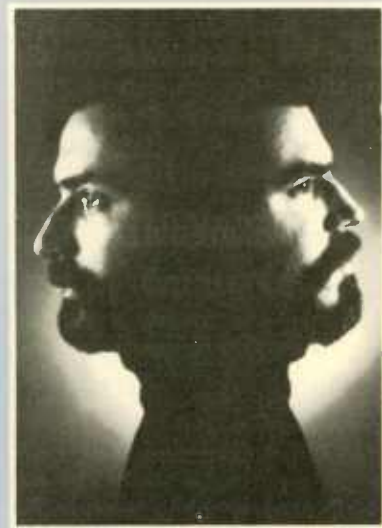
FUNNY LADY and the brilliant Barbra Streisand are right where they belong . . . among the top ten chart albums!



THE HEADHUNTERS, out of Herbie Hancock's brilliant band and now uniquely on their own with their exciting "SURVIVAL OF THE FITTEST" LP—a snowballing chart album that's making thousands of new admirers every week.



ERIC ANDERSEN's "BE TRUE TO YOU" is the biggest album of his career. While attracting a tremendous number of new admirers, Eric Andersen maintains his integrity and reveals all the absolute artistry of a superb American balladeer.



THE BRECKER BROTHERS are a striking new force in music with an album that is pure dynamite. Their "Sneakin' Up Behind You" single—devastating!



MONTY PYTHON's "MATCHING TIE AND HANDKERCHIEF" album is the only three-sided, two-sided disc in existence — and that's the most normal thing about them. Outrageous!

NOW WE INTRODUCE!

...a roster of performers who are so true to their music and to their artistry that they're sure to make their mark — and ours!



AIRTO, South America's most persuasive percussionist, has a sensational new band that is about to bring a new beat and a new brand of excitement to music.



BATDORF & RODNEY create soaring vocal harmonies with rare musicianship. Watch for their forthcoming "Life Is You" album. Its beauty will startle you and establish them as major national artists.



BAY CITY ROLLERS are the biggest phenomenon to hit England since the Beatles. With their single number one for six weeks, and their albums numbers one and two respectively, they are now planning to invade the U.S. Prepare for Rollermania!



LARRY CORYELL is an exciting virtuoso performer who scales the impossible and has become one of the great guitar heroes of our day. A forthcoming album by the Eleventh House featuring Larry Coryell will leave little doubt that the future of this unique artist and his band is golden.



JON HENDRICKS of the famed Lambert, Hendricks & Ross trio is the jazz singer's singer. Pass the word—He's back and is better than ever—on Arista!



TAMIKO JONES, sultry, sophisticated and stepping up the charts with her top ten single, "Touch Me, Baby" is the complete singer. Her new album "Love Trip" is a sensuous salute to love and a resounding reaffirmation of her strong talent.



LINDA LEWIS. Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis. Plain and simple, her new album is incredible and will justify the predictions of so many of you.



HARVEY MASON is a brilliant, innovative young drummer. Spurred on by Herbie Hancock and many of the world's leading musicians, he is striking out on his own and has completed an album that will ensure a spot for him right at the top of the world of progressive music.



OUTLAWS, the rock and roll band that scoured the South, is now ready to take on the rest of the nation with a smashing new album. Walrus says "Keep your eye out for this group. The legion of Outlaws' fans is growing." Walrus is right!



DAVID POMERANZ is a name to remember. A songwriter par excellence. A hypnotic performer. His forthcoming new album redefines the art of contemporary songwriting. Pure pop poetry in action!



MARTHA REEVES, one of the most dynamic performers of our time, is a treasured addition to our roster. She is back home where she belongs with her debut single "Love Blind", and is about to burn up the charts!



PATTI SMITH has just been called "the wild mustang of American rock and roll". No more talk. Just discover her for yourself. You will be in a for a new experience.



JENNIFER WARNES has a pure, expressive, beautiful voice. A performer of remarkable, natural ability, no song has been definitively sung until Jennifer explores it. Word is fast spreading about what's happening in the studio. When the album arrives, listen!



LARRY YOUNG. Acclaimed by his peers and honored by the readers of Downbeat, this blazing keyboard performer and composer is stepping out to stake his own way. Combining progressive rhythm and blues with innovative new sounds. "Larry Young's Fuel" will explore new musical horizons for you.



JOEL ZOSS has all the magic, mystery and mischievousness of the classic troubadour. An album of his compelling songs is on the way!

**WE ARE THE NEW SOURCE OF ENERGY...
NO DOUBT ABOUT IT!**


ARISTA
World Radio History

Latin N.Y. Awards Debut at Beacon

By ROBERT ADELS

■ NEW YORK—"We have to be the ones to learn to define ourselves," Izzy Sanabria, founder of the First Annual Latin N. Y. Music Awards told **Record World**. "That's why we felt we had to prove that even within limitations, we could still do what needed to be done."

Sanabria's pioneering effort came out of his dual interest in Latin music and his publication of Latin N.Y. magazine. The awards show at the Beacon Theatre (4) featured an original score by Louis Ramirez, Sanabria's own scripting of a presentation called "The History of Latin Music," and a performance by Latin N.Y.'s "All-Star Band" as well as the readers poll accolade presentation.

Top honors went to artists in the following categories:

Male Vocalist, Cheo Feliciano (Vaya); Female Vocalist, Celia Cruz (Vaya); Musician, Eddie Palmieri (Coco); Composer, Eddie Palmieri (Coco); Arranger, a tie between Tito Puente (Tico) and Bobby Valentin (Fania); Orchestra, Eddie Palmieri Orchestra (Coco); Conjunto Band, Tipica '73 (Inca); Charanga Band, Orquesta Novel (TR); Latin-rock Band, Santana (Columbia); Best New Band, Pete "El Conde" Rodriguez (Fania); Puerto Rican Band, El Gran Combo (EGC); Producer, a tie between Fania

Records co-founders Jerry Masucci and Johnny Pacheco.

Fania Records and its family of labels (International, Vaya, Inca, Cotique, Tico and Alegre) virtually swept the awards with winners in 16 categories.

Sanabria is seriously considering several changes in the structure of the awards for next year; while the Grammy Awards makes plans to honor a musical performance in a Latin category for the first time next year, Sanabria feels that his own organization might double its own scope with separate public and critic / industryite - selected awards presentations.

All of the media attention these awards have created should have only one purpose," Sanabria summarized, "and that is to have our music accepted for what it is."

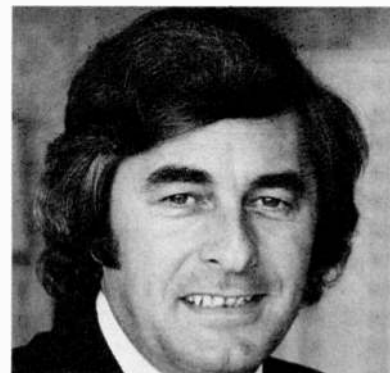
RCA Names Lukan Managing Dir. Of United Kingdom Records Div.

■ NEW YORK—RCA Records has announced the appointment of George Lukan as managing director, records division, RCA Limited, United Kingdom. The announcement was made by Robert Summer, division vice president, RCA Records, International.

Hannington Upped

Lukan, formerly marketing manager of RCA Limited, Australia, succeeds Geoffrey F. Hannington in the post. Hannington has been named director, talent projects, reporting directly to RCA Records president Ken Glancy, and will henceforth divide his time between Europe and the United States.

Commenting on Lukan's new appointment, effective May 15, Summer said, "As marketing manager in Australia, George has developed programs that have



George Lukan

brought us to the forefront of the industry, there. RCA's successful performance in the United Kingdom will be maintained by his appointment."

Australian-born, Lukan has a BA degree in management. He joined RCA Limited in Australia as manager, marketing, in December of 1971. Prior to beginning his affiliation with RCA, Lukan served with General Electric from 1963 through 1969 as manager of sales, manager of sales promotion and manager of advertising and sales planning. From January, 1970 through November, 1971, Lukan was marketing manager of Realtor Australia Pty Ltd., in Brisbane.

Columbia Signs Pavlov's Dog



Columbia Records has announced the signing of Pavlov's Dog. The group's first album is being re-released on the Columbia label along with a single from that lp, "Julia." Irwin Segelstein, president, CBS Records and Bruce Lundvall, vice president and general manager, Columbia Records announced the acquisition of Pavlov's Dog by Columbia at a luncheon which Columbia gave last week for the members of the group. The group will be touring extensively in the months ahead to provide support to Columbia's efforts to break the single quickly and establish the album as a major release. Shown above at Columbia's luncheon welcoming Pavlov's Dog to the label are (from left, rear): Jack Craig, vice president, marketing, CBS Records; David Hamilton (keyboards); Doug Rayburn (mellotron); Irwin Segelstein, president, CBS Records; Richard Stockton (bass); Siegfried Carver (violin); Murray Krugman, co-producer; Bruce Lundvall, vice president and general manager, Columbia Records; (front) Steve Scorfina a.k.a.; Steve Slez (guitars); David Surkamp (vocals); Michael Safron (drums); and Ina Meibach, the group's attorney.

Chicofsky Reports Convention Sellout

■ NEW YORK — Ben Chicofsky, executive director of the Music and Amusement Association (formerly Music Operators of New York) has announced a complete sellout for the upcoming Convention and Anniversary Weekend on May 16-18 at the Stevensville Country Club, Swan Lake, New York. Over 300 operators, record company executives and record distributors will attend the affair.

Buddah Names Drosnes Administrative VP

■ NEW YORK — Mort Drosnes has been named administrative vice president of The Buddah Group. The announcement was made by Art Kass, president of the company, who explained that Drosnes' position is a newly created post with Buddah.

Drosnes will report directly to Kass and will work closely with him, primarily in the areas of business affairs and administration, including the negotiation of artist/producer and publishing agreements.

Drosnes comes to Buddah from the Ampex Corporation, where he was head of business affairs. Prior to joining Ampex as general attorney, Drosnes served eight years in the Columbia Records legal department where he became assistant general attorney.



Mort Drosnes

Monument Names Sharp Operations Manager

■ NASHVILLE — Rick Blackburn, vice president and general manager of Monument Records, has announced the addition to his staff of Jim Sharp, who will fill the position of operations manager.

Sharp joins Monument after 10 years with Columbia Records. Before joining Columbia, he spent 3 1/2 years as a radio announcer. His most recent position with Columbia was that of single record coordinator for the west coast.

Sharp will report directly to Blackburn.

KASENETZ-KATZ MAGNA-GLIDE RECORDS

Something Special

Ellison Chase

"Too Bad"
MGN 324

MAGNA-GLIDE RECORD CORP./DIST. BY LONDON RECORDS

Four Wheel Drive



Mercury SRM-1-1027 8-Track MC-8-1-1027 Musicassette MCR-4-1-1027

**Fasten your seat belt.
Here comes BTO.
"Four Wheel Drive"**



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

THE COAST

By BEN EDMONDS



■ **ELTON'S ALL STARS (A CONTINUING DRAMA):** The parade of changes in the **Elton John Band** passes by our newsdesk yet again. Information reaching us via thoroughly devious channels suggests that two more members will be added: **Chris Stainton** on keyboards (he was **Joe Cocker's** early musical director and did the same on **Leo Sayer's** most recent tour) and **Caleb Quaye** on guitar. Quaye and **Roger Pope**, the drummer recently assigned the task of filling **Nigel Olsson's**

shoes, were both part of Elton's band on his first few albums. And the reports you might've gotten about Elton producing **Donny Osmond** are perfectly correct, proving conclusively that the man can lay claim to the best sense of humor in rock & roll (Donny's fine, Elton, but let's face it, **Elvis** needs you more) . . . It won't be officially announced until later this week, but Columbia has definitely signed **Stephen Stills**. And they're reportedly close to doing the same with **David Crosby** and **Graham Nash** as well, but if the three want to record together, they're still bound to Atlantic . . . Contrary to the established policy of selecting a single act to open their tour performances, the **Rolling Stones** this time have hand-picked a stable of groups to rotate the opening slot. The **Eagles** have been confirmed to open three shows at the beginning of June, in Kansas City, Dallas and Milwaukee. **Mick Jagger** and **Keith Richard**, having been blown away by **Little Feat's** Rainbow show in London, have reportedly offered that band a few dates. Ditto for **Rufus**. And other contenders range all the way from the **Nitty Gritty Dirt Band** to **Iggy & the Stooges** . . . **Hoyt Axton**, if you can believe this, will be doing a concert at Stanford University in the near future, but not for money. In exchange for his services, Hoyt receives a facelift for his mother, **Mae B. Axton** (the writer of "Heartbreak Hotel") . . . The much-talked-about band fronted by **Michael Des Barres** and guitarist **Michael Monarch** lost its original rhythm section of **Denny Siewell** and **Chrissy Stewart**, but it hasn't slowed down their momentum even slightly. New additions are bassist **Bobby Pickett** (who's played with **Etta James** and **Martha & the Vandellas**) and drummer **John Hyde**. **Led Zeppelin's Jimmy Page** dropped by one of their rehearsals here, and was so impressed that he grabbed a guitar and leaped into the fray himself. The resulting jam carried on for three hours . . . **Paul Anka** cut short a vacation in France to fly back and fill in for his battle-fatigued friend **Sammy Davis Jr.** at **Caesar's Palace** in Vegas . . . **Dave Mason** is set to star in a film, "Guitar Player," which he and veteran TV writer/producer **Chris Bearde** are currently scripting. Directing the independent production will be **Ted "Magnum Force" Post** . . . Having destroyed audiences during their stay at the Roxy, the **Manhattan Transfer** have decided that LA is to their liking, and will be calling this city home for at least the next few months. Among the destroyed was **Hugh Hefner**, who was moved to open the Playboy Tower in Chicago to the public for the first time for a special MT showcase later in the month.

DEATH OF ROMANCE: For the last few weeks, teen America has been drolling all over itself in appreciation of **Ace's** "How Long" (which, coincidentally, **Rod Stewart** lists among his all-time favorite records), which they all assumed to be a heart-rending tale of a third-party bustup of a happy and healthy heterosexual relationship. You too, huh? Well, forget it. These "romantic" Englishmen wrote the song in question because, at the time, another band was attempting to entice their bassplayer out of the fold. We've heard tell of musicians being married to their instruments, but this is stretching it. (Stay tuned and next week we'll supply you with all the sordid details regarding the origins of "The Bertha Butt Boogie") . . . Before he dives headlong into rehearsals for the **Rolling Stones** tour, **Ron Wood** is finishing up the mixes on his second solo album, which **Bobby Womack** helped him produce . . . NBC is giving **Gladys Knight & the Pips** their own Summer replacement TV show, hoping to repeat the success of **Tony Orlando & Dawn**. And the group's next album will be written and produced by **Gene McDaniels** . . . Following their fabulous Forum appearance, the **Doobie Bros.** hosted a party at the Ambassador Hotel for the likes of **Cher** and **Gregg Allman**, **Rod Stewart** and **Britt Ecklund**, **Bryan Ferry** (what was he doing in town?), **Jane Fonda** and **Tom Hayden**, **Mo Ostin**, and **Little Feat's Richie Haywood**, **Sam Clayton** and **Ken Gradney** . . . Following his party appearance (as well as taping a Cher show segment), **Gregg Allman** flew back to Georgia to resume work on his band's next album. Macon insiders speculate that the **Allman Brothers** lp—still untitled—could even be finished within the next couple of weeks . . . The

(Continued on page 55)

Olivia Re-Signs with MCA



Olivia Newton-John has re-signed with MCA Records, Inc. for a long term contract, it was announced by Lee Kramer (her manager) and J. K. Maitland (president of MCA Records, Inc.). The signing took place on opening night of Olivia's sold out engagement at the Riviera Hotel in Las Vegas. Pictured (left photo) at the signing are (standing, from left) Lee Kramer, Lou Cook (vice president of administration/MCA Records), Rick Frio (vice president of marketing/MCA Records), Bob Davis (vice president of business affairs/MCA Records); (seated, from left) J. K. Maitland, Olivia Newton-John and Peter Gormley (Festival Records). At a reception following the signing, Record World presented the songstress with four plaques commemorating the number one status of several of her records on Record World's charts. Shown at the presentation are, from left, Frio, Maitland, Ms. Newton-John and RW's Eliot Sekuler.

RCA Promotes Two

■ **NEW YORK** — The appointments of George Grau as manager, licensing and clearances, and of Rosemarie Gawelko as manager, copyright licenses, has been announced by Toby Pieniek, director of business and talent relations, RCA Records.

Grau has been with RCA Records since 1956 and has served in such positions as manager, artists contracts and manager copyrights and clearances, previous to his new appointment. Before joining RCA Records, he pursued various musical careers including as concert pianist, accompanist

(Continued on page 55)

A&M Taps Zurawin

■ **LOS ANGELES** — Effective immediately, Iris Zurawin has joined A&M Records as the merchandising manager for the label, according to Barry Grieff, director of merchandising.



Iris Zurawin

Ms. Zurawin was formerly the national singles sales manager for Epic and the Columbia Custom Labels in New York.

As merchandising manager, Ms. Zurawin will assist in the creation of the total merchandising plan for each album release and will be responsible for the distribution and coordination of all advertising and merchandising materials with A&M's distributors and field representatives.

T. J. Martell Fund Chaired by Levy

■ **NEW YORK** — Morris Levy, president of Roulette Records, has been named chairman of a committee established to administer the record industry-sponsored T.J. Martell Memorial Fund. Levy's appointment was made at a meeting of record industry executives in the 40th floor conference room at ABC Records on May 7.

(Continued on page 43)

Polydor Taps Siegel

■ **NEW YORK** — Ron Moseley, east coast director of a&r, Polydor Incorporated, has announced the appointment of Niles Siegel to the newly created position of national album promotion director for Polydor/MGM.



Niles Siegel

Siegel was formerly regional promotion director for Shelter Records in New York. Prior to that he was associate national promotion director for Elektra Records. Siegel was also associate national promotion director of Famous Music.

The Maestro Leads The Way To More Gold!

The Love Unlimited Orchestra

"Forever In Love"

JC-2197

A New Single Produced by Barry White



A Soul Unlimited, Inc. & Barry White, Inc. Production

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

Where His Friends Are!



THE WIZ
Original Cast Recording
Atlantic SD 18137
Produced by Jerry Wexler

Supernatural
BEN E. KING
Atlantic SD 18132
Produced by
Bert "Super Charts" De Coteaux and
Tony "Champagne" Silvester

There's One in Every Crowd
ERIC CLAPTON
RSO SO 4806
Produced by Tom Dowd
by arrangement with the
Robert Stigwood Organization



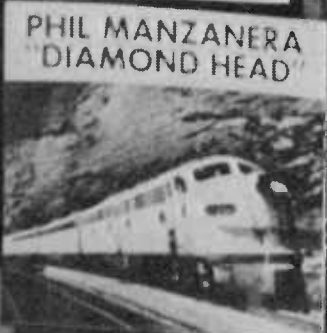
The Way I Feel
NIKKI GIOVANNI
Niktom NK 4201
Produced by Arif Mardin



DIAMOND REO
Big Tree BT 89507
Produced by Dave Shaffer



Rubycon
TANGERINE DREAM
Virgin VR 13-116
Produced by Tangerine Dream
for Virgin



Diamond Head
PHIL MANZANERA
Also SO 38-113
Produced by Phil Manzanera for
E.G. Records

Good News!

Straight Shooter
BAD COMPANY
Swan Song SS 8413
Produced by Bad Company

THE MANHATTAN
TRANSFER
Atlantic SD 18133
Produced by Ahmet Ertegun and
Tim Hauser

KING
CRIMSON
USA

USA
KING CRIMSON
Atlantic SD 18136
A King Crimson Production for
E.G. Records



Ain't Life Grand
BLACK OAK ARKANSAS
Atco SD 36-111
Produced by Richard Podolor for
Richard Podolor Enterprises



Anvil Chorus
THE KIDS
Atco SD 36-114
Produced by Andy Johns



Vance 32
Atlantic SD 32-25
Produced by Joel Dorn



Newborn
JAMES GANG
Atco SD 36-112
Produced by Tom Dowd

The new release
from Atlantic/Atco 

ANNE MURRAY—Capitol 4072

DREAM LOVER (prod. by Brian Ahern/Happy Sack; Paul White) (Screen Gems-Columbia/Hudson Bay, BMI)

Syncopated version of the Bobby Darin '59 biggie is a positive conjuring up of oldies wine in a big, new bottle. It's her best shot since "You Won't See Me."

BILLY SWAN—Monument ZS8-8651 (Col)

(YOU JUST) WOMAN HANDLED MY MIND (prod. by Chip Young & Billy Swan/Youngun Prod.) (Combine, BMI)

Could be another cross-country triumph for that "I Can Help" man. Once again, a catchy organ riff supports some easy-to-relate-to lyrics handled just right.

HOLLIES—Epic 8-50110

ANOTHER NIGHT (prod. by Ron Richards) (Famous, ASCAP/pending)

Three members of the band—Sylvester, Clarke and Hicks—penned this most potent album title cut which should give them their most meaningful hit in years.

SHIRLEY ALSTON—Prodigal 616

I'D RATHER NOT BE LOVING YOU (prod. by Randy Irwin/Senior Prod.) (Peer Intl., BMI)

Singer who consistently topped the charts as the Shirelles' prime force turns to a subtly effective ballad with which to make her solo claim to fame. A beauty!

LEON RUSSELL—Shelter 40378 (MCA)

LADY BLUE (prod. by Denny Cordell & Leon Russell) (Skyhill, BMI)

First culling from his fast-charting "Will 'o the Wisp" lp is a gentle ballad mood with distinctive azure hues. Song and production are both gritty and smooth.

ERIC ANDERSEN—

Arista 0121

OL '55 (prod. by Tom Sellers) (Fifth Floor, ASCAP)

Some songs become classics long before they become hits. One example is this Tom Waits tune which in Eric's hands could well assume its rightful position.

MELBA MOORE—Buddah 452

I AM HIS LADY (prod. by Eugene McDaniels) (Sweet Hooper, ASCAP/Sky Forest, BMI)

Initial single release from the sweet "Peach Melba" sessions—this lady's label bow—is the ballad to bring the Broadway star some overdue top 40 acclaim.

BETTY DAVIS—Island 024

SHUT OFF THE LIGHTS (prod. by Betty Davis) (Higher/Mabry, ASCAP)

Formerly under the Just Sunshine logo, powerhouse vocal vixen plows back on the scene with her most sensually raucous outing yet. An immediate soul turn-on!

SONG OF THE WEEK

ROXIE

(Unichappell, BMI)

CATHY & THE RICHETTES—Groove

Merchant 1032 (PIP) (prod. by Sonny Lester)

ELLA FITZGERALD—Pablo BB-10273 (RCA) (no prod. listed)

Kander & Ebb bring traditional B'way tunesmithery to new heights; their forthcoming "Chicago" score boasts this showstopper in the "Mame" mold. Cathy & the Richettes bring a "grand madame" feel to it in group harmony while the legendary Ella could do for the song what Louis Armstrong did for "... Dolly." "Roxie" 's got Moxie!

AL MARTINO—Capitol 4071

CHARMER (prod. by John Palladino) (Burlington/Andustin, ASCAP)

Coming off his biggest in years with "To the Door of the Sun," Al selects the oft-cut and yet still hit-virgin Tim Moore masterpiece. Charmed, we're sure!

DANNY O'KEEFE—Atlantic 3267

QUITS (prod. by John Boylan/Great Eastern Gramophone Prod.) (Road Canon/Warner-Tamerlane, BMI)

While several female superstars are readying their own versions of this emotion-packed classic-to-be, Danny springs the original out as a single from his new lp.

KOKOMO—Columbia 3-10145

I CAN UNDERSTAND IT (prod. by Chris Thomas) (Unart/Tracebob, BMI)

Label's answer to AWB has already been getting attention via this cut off their initial U.S. release. Bobby Womack/New Birth classic on its third-time around.

APRIL WINE—Big Tree BT 16036

(Atlantic)

OOWATANITE (prod. by April Wine) (Slatom, BMI)

Canadian rockers who've enjoyed State-side success before have a new boogie bash complete with cable car bell clangin' and an aptly rapid-on-the-tongue title.

NILS LOFGREN—A&M 1692

BACK IT UP (prod. by Nils Lofgren & David Briggs/Spindizzy Prod.) (Irving/Hilmer, BMI)

From his critically-acclaimed namesake album, a tune recalling an early Marvel-letes type ditty while clearly being a clever contemporary newie. Up indeed!

BUCK—Playboy 6039

I CAN'T QUIT YOUR LOVE (prod. by Bobby Taylor) (Stone Agate, ASCAP)

One of the 4 Tops last charters while in the Motown fold gets a well-deserved re-interpretation from another black quartet. Buckin' for even greater action now.

PATTI DAHLSTROM—20th Century 2204

USED TO BE IN LOVE WITH LOVE (prod. by Jack Conrad, Bill Schnee) (Esperadora, BMI/Camp, ASCAP)

Singer-songwriter again shows why you can't forget her talents even after just one exposure to the radiance. Production complements her spirited originality.

ALPHONSE MOUZON—Blue Note BN XW648-X (UA)

HAPPINESS IS LOVING YOU (prod. by Skip Drinkwater/George Butler) (United Artists, ASCAP)

The incessant beat seems to be drummin' out the message that this jazz composer-performer could be hot on the happiness trail with a singularly strong offering.

IRON-KNOWLEDGE—Tammy 1043

WHO PUT THE RAM (IN RAMA-LAMA-DING-DONG)? (prod. by TM & Assoc.) (Counterpart, BMI)

Barry Mann's initial query about the "bop-shoo-bop" meets some old Edsels ideology. New black act comes on like a prospective Ohio Players-force unit.

ROBIN LAMONT—Sanctuary 030 (IRDA)

IT'S ONLY A MOVIE (prod. by Art Polhemus w. Jan Warner) (American Wordways/Ears, ASCAP)

Voice up front on the "Godspell" hit single "Day By Day" sees her name in bold print at last. Top-flight real life philosophy from Estelle Levitt-Jan Warner.

ISAAC 'REDD' HOLT UNLIMITED—

Paula 412

DO IT BABY (prod. not listed) (Jobete, ASCAP)

Keyboard man of Young-Holt Unltd./"Soulful Strut" fame has his mightiest solo to date. Danceable instrumental injects new life into the Miracles '74 biggie.

ELLISON CHASE—MangaGlide 324

(London)

TOO BAD (prod. by Kasnetz-Katz) (Kasnat, BMI)

New performer-penner with style reference in Emmit Rhodes and Paul McCartney hits a commercial vein that's simply too good 'n healthy to be ignored. Too much!

PHILLY DEVOTIONS—Columbia 3-10143

WE'RE GONNA MAKE IT (prod. by John Davis) (John Davis/Bry-Wek, ASCAP)

Coming off an r&b/disco sensation in "Just Can't Say Goodbye," these City of Brotherly Love men take a sweet path to a follow-up, the "easy" soul approach.

VICKI SUE ROBINSON—RCA PB-10282

BABY, NOW THAT I'VE FOUND YOU (prod. by Warren Schatz/Sunbar Prod.) (January, BMI)

First hit from the "Build Me Up Buttercup" crew, the Foundations, gets a long-overdue reprise of its '68 roots. All-American name sports an all-American hopeful.

A Major New Force In Music Is Here.

The Brecker Brothers

The Release Of Their Debut Album
Is Generating Instant Excitement!

The Release Of Their Single Is
Creating An Explosion!

"SNEAKIN' UP BEHIND YOU"

A Hit And Just The Beginning For
Randy And Michael Brecker!

The Brecker Brothers



Includes
Sneakin' Up
Behind You
Some Skunk
Funk
Rocks
Oh My Stars



On Arista Records.
The New Record Company

World Radio History

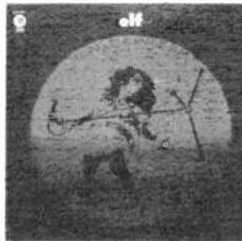
WE LOVE YOU WHOEVER YOU ARE

LOVE CRAFT—Mercury SRM-1-1031 (6.98)
Already gaining momentum on the FM airplay circuit, the debut set from the Lalomie Washburn-vocalized congregation is sure to score on pop and r&b levels, too. The mood created is funky progressive with Latin overtones, as "The Hook," "Ain't Gettin' None" and "I Feel Better" best exemplify. You'll love them too!



TRYING TO BURN THE SUN

ELF—MGM M3G-4994 (6.98)
With former Deep Purple-er Ritchie Blackmore joining this band for their up-coming tour, we can all expect much hoopla to come their way. This release shows the ensemble at their hard rockin' best on "Black Swampy Water;" funky flavored with "Streetwalker;" and sensitively rhythmic on "When She Smiles."



NEWBORN

JAMES GANG—Atco SD 36-112 (6.98)
Additions of Richard Shack and Bubba Keith bear out Dali's cover and title inference with the foursome blazing a palpating rock path throughout the cohesive grooves. Expect exposure through FM airwaves with "Merry-Go-Round," "Earthshaker," and "Heartbreak Hotel" leading the pack of fast-paced pleasers.



TOMORROW BELONGS TO ME

THE SENSATIONAL ALEX HARVEY BAND—Vertigo VEL-2004 (Phonogram) (6.98)
Those heavy metal English rock rebels mesh several effective styles here to yield their most interesting and programmable set to date. The metal is beefed up and enhanced with potent rhythms, as "Soul In Chains," "Shake That Thing" and "Shark's Teeth" bear witness.



WARRIOR ON THE EDGE OF TIME

HAWKWIND—Atco SD 36-115 (6.98)
Take a sci-fi trip into rock's metal future with Hawkwind's label first. The sounds are more cohesively delivered than on previous efforts, with FM favor sure to turn the tide for these British space rangers. 'Specially swirling selections include "Assault & Battery Part I/The Golden Void Part II" and "The Demented Man."



PALE, PALE MOON

MIKE GREEN—GRC GA-10013 (6.98)
Atlanta-based label emerges with a set from a singer/songwriter who will soon woo his way into the national limelight. Green's approach mixes jazz and folk essences to yield a set sure to score well on pop, progressive and MOR levels, as "Just Me and You," "In the Morning," "I Do All I Can" and the title tune indicate.



THE GUITARS OF SONNY JAMES

SONNY JAMES—Columbia KC 33477 (5.98)
Country stalwart drifts in a pop/MOR direction as he tackles contemporary classics with unparalleled guitar dexterity. The tunes are lovingly rendered, as one listen to "Eres Tu (Touch the Wind)," "For the Good Times," "Paper Roses" and "Third Man Theme" assure. James' vast votary should provide voluminous sales.



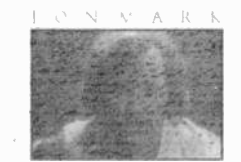
USA

KING CRIMSON—Atlantic SD 18136 (6.98)
The last curtain for the Fripp-led Britishers who played a dominant role in the music of the early '70s exhibits their live vibrancy with some of their fave rave compositions. FM airplay is certain with cuts "Larks' Tongues in Aspic," "Lament" and "21st Century Schizoid Man" sure to draw sturdy sales as well. An adroit adieu.



SONGS FOR A FRIEND

JON MARK—Columbia PC 33339 (6.98)
Mark-Almond Band co-founder and John Mayall-famed musicman makes his solo bow in a different direction from the one with which we've previously associated him. The sounds are soft 'n lovely, rendered with tenderness and sure to garner Mark a new flock of devotees. Superb selections include "Signal Hill" and the Brel-esque "Liars of Love."



NO MORE CHANGES

NICKY HOPKINS—Mercury SRM-1-1028 (6.98)
Superstar sessionman tickles the ivories and vocalizes in rousin' rock fashion on his label debut. FM and pop play are in the offing with "The Ridiculous Trip," "Refugee Blues" and, slowing down the pace a bit, "Lady Sleeps" and "Lady It's Time to Go" highlighting.



BACK TO THE NIGHT

JOAN ARMATRADING—A&M SP 4382 (6.98)
Critically acclaimed songstress is sure to garner more as well as solid airplay with this outing. Her intoxicating vocal prowess, teamed with instrumental virtuosity and a variety of musical milieus makes this her best effort yet. "Steppin' Out," "Body to Dust" and the title track are this night's shining stars.



EROGENOUS

MYSTIC MOODS—Soundbird SB7509 (Sutton/Miller) (6.98)
Orchestral mood makers venture into erogenous zones for "let's embellish" rather than "how to" assistance. The music, even sans the activity, is lovely and soft-paced, with vocal enrichment on several tracks. MOR programming is a natural offshoot; listening time is well spent.



GOODTIME CHARLEY

ORIGINAL CAST—Red Seal ARL1-1011 (RCA) (6.98)
Joel "Cabaret" Grey stars in this Great White Way rendering of the relationship between King Charles VII of France and the tragic heroine Joan of Arc. Music is by Larry Grossman and lyrics a la Hal Hackaday, with the performances of Grey and Ann Reinking aptly suiting the melodic mood.



W. C. FIELDS & MAE WEST

American Album AAT 120 (4.98)
With nostalgia still holding on strong and a Fields following to fill the largest of concert halls at least thrice, there's little doubt that this lp will do anything but sell well. One side features Fields' "The Temperance Lecture" and "The Day I Drank Water," while the flip contains Mae West ditties. Come up and play it sometime.



U.A. crosses from all sides

Blanket On The Ground

by Billie Jo Spears. UA-XW584-X.
Already #1 Country now
spreads pop.

Produced by Larry Butler

Wonderful Baby

by Don McLean.
UA-XW614-X. Discovered
at the top of the Easy
Listening charts by pop
stations all across
America.

Produced by Joel Dorn

Check It Out

by Bobby Womack.
UA-XW621-X. Already top
10 Soul and R&B and ready
to crossover Pop, just like
'Lookin' For A Love.'

Produced by Bobby Womack

On United  Artists Records.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Screen Gems: The House That Hits Built

By ROBERT ADELS



Lester Sill

Irwin Z. Robinson

■ The music publishing arm of Columbia Pictures Industries, Inc. (CPI) has established itself as a major force in the business in a relatively short period of time. Screen Gems-Columbia (BMI) and Colgems Music (ASCAP)—along with their acquired Roosevelt and Gower catalogs—have a rich history, the focus of the first of a two-part Dialogue with the companies' top executives. CPI music division president Lester Sill joined the firm as general professional manager in 1964 after beginning his career as a salesman for L.A.'s Modern Records ('46). He formed Quintet Music in '52 (with Jerry Leiber and Mike Stoller), operated the company which began the Coasters' career (Spark Records, '54-'56) and with Phil Spector and Lee Hazelwood, formed Gregmark and Jamie Records ('56). CPI music division VP and general manager Irwin Z. Robinson also joined the firm in 1964, as an attorney. He began in the business with Zodiac Music and Palette Records. Director of professional activities Irwin Schuster was associated with Trinity, TM and Hill & Range Music before joining Screen Gems in 1968 as general professional manager. Here Sill and Robinson discuss the circumstances and the philosophies which helped establish the firm as a giant pubbery. In part two of the Dialogue, they are joined by Irwin Schuster in discussing the present and future of the company.

Record World: How long has Columbia Pictures Industries been in the music publishing business?

Irwin Z. Robinson: Officially, they've been in the business and have partially owned their own company since the '50s. It is a joint company with Shapiro-Bernstein, which is called Columbia Pictures Music Corp. It still exists (administered by Shapiro-Bernstein) and it owns the rights to all the important film scores Columbia had during that time period. Before the Shapiro-Bernstein venture, Columbia gave its music rights to other publishers, and was probably one of the few motion picture companies that didn't start building up a motion picture music catalogue, like MGM and Warner Brothers did.

Lester Sill: Since we don't have the kind of movie catalogue that Warner Brothers, Big Three or Famous Music has, it was much more difficult earlier in the game for us to compete with these other companies in the area of standards. However, as time passed, we developed our own standards and are very successful in competing with them. In a sense, our lack of such an extensive standards catalogue has contributed to our success.

RW: What you're saying, then, is that the bulk of your copyrights are songs written from the late '50s on?

Robinson: Well, with one exception. We bought the Gower catalogue in the late '50s which contained music that was written in the '40s as well: songs such as "Laughing on the Outside," "High on a Windy Hill" and "Because of You." Gower Music was the company that was owned at one time by Broadcast Music, Inc., the performing rights society.

RW: Why do you think that your not having a standard catalogue in the traditional big publishing company sense was a factor in Screen Gems' large growth at the very beginning?

Sill: It was definitely an incentive. We were forced into a situation that has become advantageous to us at this point. We really had to get out there and dig and find and develop, because we didn't have the enormous catalogue to fall back on and we knew we didn't have the guaranteed economic cushion provided by a standards catalogue. We had to earn it. And I'm happy to say that in the 10 years Irwin Robinson, Irwin Schuster and I have been together, along with the rest of our people, we have built a most formidable publishing firm. We've taken advantage of every little area we could possibly exploit. And it's come off. We have one of the best staffs in the country.

Robinson: At a certain point, Columbia Pictures decided that it made a mistake not having created its own publishing company in the early years, that it was missing a valuable asset. Therefore, in the early 1960s they began to look for a catalogue to buy. That thinking led to the purchase in 1963 of the Aldon Music catalogue, probably one of the most active and successful contemporary publishing companies at that point in time.

RW: Who were the writers who you acquired from that deal?

Robinson: Principally, we acquired the rights to songs written by Carole King and Gerry Goffin, Cynthia Weil and Barry Mann.

Sill: And a great many others—including Neil Sedaka, Howie Greenfield and Jack Keller.

Robinson: Sedaka and Greenfield are no longer with the company. Carole King and Gerry Goffin are, as well as Cynthia Weil and Barry Mann—all in a very big way.

Sill: There have been enormous changes in their ideas both in respect to their writing and to what's happening to the business itself. They have been able to stay one step ahead of where the business was going creatively.

Robinson: We had acquired the contracts for somewhere in the neighborhood of 30 or 40 writers.

Sill: What was beginning to happen was that we couldn't service them properly. And, naturally, they were complaining. We began paring from year to year, from month to month; we felt we had to. We began to hold daily meetings to discuss the problem—and it was a problem.

Robinson: The writers would come in, a number of them every day, write songs, and then compete for Don Kirshner's attention, to get him to hear the material, because the material didn't move unless he or one of his professional people heard it. More often they'd try to get to him because he was an important man and he was certainly directly responsible for a lot of the early '60s success of the company. It was impossible for him to give the kind of attention that each of the writers really needed, demanded. As a result, a lot of the writers weren't earning the advances that they were being paid. In early 1967, when Don Kirshner left the company and Lester and I and Emil LaViola took over management, we immediately decided to cut down on the writing staff.

RW: In paring the number of writers down at that early point, what did you feel you accomplished?

Robinson: Well, we felt we accomplished several things. First, we weeded out those writers who we felt weren't making it. That resulted in reducing our expenditures for advances. In addition, the paring enabled us to give the time we felt was necessary to the writers who were producing the better songs. Lester and the professional staff were able to utilize their time more efficiently.

Sill: Choosing the writers who were to be pared away was a difficult task. I don't know of anyone we let go at that time who has ever become a successful writer.

Robinson: Some of the writers had fairly good catalogues but were in the red. But because we cut off advances and worked the catalogue we eventually recouped most of the advances and earned royalties for the writers.

Sill: Exactly. The point is that if they happened to be in the red with us, based on their catalogue, we were able to get them back into the black; but if we had kept those writers, I think we would have had problems on the ledger sheet.

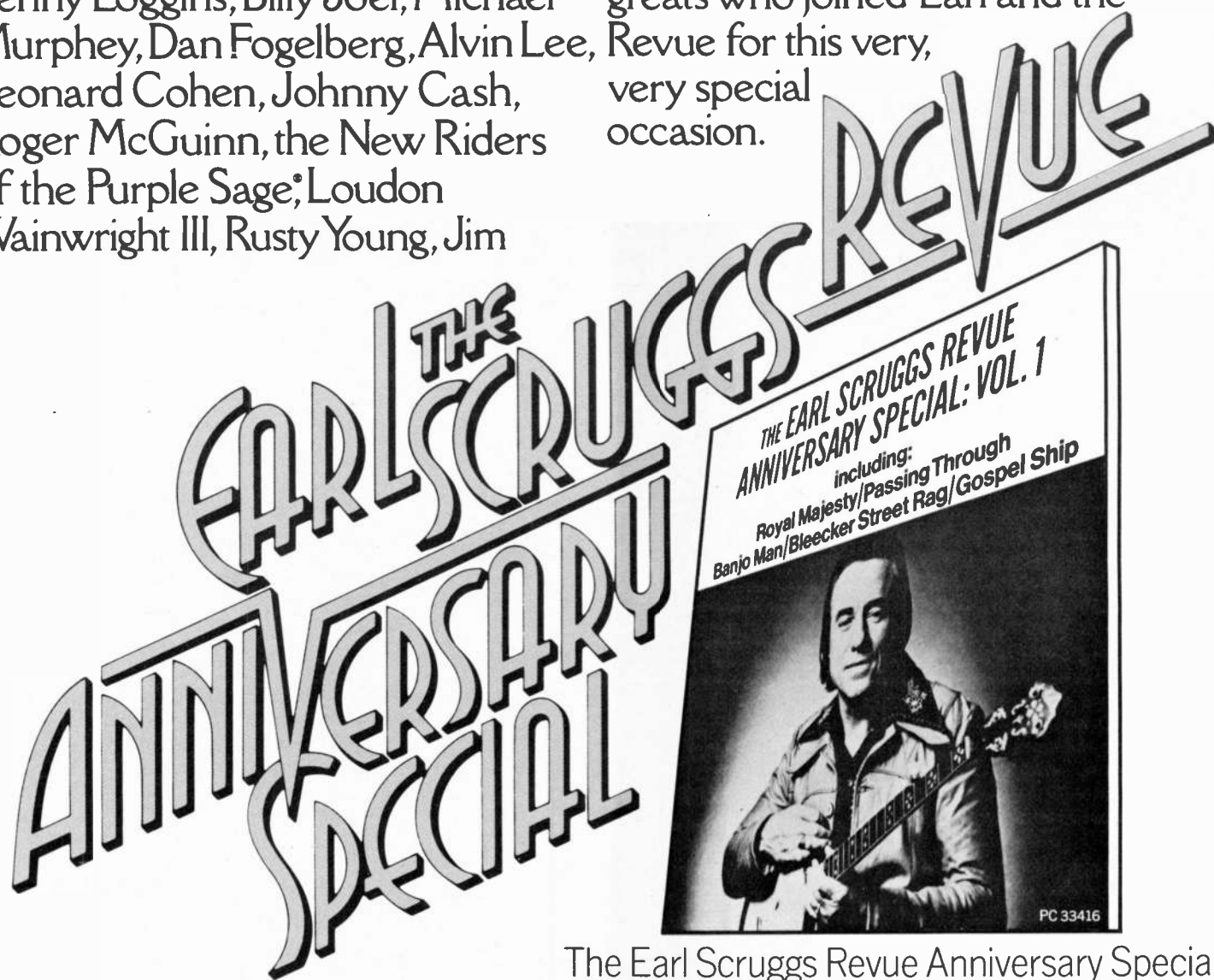
RW: When you first came to the company, wasn't it a typical situation that writers were asked to deliver material tailor-made for a certain artist?

(Continued on page 36)

A SUPER-SESSION CELEBRATION.

To help celebrate Earl's 25 years of innovative recording, look who came to play: Jim Messina, Kenny Loggins, Billy Joel, Michael Murphey, Dan Fogelberg, Alvin Lee, Leonard Cohen, Johnny Cash, Roger McGuinn, the New Riders of the Purple Sage, Loudon Wainwright III, Rusty Young, Jim

Keltner, Larry Gatlin, David Briggs, and more. And these are just a few of the virtual "Who's Who" of musical greats who joined Earl and the Revue for this very, very special occasion.



The Earl Scruggs Revue Anniversary Special.
Very, very special.
On Columbia Records and Tapes.

DISCO FILE TOP 20

MAY 17, 1975

1. **BAD LUCK**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
2. **EASE ON DOWN THE ROAD**
CONSUMER RAPPORT—Wing & A Prayer
3. **HIJACK**
BARRABAS—Atco (lp cut)
4. **THE HUSTLE**
VAN MCCOY—Avco
5. **WHERE IS THE LOVE**
BETTY WRIGHT—Alston
6. **SWEARIN' TO GOD**
FRANKIE VALLI—Private Stock (lp cut)
7. **HELPLESSLY**
MOMENT OF TRUTH—Roulette
8. **EL BIMBO**
BIMBO JET—Scepter
9. **I WANNA DANCE WIT' CHOO**
DISCO TEX & THE SEX-O-LETTES—Chelsea
10. **STOP AND THINK**
TRAMMPS—Golden Fleece (lp cut)
11. **FREE MAN**
SOUTH SHORE COMMISSION—Wand
12. **DISCO STOMP**
BOHANNON—Dakar (lp cut)
13. **HIJACK**
HERBIE MANN—Atlantic
14. **SUN GODDESS**
RAMSEY LEWIS—Columbia (lp cut)
15. **TAKE IT FROM ME**
DIONNE WARWICKE—Warner Bros.
16. **ARE YOU READY FOR THIS**
THE BROTHERS—RCA
17. **CRYSTAL WORLD**
CRYSTAL GLASS—Polydor
18. **GET DOWN TONIGHT**
KC & THE SUNSHINE BAND—TK
19. **FOOT STOMPIN' MUSIC**
BOHANNON—Dakar (lp cut)
20. **LOVE DO ME RIGHT**
ROCKIN' HORSE—RCA (lp cut)

Mums Activity

■ LOS ANGELES — CBS custom label Mums Records is undergoing a period of strong activity, according to president Bobby Roberts. On the strength of Boomer Castleman's smash single, "Judy Mae," the artist is preparing his debut album to be rush-released upon completion. Additionally, Albert Hammond is completing an album of tunes penned with and co-produced by veteran lyricist Hal David.

Mums' Steppenwolf members John Kay, Jerry Edmonton, George Biondo and Goldy McJohn are also finalizing their new album in Los Angeles. Forthcoming single from the lp, "Caroline," features guest artist Tom Scott.

Roberts also reports the signing of Boston group the Road Apples, whose initial single, "Let's Live Together," is being released this week.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Motown has always produced some of the best dance music around, but at the end of this week, they're bringing out three albums specially designed for what is now known as the Disco Market. Two of the albums are essentially traditional re-package collections under the titles "Disc-O-Tech #1" and "Disc-O-Tech #2," initial installments in a projected series of releases devoted to the company's most danceable records. The first collection is basic history: **Stevie Wonder's** "Uptight," **Junior Walker's** "Roadrunner," "Dancing in the Street," "ABC," "Going to A Go-Go" and a few unexpected selections like **Shorty Long's** "Function at the Junction" and **Gladys Knight and the Pips'** version of "You Need Love Like I Do (Don't You)." Also included: the unsatisfying single version of **Eddie Kendricks'** brilliant "Girl You Need a Change of Mind;" an automatic 10-point deduction. Package #2 is more current and less predictable, including "Bad Weather" by the **Supremes**; **G. C. Cameron's** overlooked single, "No Matter Where;" "It's All Over But The Shoutin'" by **Gladys Knight and the Pips**; "Law of the Land" by the **Temptations**; **Willie Hutch's** "You Sure Know How to Love Your Man;" **Kendricks'** consistently popular "Date with the Rain" and others. Although the first collection is put together like any other Motown re-pack (and they do have a certain genius in the re-cycling field), "Disc-O-Tech #2" attempts to blend the cuts into one another, non-stop disco style, making it one of the more successful house party records in some time.

The third album in the Motown release is called "Magic Disco Machine" and is the most interesting of the three because it's all instrumental and all previously unreleased material (with the exception of the instrumental version of "You Don't Know How Hard It Is To Make It," which was re-mixed slightly from the B side of the **Devastating Affair** single from last year). The tracks are the work of a number of producers in the Motown stable, some old material, some created just for this package. The best is the opening cut, "Control" (Continued on page 40)

UA Names Comas

■ LOS ANGELES — Allen Levy, director of publicity, United Artists Records, has announced the appointment of Nduyanyu Bernard Comas to the post of national media coordinator, special markets.



Bernard Comas

Comas' responsibilities will include the handling of press information on United Artists' black acts and the Blue Note jazz label as well as the coordination of all black print and television news and interview media.

Prior to his appointment, Comas served as a management coordinator for several San Francisco-based musical groups. He had previously headed the publicity department at the Edward Windsor Wright Corporation.

Comas has also worked the staffs of Jay Bernstein Public Relations, the Los Angeles Sentinel and the publicity department at 20th Century-Fox Film Corp.

Discotheque Hit Parade

(listings are in alphabetical order, by title)

12 WEST/NEW YORK

DJ: Tom Savarese

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
EL BIMBO—Bimbo Jet—Scepter
FOOT STOMPIN' MUSIC/DISCO STOMP—Bohannon—Dakar (lp cuts)
FREE MAN—South Shore Commission—Wand
HELPLESSLY—Moment of Truth—Roulette
LOVE DO ME RIGHT—Rockin' Horse—RCA (lp cut)
SUN GODDESS—Ramsey Lewis—Columbia (lp cut)
TAKE IT FROM ME—Dionne Warwicke—Warner Bros.
WHERE IS THE LOVE—Betty Wright—Alston

LE JARDIN/NEW YORK

DJ: Bobby Guttadaro

- BAD LUCK**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
FOOT STOMPIN' MUSIC—Bohannon—Dakar (lp cut)
FREE MAN—South Shore Commission—Wand
LOVE DO ME RIGHT—Rockin' Horse—RCA (lp cut)
SURVIVAL—O'Jays—Phila. Intl. (lp cut)
SWEARIN' TO GOD—Frankie Valli—Private Stock (lp cut)
THREE STEPS FROM TRUE LOVE—Reflections—Capitol
TORNADO—The Wiz' Original Cast—Atlantic (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

INTERNATIONAL ASTRO DISC/PHILADELPHIA

DJ: Mimi

- BUS STOP**—Oliver Sain—Abet
CRYSTAL WORLD—Crystal Grass—Polydor
EAST COAST GROOVE—Bohannon—Dakar (lp cut)
GET DOWN—Kaygees—Gang (lp cut)
HAPPY FEELIN'—Earth, Wind & Fire—Columbia (lp cut)
IF YOU'VE GOT IT, YOU'LL GET IT—Headhunters—Arista (lp cut)
KEEP ON BUMPIN'—Kaygees—Gang (lp cut)
PECK YA NECK—Mandrill—UA (lp cut)
SPIRIT OF THE BOOGIE—Kool & the Gang—Delite
WHAT'S YOUR SIGN—Edwin Birdsong—Bam-boo

THE ALLEY/NEW YORK

(QUEENS)

DJ: Roy Thade

- ARE YOU READY FOR THIS**—Brothers—RCA
BAD LUCK—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
CRYSTAL WORLD—Crystal Grass—Polydor
DISCO STOMP—Bohannon—Dakar (lp cut)
EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
EL BIMBO—Bimbo Jet—Scepter
HELPLESSLY—Moment of Truth—Roulette
THE HUSTLE—Van McCoy—Avco
TRAMMPS DISCO THEME—Trammips—Golden Fleece (lp cut)
WHERE IS THE LOVE—Betty Wright—Alston

Merchandising Aids Set by Phonogram

■ CHICAGO — Phonogram, Inc. has recently distributed two distinct in-store merchandising aids, one a three-sided mobile featuring full-color reproductions of albums by Kraftwerk, Rush and 10cc, and the other being "In Concert" cards to be used in promoting concerts by Mercury acts.

The mobile features 18-inch square cover art reproductions of Kraftwerk's "Autobahn," Rush's "Fly By Night" and 10cc's "The Original Soundtrack." The mobile will be suspended from ceilings in retail stores. Each of Phonogram's distributors has been allocated an amount, with Jules Abramson, vice president/national sales, to coordinate use with the regional marketing staff.

The "In Concert" cards are 9 inches by 11½ inches, and are to be attached to the most recent lp jackets of the groups involved.

CTI Releases Four

■ NEW YORK—CTI Records has announced the release of four new albums this week: Paul Desmond's "Pure Desmond" and Hubert Laws' "The Chicago Theme" on the CTI label, and "Upchurch/Tennyson" and Joe Beck's "Beck" on the Kudu label.

Remember "Take A Letter, Maria"?

*Looks Like **R. B. Greaves** Has Another Big Winner!*

"Let's Try It Again"

TC-2203

and again!

and again!

and again!



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Produced by Steve Metz-Marshall Lieb
A Rosebud Music Production
Arranged & Conducted by McKinley Jackson*

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Where His Friends Are!

Second Record World Trade/Radio Seminar Spotlights Uniqueness of San Francisco Market

By LENNY BEER

■ SAN FRANCISCO — *Record World's* second trade/radio seminar took place on April 26 at the Hyatt Regency in Embarcadero Center in San Francisco. The conference attracted many key industry people in the area and was highlighted by discussions of the uniqueness of the San Francisco market, new trends in the area's radio programming techniques and *Record World's* chart philosophy of moving more and more towards accounts using inventory management.

San Francisco has always been a market that has enjoyed success with jazz and r&b product, and the reaction and discussion centered strongly in this area. Representatives from KDIA, KSOL-FM and KSFX, which has recently moved to an all disco format, commented that they appreciated *Record World's* belief in jazz product through the presentation of the only weekly jazz survey in the trades as well as the commitment to r&b coverage that the magazine has made since its inception, and the strong coverage the magazine gives to the disco action around the country.

Besides the new format at KSFX which has been undertaken by PD John Catchings and MD Mikel Cleland, many stations in the market are leaders in radio. KNBR continues to be an MOR leader under the auspices of LaVerne Drake, who commented, "We play what we like; it's a great format. We're the first ones who played Ace, and that's not a standard easy listening record in anyone's book." KRFC continues to be the market leader under operations manager Michael Spears, with their top 40 RKO format proving a major

success. KSAN-FM with Bonnie Simmons at the helm continues to be an FM progressive leader in breaking new artists, and K-101, also on the FM dial, is involved in some interesting programming of their own. Under Don Kelly's leadership, they are using top 40 records and lp cuts to form what is close to an FM progressive sound for higher demographic groups. The format could be termed a contemporary FM sound.

Much of the discussion at the seminar centered around the use of inventory management reports

in the compilation of the *Record World* charts. As mentioned in the magazine many times, piece count reports make *Record World's* charts more accurate than qualitative ("good, fair, poor") type reporting. Tower Records store manager Stan Goman felt that their chain was not being represented heavily enough on the charts. The *Record World* staff mentioned to him that Tower has never been able to give exact piece count reports and has left the reporting to the conjecture of the store manager. Goman recommended that additional singles information could be obtained in a manner satisfactory to all through the Berkeley store, which is now working on singles counting.

Record World extends thanks to all for attending the conference and taking part in an extremely rewarding experience. Special thanks go to Bud O'Shea of Epic for organizing the seminar and helping in those extra special ways that are always necessary to accomplish the goals of this kind of meeting. Plans are now beginning for the next regional seminar which will be announced shortly.

RW Radio Seminar Highlights

■ The following are some of the key points raised at the *Record World* radio seminar held in San Francisco, California:

1. The San Francisco market continues to be a leader in developing radio formats.
2. The next few ratings periods in the area will test the market potential of the disco sound in the San Francisco area.
3. San Francisco has established itself as a unique sales area. Jazz and r&b influences continue to dominate sales excitement.
4. Retailers in the area are aware and proud of the marketable potential of the San Francisco sound. They also want to take a larger part in spreading it to other areas.
5. Campus sales continue to be a major factor in the San Francisco area.



April 26 was the date and San Francisco's Hyatt Regency Hotel was the place for *Record World's* second Radio/Trade Seminar, a continuing effort by this publication to venture into the field and establish one-to-one relationships with key radio personnel. Attending the seminar were delegations representing key stations in San Francisco, San Jose, Sacramento, Stockton and surrounding areas. Shown above during the Seminar are, from left: (top row) RW publisher Bob Austin making the opening introductions along with RW VP/west coast office manager Spence Berland and RW director of marketing Lenny Beer; KSAN program director Bonnie Simmons chats with Bill and Janet Gavin; RW research editor Toni Profera explains chart research as

Beer observes; relaxing during cocktail hour are Mikel Cleland, KSFX music director; John Catchings, KSFX program director; Steve Fisher, K101 deejay; and Don Kelly, K101 program director. From left, bottom row, are: Bud O'Shea, Epic Records regional promotion/marketing manager, west coast, talking with Bonnie Simmons, KSAN program director; a view of some of those present at the Seminar; Profera and Beer (right) discuss the *Record World* charts with Jay Sweet, KDIA music director; Ronnie Granger of Fantasy Records, Carol Berland, Spence Berland and Bob Austin talking during the lunch break.

AM ACTION

(Compiled by the Record World research department)

■ **Michael Murphey** (Epic). The positives on this are as sure-fired as ever. #1 again this week (third week) on KILT where it got its first major shot. New adds this week include: KSLQ, CKLW, WSAI, 13Q and WFIL. Great moves reported on KLIF 21-14, WHBQ 21-17, WQXI 9-5 and WCOL 5-3. Also, HB-28 KHJ, 28-27 WRKO, 25-23 KFRC, 4-2 KDWB, 8-6 KJR, 31-29 WIXY and 23-19 WIBG.

Roger Whittaker (RCA). Fantastic activity on this record with new airplay this week on KHJ, WRKO and KFRC. It stays at #2 on CKLW, moves 9-6 WHBQ, 18-9 WCOL, 19-14 WFIL, 7-5 KILT, 6-4 WIBG and 30-24 WOKY. Note: Attention is also being focused on the lp, which bullets at 104 this week.



Michael Murphey

Doobie Brothers (Warner Bros.). This catchy tune has caught the ears of almost all major programmers already. KHJ, WFIL, WCFL and WRKO are among the majors added to the picture this week. Some significant moves include: 20-15 KLIF, HB-23 WNOE, HB-27 KILT, extra-23 KJR, HB-36 WCOL, 30-26 WSAI, HB-27 WQXI, 29-21 WHBG, 26-26 KFRC, 24-21 Y100, 23-21 KDWB, HB-25 WIBG and HB-29 WOKY.

Linda Ronstadt (Capitol). Strong radio activity on this latest. Adds include WHBQ, KLIF, KSLQ, WOKY and WDGY, with good jumps on the following heavies: 25-15 KHJ, 23-13 WRKO, 22-14 KFRC, 22-10 WQXI, 19-10 WCOL, 21-13 KILT, 38-34 WCFL, 24-21 WIXY and 29-24 WIBG, among others.



Bachman-Turner Overdrive

Tavares (Capitol). Continues its crossover journey in a big way this week with adds on WABC and WQXI. Good jumps on WIBG 30-21, WCFL 31-20, WPGC 39-25 and WFIL HB-27. Also 20-16 KEEL and adds WBBQ.

Pilot (EMI). Certainly to be considered one of the hottest records around, this disc was waiting in the wings for the ARB's to be over, and this week sports the new additions of KFRC, WHBQ, WQXI, KJR and WHHY. Some good jumps include: 29-11 13Q, 40-32 KILT, extra-26 KHJ, 36-26 WCOL and 28-21 KTLK.

Captain and Tennille (A&M) Another great week of adds again on this disc, which garners WRKO, WHBQ, WIBG, WSAI, KILT and WIXY. Also on WCOL 21-8, KFRC extra-22, WQXI extra-25, KJR extra, KHJ 16-5, WBBQ, 29-15 and KTLK 39-30.

CROSSOVERS

Frankie Valli (Private Stock) "Swearing to God." Doubleheader response to this in both pop and r&b categories. Pop stations playing the record include: WIXY, 99X (12), WAKY, WFOM, WDRC, KGWB, KIOI, WPIX, KKDJ, WHHY, plus many more. R&B heavies include: WOL, WWIN, WBLB, WWRL and WDAS.

NEW ACTION

Bachman-Turner Overdrive (Mercury). Debuts as the Chartmaker of the Week on the Singles Chart, indicating a long run on this one. Stations airing this new record are: WCFL, CKLW, KDWB, KILT, KJR, KIMN, KING, WZUU, WBBQ, U100 and KJRB.

Mike Post (MGM). A potent sleeper, this disc quietly picks up such notables as WCOL, KJR and WNOE. Registers at #1 on KEEL and is also being played on WBBQ. Warrants mention of a tremendous secondary base. Watch this one!

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Much ado in Orlando, Florida with the WHOO folk who held a golf tourney, the 17th annual, for their clients, complete with suckling pig and pineapple rice, along with the music of Larry Gatlin. The following week Mike Burger, PD, says they gave away tickets to the Elvis Presley Show, and followed the next week with a promotion at Disney World with a show featuring Freddy Fender, Dolly Parton, Hank Thompson and the Wilma Burgess-Bud Logan Show.

WVOJ (Jacksonville, Fla.) is looking proud with their country 12.4 in the latest ARB. Puts them in a second place position in total listeners . . . **Bashful Bobby Newton**, long-time country mainstay at KAYO (Seattle) and PD since 1967, has decided to return to the good life. He retires from broadcasting and leaves the station in mid-June. Bobby has won just about all the awards there are to win, and while broadcasting will miss him, chicken farming in Arkansas will gain a fine program director. I'm not sure just what the connection is, but Bashful Bobby will have to put his shoes on when he checks his staff from here on in.

The latest Pulse for the Dallas Central Zone shows great numbers for KBOX and the crew under PD Tom Allen: #1 in total adult 6 a.m.-7 p.m. and #2 7 p.m.-midnight . . . The line up at WVOJ (Jacksonville) is Tom McCall, Bo Wiley, John Harmon, Jerry Gentry and Bill Dee. Weekends are handled by Bobby Lyons, Burton Barrs and Lynn Wessler. Lynn, incidentally, is looking, with station blessings, for a fulltime shot. Call him at the station: (904) 388-0766.

WMC (Memphis) is most pleased that their impact has been such, along with some hard work, that Sieberts Record Racks in all the mid-South will be stocking the WMC top 20 records along with the station logo and surveys.

Don Rhea celebrated 13 years at KCKN (Kansas City) in April, 10 of those years as MD . . . WNPS (New Orleans), the city's only full-time country outlet, is sounding better and better under the direction of old time pro Dan Diamond . . . Bob Bowen checks into the PD chair at WJAZ (Albany, Ga.) under new station ownership.

(Continued on page 58)



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101 THE SINGLES CHART 150

MAY 17, 1975

MAY 17	MAY 10	
101	101	BLANKET ON THE GROUND BILLY JO SPEARS—United Artists XW 584-X (Brougham Hall, BMI)
102	102	SURVIVORS JOHN STEWART—RCA PB 10227 (January, BMI)
103	104	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum) (Gambi, BMI)
104	105	YOU NEED LOVE STYX—Wooden Nickel WB 10272 (RCA) (Wooden Nickel, ASCAP)
105	109	DAMN IT ALL GENÉ COTTON—ABC 12087 (Combine, BMI)
106	108	YOU CAN'T GET OFF WITH YOUR SHOES ON BAREFOOT JERRY—Monument ZS8-8645 (Wormwood, BMI)
107	119	SHACKIN' UP BARBARA MASON—Buddah 459 (Groovesville, BMI)
108	120	ANYTIME (I'LL BE THERE) FRANK SINATRA—Reprise 1327 (WB) (Spanka, BMI)
109	110	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)
110	111	THIS OL' COWBOY MARSHALL TUCKER BAND—Capricorn CPS 0228 (WB) (No Exit, BMI)
111	113	WHERE IS THE LOVE BETTY WRIGHT—Alston 8713 (TK) (Sherlyn, BMI)
112	—	SHOES REPARATA —Polydor 14271 (New York Times/Sona, BMI)
113	—	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic 50103 (Algee, BMI)
114	—	DIXIE ROCK WET WILLIE —Capricorn CPS 0231 (No Exit, BMI)
115	115	A PIRATE LOOKS AT FORTY JIMMY BUFFET—ABC Dunhill D 150029 (ABC Dunhill, BMI)
116	—	ROCKFORD FILES MIKE POST—MGM 14772 (Leeds, ASCAP)
117	107	ACHOO SPARKS —Island 023 (Ackee, ASCAP)
118	121	PART-TIME LOVE DAVID GATES—Elektra 45245 (Kipahulu, ASCAP)
119	128	BOY BLUE ELECTRIC LIGHT ORCHESTRA—United Artists XW 634-X (Yellow Dog, ASCAP)
120	123	MARY ANNE FALLENROCK—Capricorn 0227 (WB) (Tree, BMI)
121	—	EL BIMBO BIMBO JET —Scepter 12406 (Artie Wayne/Reizner, ASCAP)
122	127	ASTRAL MAN NEKTAR—Passport PPA 7904 (ABC) (Blue Disque, ASCAP)
123	125	GLITTER AND GLEAM TOMMY ROE—Monument ZS8-8644 (Col) (Low-Twi, BMI)
124	117	DON'T LET ME DOWN AGAIN RICHARD TORRANCE & EUREKA—Shelter 40374 (MCA) (Donna Marta/Pago Logo/Buckingham Nix, ASCAP)
125	—	SWING LOW SWEET CHARIOT ERIC CLAPTON—RSO 509 (Atlantic) (Casserole, BMI)
126	—	FUNNY HOW LOVE CAN BE FIRST CLASS—UK 5N 49033 (London) (Southern, ASCAP)
127	126	YOU MAKE IT SO HARD (TO SAY NO) BOZ SCAGGS—Columbia 3-10124 (Blue Street, ASCAP)
128	—	BALLROOM BLITZ SWEET —Capitol 4055 (Chinnichap/RAK, BMI)
129	—	JIVE TALKIN' BEE GEES—RSO 510 (Atlantic) (Casserole, BMI)
130	135	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP—RCA PB 10228 (Hill & Range/Elvis Presley/Norma, BMI)
131	—	THIRD RATE ROMANCE AMAZING RHYTHM ACES—ABC 12078 (Fourth Floor, ASCAP)
132	130	ROCK AND ROLL TIL I DIE DIAMOND REO—Big Tree BT 16034 (Atlantic) (Sole Survivors, ASCAP)
133	132	WHEN THE PARTY'S OVER JANIS IAN—Columbia 3-10119 (Mine/April, ASCAP)
134	—	TELL HER NO DEL SHANNON—Island 021 (Mainstay, BMI)
135	—	RUN TELL THE PEOPLE DANIEL BOONE—Pye 71011 (ATV) (Page Full of Hits, ASCAP)
136	—	GRINGO EN MEXICO MARIA MULDAUR—Reprise 1331 (WB) (Big Kitty, ASCAP)
137	138	BIG NOISE FROM WINNETKA SPAGHETTI HEAD—Private Stock 014 (Bregman, Vocco & Conn, ASCAP)
138	136	2 + 2 JAGGERZ—Wooden Nickel WB 1904 (RCA) (Screen Gems-Col/Sweet Glory/Sign Painter, BMI)
139	137	SANDY HOLLIES —Epic 8-50086 (Laurel Canyon, ASCAP)
140	134	YOUR MAMA WON'T LIKE ME SUZI QUATRO—Arista 0106 (Chinnichap/RAK, ASCAP)
141	—	WHAT TIME OF DAY BILLY THUNDERCLOUD & THE CHIEFTONES—20th Century TC 2181 (Sawgrass, BMI)
142	139	MISSISSIPPI SONG BILL NASH—GRC 2053 (Keca, ASCAP)
143	140	DION BLUE TIM WEISBERG—A&M 1680 (Elusive Sounds, ASCAP)
144	141	MAKE HER MY BABY PAUL DAVIS—Bang 717 (Web, IV, BMI)
145	142	SPIDER JIVING ANDY FAIRWEATHER—LOW—A&M 1649 (Almo/Fair, ASCAP)
146	143	PHOTOGRAPH MARK LINDSAY—Columbia 3-10114 (Shellac, BMI)
147	—	WONDERFUL BABY DON McLEAN—United Artists XW614-X (Unart/Yahweh, BMI)
148	129	JUST LIKE ROMEO AND JULIET FALLEN ANGELS—Arista 0113 (Jobete, ASCAP/Stone Agate, BMI)
149	122	COME GO WITH ME BERGEN WHITE—Private Stock 013 (Gil/Fee Bee, BMI)
150	133	I CAN'T SEE WHAT YOU SEE IN ME JONESES—Mercury 78668 (Landy/Unichappell, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AMIE Robert Alan Ringe (McKenzie/Dunbar, BMI)	46	MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI)	90
ATTITUDE DANCING Richard Perry (C'est/Jacob Brackman, ASCAP)	67	MINNESOTA (Bay Lake, ASCAP)	77
AUTOBAHN Ralph Hutter & Florian Schneider (Intersong-USA, ASCAP)	28	MISTY Ray Stevens (Vernon, ASCAP)	69
BABY THAT'S BACKATCHA Smokey Robinson (Bertram, ASCAP)	54	99 MILES FROM L.A. Albert Hammond, Hal David (Landers-Roberts/April/Casa David, ASCAP)	85
BAD LUCK Gamble-Huff (Mighty Three, BMI)	20	NO NO SONG Richard Perry (Lady Jane, BMI)	78
BAD TIME Jimmy Ienner (Cram Renraff, BMI)	12	OLD DAYS James William Guercio (Make Me Smile/Big Elk, ASCAP)	14
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI)	9	ONCE YOU GET STARTED Bob Monaco (Sufur, ASCAP)	75
BLACK FRIDAY Gary Katz (American Broadcasting, ASCAP)	88	ONE BEAUTIFUL DAY Bobby Martin (Big Seven/Steals Bros., BMI)	52
BLOODY WELL RIGHT Ken Scott & Supertramp (Almo/Delicate, ASCAP)	57	ONLY WOMEN Bob Ezrin (Ezra/Early Frost, BMI)	21
CHECK IT OUT Bobby Womack (Unart/Bobby Womack, BMI)	80	ONLY YESTERDAY Richard Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	6
CHEVY VAN Jay Senter & Larry Knechtel (Act One, BMI)	36	PHILADELPHIA FREEDOM Gus Dudgeon (Big Pig/Leeds, ASCAP)	15
CUT THE CAKE Arif Mardin (Average/Cotillion, BMI)	33	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	44
DON'T TELL ME GOODNIGHT Phil Gernhard (Famous, ASCAP)	32	REMEMBER WHAT I TOLD YOU TO FORGET Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	31
DYNAMITE Tony Camillo (Tonob, BMI)	72	ROCK AND ROLL ALL NIGHT Neil Bogart & Kiss (Cafe Americana/Rock Steady, ASCAP)	99
EASE ON DOWN THE ROAD S. Schaefer & Harold Wheeler (Fox Fanfare, BMI)	43	ROCKIN' CHAIR Steve Alaimo, Willie Clarke & Clarence Reid (Sherlyn, BMI)	48
EMMA Mickie Most (Buddah, ASCAP)	34	ROLLING DOWN A MOUNTAIN SIDE Gooding & Simmons (Better Half, ASCAP)	89
GIVE THE PEOPLE WHAT THEY WANT Gamble-Huff (Mighty Three, BMI)	71	SADIE Thom Bell (Mighty Three, BMI)	63
GOOD LOVIN' GONE BAD Bad Company (Badco, ASCAP)	41	SAIL ON SAILOR Beach Boys (Brother, BMI)	86
GRANDDADDY (PT. 1) New Birth (Birthday, BMI)	95	SHAKEY GROUND Jeffrey Bowen & Berry Gordy (Jobete, ASCAP)	47
GROWIN' Jim Messina (Savona/Sugartree, BMI; Gnossos, ASCAP)	62	SHAVING CREAM prod. not listed (Madison, BMI)	81
HE DON'T LOVE YOU (LIKE I LOVE YOU) Hank Medress & Dave Appell (Conrad, BMI)	2	SHINING STAR Maurice White w. Charles Stepney (Saggi flame, ASCAP)	4
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	5	SHOESHINE BOY Frank Wilson, Leonard Caston (Stone, Diamond, BMI)	29
HEY YOU Randy Bachman (Ranbach/Top Soil, BMI)	64	SISTER GOLDEN HAIR George Martin (WB, ASCAP)	13
HOW LONG John Anthony (American Broadcasting, ASCAP)	3	SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP)	94
HIJACK Herbie Mann (Dunbar, BMI)	19	SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI)	55
I DON'T LIKE TO SLEEP ALONE Rick Hall (Spanka, BMI)	10	STAND BY ME John Lennon (Hill & Range/Trio/ADT, BMI)	60
I DREAMED LAST NIGHT Tony Clarke (Justnes, ASCAP)	96	SUPERNATURAL THING, PT. I Bert DeCoteaux & Tony Silvester (Penumbra, BMI)	59
I WANNA DANCE WIT 'CHOO Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	38	SWEARIN' TO GOD Bob Crewe (Heart's Delight/Caseyem/Desiderata, BMI)	82
I WANT TO BE FREE Ohio Players (Ohio Players/Unichappell, BMI)	61	T-R-O-U-B-L-E no producer listed (Jerry Chestnut, BMI)	73
I'LL PLAY FOR YOU (HEAR THE BAND) Louie Shelton (Dawnbreaker, BMI)	68	TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI)	26
I'M NOT IN LOVE 10cc (Man-Ken, BMI)	98	TAKE IT FROM ME Jerry Ragavoy (Society Hill, ASCAP)	92
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	25	THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Sherry Lane, ASCAP)	7
I'M ON FIRE Oister (Tarka, ASCAP)	83	THANK YOU BABY Hugo & Luigi (Avco Embassy, ASCAP)	87
IT HURTS A LITTLE EVEN NOW Glen Spreen (House of Gold, BMI)	91	THE BERTHA BUTT BOOGIE Castor-Pruitt (Jimpire, BMI)	74
IT'S A MIRACLE Barry Manilow & Ron Dante (Kamikaze, BMI)	23	THE FUNKY GIBBON Miki Anthony (ATV, BMI)	84
JACKIE BLUE Glyn Johns & David Anderle (Lost Cabin, BMI)	1	THE HUSTLE Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	56
JUDY MAE Boomer Castleman (Tree, BMI)	51	THE IMMIGRANT Neil Sedaka & Robert Appere (Don Kirshner, BMI; Kirshner Songs, ASCAP)	42
(JUST LIKE) ROMEO & JULIET Tony Camillo (Jobete, ASCAP/Stone Agate, BMI)	66	THE LAST FAREWELL Denis Preston (Arcola, BMI)	24
KEEP THE HOME FIRES BURNING Steve Alaimo (Sherlyn, BMI)	100	THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP)	65
KILLER QUEEN Ray Thomas & Queen (Feldman/Trident, ASCAP)	11	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Levine, Bellack & diFranco (Crushing/Crazy Chords, BMI)	97
L-O-V-E (LOVE) Willie Mitchell (Jec/Al Green, BMI)	79	TRAMPLED UNDER FOOT Jimmy Page (Joaneline, ASCAP)	39
LADY MARMALADE A. Touissant & V. Wickham (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	49	WALKING IN RHYTHM Donald Byrd (Blackbyrd, BMI)	8
LET THERE BE MUSIC Chuck Plotkin (Borch, ASCAP/Mojohanna, BMI)	58	WHAT AM I GONNA DO WITH YOU Barry White (Sa-Vette/January, BMI)	45
LIZZIE & THE RAINMAN Snuff Garrett (House of Gold, BMI)	53	WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI)	27
LONG HAIREED COUNTRY BOY Paul Hornsby (Kama Sutra/Rada Dara, BMI)	93	WHY CAN'T WE BE FRIENDS Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP)	50
LONG TALL GLASSES (I CAN DANCE) Adam Faith & David Courtney (Chrysalis, ASCAP)	16	WILDFIRE Bob Johnston (Mystery, BMI)	18
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI)	40	YOU BROUGHT THE WOMAN OUT OF ME Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	70
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT, BMI)	22	YOUNG AMERICANS Tony Visconti (MainMan, ASCAP)	35
LOVIN' YOU Scorbu Prod. (DickieBird, BMI)	30		
MAGIC Alan Parsons (Al Gallico, BMI)	37		
ME AND MRS. JONES J. L. Reynolds, Ron Banks, Don Davis (Assorted, BMI)	76		

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| KKSS — ST. Louis | WMBM — Miami | WGCO — Fr. Lauderdale |
| WIGO — Atlanta | WPDQ — Jacksonville | KPRS — Kansas City |
| WESL — East St. Louis | KDIA — San Francisco | WGIV — Charlotte |
| WEAS — Savannah | WBUL — Birmingham | WJBE — Knoxville |
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World Radio History



THE SINGLES CHART

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

MAY 17	MAY 10		WKS. ON CHART
1	3	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS A&M 1654	14
2	1	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	11
3	5	HOW LONG ACE/Anchor ANC 2100 (ABC)	12
4	4	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	12
5	2	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC ABP 12054	15
6	7	ONLY YESTERDAY CARPENTERS/A&M 1677	8
7	12	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	9
8	9	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	13
9	10	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	14
10	13	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	10
11	11	KILLER QUEEN QUEEN/Elektra 45226	14
12	14	BAD TIME GRAND FUNK/Capitol 4046	7
13	18	SISTER GOLDEN HAIR AMERICA/Warner Bros. 8086	5
14	19	OLD DAYS CHICAGO/Columbia 3-10131	4
15	6	PHILADELPHIA FREEDOM ELTON JOHN BAND/MCA 40364	11
16	8	LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	13
17	23	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/Spring 156 (Polydor)	8
18	26	WILDFIRE MICHAEL MURPHEY/Epic 8-50054	9
19	22	HIJACK HERBIE MANN/Atlantic 3246	8
20	24	BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	7
21	25	ONLY WOMEN ALICE COOPER/Atlantic 3254	7
22	28	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	9
23	15	IT'S A MIRACLE BARRY MANILOW/Arista 0108	12
24	32	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	7
25	29	I'M NOT LISA JESSI COLTER/Capitol 4009	7
26	37	TAKE ME IN YOUR ARMS (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092	3
27	31	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	6
28	21	AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	9
29	33	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F	13
30	16	LOVIN' YOU MINNIE RIPERTON/Epic 8-50057	16
31	43	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES/ Capitol 4010	5
32	34	DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	8
33	39	CUT THE CAKE AWB/Atlantic 3261	6
34	20	EMMA HOT CHOCOLATE /Big Tree 16031 (Atlantic)	17
35	27	YOUNG AMERICANS DAVID BOWIE/RCA PB 10152	9
36	17	CHEVY VAN SAMMY JOHNS/GRC 2046	16
37	50	MAGIC PILOT /EMI 3992 (Capitol)	7
38	44	I WANNA DANCE WIT 'CHOO DISCO TEX & THE SEX-O-LETTES Featuring MONTI ROCK III/Chelsea 3015	6
39	42	TRAMPLED UNDER FOOT LED ZEPPELIN/Swan Song SS (Atlantic)	6
40	56	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M 1672	4
41	49	GOOD LOVIN' GONE BAD BAD COMPANY/Swan Song SS 70103 (Atlantic)	5
42	45	THE IMMIGRANT NEIL SEDAKA/Rocket 40370 (MCA)	7
43	46	EASE ON DOWN THE ROAD CONSUMER RAPPORT/ Wing and a Prayer/HS 101F (Atlantic)	6
44	48	RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	5
45	35	WHAT AM I GONNA DO WITH YOU BARRY WHITE/ 20th Century 2177	11
46	30	AMIE PURE PRAIRIE LEAGUE /RCA PB 10181	11
47	47	SHAKEY GROUND TEMPTATIONS/Gordy G7142F (Motown)	8
48	58	ROCKIN' CHAIR GWEN McCRAE/Cat 1996 (TK)	4
49	38	LADY MARMALADE LABELLE/Epic 8-50048	18
50	57	WHY CAN'T WE BE FRIENDS? WAR/United Artists XW 629-X	4



51	61	JUDY MAE BOOMER CASTLEMAN/Mums ZS8-6038 (Col)	3
52	41	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN/ Roulette 7163	9
53	68	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	3
54	60	BABY THAT'S BACKATCHA SMOKEY ROBINSON/ Tamla T54258F (Motown)	5
55	66	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG/Delite 1567 (PIP)	4
56	67	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 4653	4
57	59	BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	7
58	63	LET THERE BE MUSIC ORLEANS/Asylum 45243	5
59	36	SUPERNATURAL THING, PT. 1 BEN E. KING/Atlantic 3241	16
60	40	STAND BY ME JOHN LENNON/Apple 1881	10
61	69	I WANT TO BE FREE OHIO PLAYERS/Mercury 73675	3
62	51	GROWIN' LOGGINS & MESSINA /Columbia 3-10118	8
63	73	SADIE SPINNERS /Atlantic 3268	3

CHARTMAKER OF THE WEEK

64	—	HEY YOU BACHMAN-TURNER OVERDRIVE Mercury 73683	1
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65	75	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS/Buddah 463	3
66	70	(JUST LIKE) ROMEO AND JULIET SHA NA NA/ Kama Sutra 602	5
67	77	ATTITUDE DANCING CARLY SIMON/Elektra 45246	2
68	78	I'LL PLAY FOR YOU (HEAR THE BAND) SEALS & CROFTS/ Warner Bros. 8075	5
69	83	MISTY RAY STEVENS /Barnaby 614 (Chess/Janus)	6
70	72	YOU BROUGHT THE WOMAN OUT OF ME EVIE SANDS/ Haven 7010 (Capitol)	6
71	80	GIVE THE PEOPLE WHAT THEY WANT O'JAYS/Phila. Intl. ZS8 3565 (Col)	2
72	81	DYNAMITE TONY CAMILLO'S BAZUKA/A&M 1666	3
73	85	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB 10278	2
74	54	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	14
75	53	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN/ ABC 12066	15
76	86	ME AND MRS. JONES RON BANKS AND THE DRAMATICS/ ABC 12090	2
77	84	MINNESOTA NORTHERN LIGHT/Columbia 3-10136	3
78	55	NO NO SONG RINGO STARR/Apple 1881	10
79	52	L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	13
80	82	CHECK IT OUT BOBBY WOMACK/United Artists XW 621-X	4
81	64	SHAVING CREAM BENNY BELL/Vanguard 35183	11
82	—	SWEARIN' TO GOD FRANKIE VALLI/Private Stock 021	1
83	94	I'M ON FIRE DWIGHT TWILLEY BAND/Shelter 40380 (MCA)	2
84	91	THE FUNKY GIBBON GOODIES/20th Century 2189	2
85	89	99 MILES FROM L.A. ALBERT HAMMOND/Mums ZS8 6037 (Col)	4
86	93	SAIL ON SAILOR BEACH BOYS/Brother/Reprise 1325	6
87	90	THANK YOU BABY THE STYLISTICS/Avco 4652	3
88	—	BLACK FRIDAY STEELY DAN/ABC 12101	1
89	95	ROLLING DOWN ON A MOUNTAIN SIDE MAIN INGREDIENT/RCA PB 10224	2
90	96	MIDNIGHT BLUE MELISSA MANCHESTER/Arista 0116	2
91	—	IT HURTS A LITTLE EVEN NOW JOHN REID/Arista 0114	1
92	—	TAKE IT FROM ME DIONNE WARWICKE/Warner Bros. 8088	1
93	—	LONG HAIRD COUNTRY BOY CHARLIE DANIELS/ Kama Sutra 601	1
94	—	SLIPPERY WHEN WET COMMODORES/Motown M 1338F	1
95	99	GRANDDADDY (PT. 1) NEW BIRTH/Buddah 464	2
96	—	I DREAMED LAST NIGHT JUSTIN HAYWARD & JOHN LODGE/Threshold 5N-67019 (London)	1
97	100	THEY DON'T MAKE 'EM LIKE THAT ANY MORE REUNION/ RCA PB 10252	2
98	—	I'M NOT IN LOVE 10cc/Mercury 73678	1
99	—	ROCK AND ROLL ALL NIGHT KISS/Casablanca 829	1
100	—	KEEP THE HOME FIRES BURNING LATIMORE/Glades 1726 (TK)	1

FLASHMAKER



STAMPEDE
DOOBIE BROTHERS
WB

MOST ACTIVE

- BLOW BY BLOW**—Jeff Beck—Epic
- STRAIGHT SHOOTER**—Bad Company—Swan Song
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- STAMPEDE**—Doobie Brothers—WB

WQIV-FM/NEW YORK

- ADDS:**
- AIN'T LIFE GRAND**—Black Oak Arkansas—Atco
 - DIAMOND HEAD**—Phil Manzanera—Atco
 - I DON'T KNOW WHAT THIS WORLD IS COMING TO**—Bobby Womack—UA
 - I GOT WHAT IT TAKES**—Koko Taylor—Alligator
 - KING CRIMSON USA**—Atlantic
 - NEW BORN**—James Gang—Atco
 - NEW CITY**—Blood, Sweat & Tears—Col
 - SLIM CHANCE**—Ronnie Lane—A&M
 - SPIRIT OF '76**—Mercury
 - HEAVY ACTION (airplay—in descending order):**
 - SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
 - STAMPEDE**—Doobie Bros.—WB
 - RUPERT HOLMES**—Epic
 - AMERICA'S CHOICE**—Hot Tuna—Grunt
 - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
 - PLAYING POSSUM**—Carly Simon—Elektra
 - BRECKER BROTHERS**—Arista
 - KATY LIED**—Steely Dan—ABC
 - FIVE-A-SIDE**—Ace—Anchor
 - FANDANGO**—ZZ Top—London

WBSC-FM/BOSTON

- ADDS:**
- ATLANTIS**—McCoy Tyner—Fantasy
 - AURA WILL PREVAIL**—George Duke—BASF
 - DARK SALOON**—Rabbit—Island
 - DIAMONDS & RUST**—Joan Baez—A&M
 - DISCO KID (single)**—Garland Jeffreys—Arista
 - I GOT WHAT IT TAKES**—Koko Taylor—Alligator
 - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
 - OLD FASHIONED LOVE**—John Fahey—Takoma
 - PLAYING POSSUM**—Carly Simon—Elektra
 - STAMPEDE**—Doobie Bros.—WB
 - HEAVY ACTION (airplay, listener response):**
 - BLOW BY BLOW**—Jeff Beck—Epic
 - DAYS OF WINE & NEUROSES**—Martin Mull—Capricorn
 - KATY LIED**—Steely Dan—ABC
 - LET THERE BE MUSIC**—Orleans—Asylum
 - MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
 - SOAP OPERA**—Kinks—RCA
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - WILL O' THE WISP**—Leon Russell—Shelter

WMMR-FM/PHILADELPHIA

- ADDS:**
- DIAMONDS & RUST**—Joan Baez—A&M
 - JIVE TALKIN'** (single)—Bee Gees—RSO
 - MEXICO** (single)—Souther, Hillman, Furay—Elektra
 - STAMPEDE**—Doobie Bros.—WB
 - TOMORROW BELONGS TO ME**—Sensational Alex Harvey Band—Vertigo
 - HEAVY ACTION (sales, phones, airplay):**
 - AMERICA'S CHOICE**—Hot Tuna—Grunt
 - BEST OF FREE**—A&M
 - JANIS JOPLIN**—Col (Soundtrack)
 - PLAYING POSSUM**—Carly Simon—Elektra
 - SILK TORPEDO**—Pretty Things—Swan Song
 - STRAIGHT SHOOTER**—Bad Company—Swan Song

WCMF-FM/ROCHESTER

- ADDS:**
- AIN'T LIFE GRAND**—Black Oak Arkansas—Atco
 - ANVIL CHORUS**—Kids—Atco
 - DIAMOND HEAD**—Phil Manzanera—Atco
 - FOREST OF FEELINGS**—David Sancious—Epic
 - KING CRIMSON USA**—Atlantic
 - NEW BEGINNINGS**—Larry John Wilson—Monument
 - STAMPEDE**—Doobie Bros.—WB
 - WE LOVE YOU**—Love Craft—Mercury

HEAVY ACTION (requests, airplay):

- AMERICA'S CHOICE**—Hot Tuna—Grunt
- BEST OF FREE**—A&M
- HAIR OF THE DOG**—Nazareth—A&M
- IAN HUNTER**—Col
- PALE PALE MOON**—Mike Greene—GRC
- RIGHT OR WRONG**—Steady State—A&M
- SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
- SOAP OPERA**—Kinks—RCA
- STRAIGHT SHOOTER**—Bad Company—Swan Song
- TOYS IN THE ATTIC**—Aerosmith—Col

WMMS-FM/CLEVELAND

- ADDS:**
- DIAMOND HEAD**—Phil Manzanera—Atco
 - DIAMOND REO**—Big Tree
 - DIAMONDS & RUST**—Joan Baez—A&M
 - KING CRIMSON USA**—Atlantic
 - NEW BORN**—James Gang—Atco
 - NEW CITY**—Blood, Sweat & Tears—Col
 - NO MORE CHANGES**—Nicky Hopkins—Mercury
 - SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
 - SPIRIT OF '76**—Mercury
 - WE LOVE YOU**—Love Craft—Mercury
 - HEAVY ACTION (sales, airplay):**
 - ARAMAGEDDON**—A&M
 - FIVE-A-SIDE**—Ace—Anchor
 - IAN HUNTER**—Col
 - KATY LIED**—Steely Dan—ABC
 - PLAYING POSSUM**—Carly Simon—Elektra
 - SOAP OPERA**—Kinks—RCA
 - SPIRIT OF AMERICA**—Beach Boys—Capitol
 - STAMPEDE**—Doobie Bros.—WB
 - STRAIGHT SHOOTER**—Bad Company—Swan Song
 - TOMORROW BELONGS TO ME**—Sensational Alex Harvey Band—Vertigo

WXRT-FM/CHICAGO

- ADDS:**
- AMERICA'S CHOICE**—Hot Tuna—Grunt
 - AURA WILL PREVAIL**—George Duke—BASF
 - DIAMONDS & RUST**—Joan Baez—A&M
 - FANDANGO**—ZZ Top—London
 - IAN HUNTER**—Col
 - MATCHING TIE & HANDKERCHIEF**—Monty Python—Arista

NATIVE DANCER

- Wayne Shorter—Col
- RUBYCON**—Tangerine Dream—Virgin
- SLIM CHANCE**—Ronnie Lane—A&M
- WE LOVE YOU**—Love Craft—Mercury
- HEAVY ACTION (sales, phones, airplay):**
- AUTOBAHN**—Kraftwerk—Mercury
- BLOW BY BLOW**—Jeff Beck—Epic
- COMMON SENSE**—John Prine—Atlantic
- JUDITH**—Judy Collins—Elektra
- NO MYSTERY**—Return to Forever—Polydor
- ORIGINAL SOUNDTRACK**—10cc—Mercury
- PAMPERED MENIAL**—Pavlov's Dog—ABC
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PIECES OF THE SKY**—Emmylou Harris—Reprise
- OLD & IN THE WAY**—Round

WEBN-FM/CINCINNATI

- ADDS:**
- AMBROSIA**—20th Century
 - BEAUTIFUL LOSER**—Bob Seger—Capitol
 - BRECKER BROTHERS**—Arista
 - FANDANGO**—ZZ Top—London
 - IN COLLABORATION WITH THE GODS**—Mike Quatro—UA
 - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
 - NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
 - SOUTHBOUND**—Hoyt Axton—A&M
 - SOUTHERN NIGHTS**—Allen Toussaint—WB
 - STAMPEDE**—Doobie Bros.—WB
 - HEAVY ACTION (sales—in descending order):**
 - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
 - FOR EARTH BELOW**—Robin Trower—Chrysalis
 - NO MYSTERY**—Return to Forever—Polydor
 - STRAIGHT SHOOTER**—Bad Company—Swan Song
 - HEARTS**—America—WB
 - THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
 - BLUEJAYS**—Hayward & Lodge—Threshold
 - BLOW BY BLOW**—Jeff Beck—Epic
 - PIECES OF THE SKY**—Emmylou Harris—Reprise
 - TWO**—Bob James—CTI

WABX-FM/DETROIT

- ADDS:**
- BLIND BABY**—New Birth—Buddah
 - CHASE THE CLOUDS AWAY**—Chuck Mongione—A&M
 - KING CRIMSON USA**—Atlantic
 - MARGIE JOSEPH**—Atlantic
 - NEW CITY**—Blood, Sweat & Tears—Col
 - NO MORE CHANGES**—Nicky Hopkins—Mercury
 - SEX MACHINE TODAY**—James Brown—Polydor
 - SNEAKIN' SALLY THROUGH THE ALLEY**—Robert Palmer—Island
 - TOMORROW BELONGS TO ME**—Sensational Alex Harvey Band—Vertigo
 - HEAVY ACTION (sales, airplay, phones):**
 - AMERICA'S CHOICE**—Hot Tuna—Grunt
 - AURA WILL PREVAIL**—George Duke—BASF
 - BEAUTIFUL LOSER**—Bob Seger—Capitol
 - BLOW BY BLOW**—Jeff Beck—Epic
 - IAN HUNTER**—Col
 - JOURNEY**—Col
 - MANHATTAN TRANSFER**—Atlantic
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - STAMPEDE**—Doobie Bros.—WB
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - WKDA-FM/NASHVILLE**
 - ADDS:**
 - ANOTHER NIGHT**—Hollies—Epic
 - DRESSED TO KILL**—Kiss—Casablanca
 - SPARTACUS**—Triumvirat—Harvest

HEAVY ACTION (sales, airplay, requests):

- BLOW BY BLOW**—Jeff Beck—Epic
- BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic
- COMMON SENSE**—John Prine—Atlantic
- FANDANGO**—ZZ Top—London
- KATY LIED**—Steely Dan—ABC
- KING ARTHUR**—Rick Wakeman—A&M
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- STRAIGHT SHOOTER**—Bad Company—Swan Song
- YOU CAN'T GET OFF WITH YOUR SHOES ON**—Barefoot Jerry—Monument

KSHE-FM/ST. LOUIS

- ADDS:**
- AMERICA'S CHOICE**—Hot Tuna—Grunt
 - BLUE GOOSE**—Anchor
 - ELEPHANTS IN THE RAIN**—Jim Dawson—RCA
 - FANDANGO**—ZZ Top—London
 - LOST GENERATION**—Elliott Murphy—RCA
 - NEW CITY**—Blood, Sweat & Tears—Col
 - HEAVY ACTION (approximate airplay, requests):**
 - BLOW BY BLOW**—Jeff Beck—Epic
 - COMMON SENSE**—John Prine—Atlantic
 - DON'T IT MAKE YOU WANNA DANCE**—Rusty Wier—20th Century
 - DRESSED TO KILL**—Kiss—Casablanca
 - FRAMPTON**—A&M
 - GREAT FATSBY**—Leslie West—Phantom
 - IAN HUNTER**—Col
 - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
 - ORIGINAL SOUNDTRACK**—10cc—Mercury
 - TOYS IN THE ATTIC**—Aerosmith—Col

SLEEPER



DIAMOND HEAD
PHIL MANZANERA
Atco

KPBI-FM/DENVER

- ADDS:**
- DIAMONDS & RUST**—Joan Baez—A&M
 - FANDANGO**—ZZ Top—London
 - FLASH FEARLESS**—Chrysalis
 - IAN HUNTER**—Col
 - LOST GENERATION**—Elliott Murphy—RCA
 - PICTURES AT AN EXHIBITION**—Tomita—RCA
 - PLAYING POSSUM**—Carly Simon—Elektra
 - SOAP OPERA**—Kinks—RCA
 - STAMPEDE**—Doobie Bros.—WB
 - WINGLESS ANGLES**—John Stewart—RCA
 - HEAVY ACTION (sales, airplay, requests—in descending order):**
 - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
 - LOST GENERATION**—Elliott Murphy—RCA
 - CHICAGO VIII**—Col
 - NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
 - STRAIGHT SHOOTER**—Bad Company—Swan Song
 - BLOOD ON THE TRACKS**—Bob Dylan—Col
 - THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
 - BUSTIN' OUT**—Pure Prairie League—RCA

COLD ON THE SHOULDER

Gordon Lightfoot—Reprise
BLOW BY BLOW—Jeff Beck—Epic

KMET-FM/LOS ANGELES

- ADDS:**
- DON'T IT MAKE YOU WANNA DANCE**—Rusty Wier—20th Century
 - DISCO BABY**—Van McCoy—Avco
 - IAN HUNTER**—Col
 - KOKOMO**—Epic
 - SEX MACHINE TODAY**—James Brown—Polydor
 - SPARTACUS**—Triumvirat—Harvest
 - SUPERNATURAL THING**—Ben E. King—Atlantic
 - TANYA TUCKER**—MCA
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - WOODSTOCK**—Muddy Waters—Chess
 - HEAVY ACTION (airplay, sales):**
 - BLOW BY BLOW**—Jeff Beck—Epic
 - CHICAGO VIII**—Col
 - FIVE-A-SIDE**—Ace—Anchor
 - NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
 - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
 - PIECES OF THE SKY**—Emmylou Harris—Reprise
 - SOAP OPERA**—Kinks—RCA
 - STAMPEDE**—Doobie Bros.—WB
 - WILL O' THE WISP**—Leon Russell—Shelter
 - YOUNG AMERICANS**—David Bowie—RCA

KSAN-FM/SAN FRAN.

- ADDS:**
- BEST YEARS OF OUR LIVES**—Steve Harley—EMI
 - DRESSED TO KILL**—Kiss—Casablanca
 - IAN HUNTER**—Col
 - JANIS JOPLIN**—Col (Soundtrack)
 - PLAYING POSSUM**—Carly Simon—Elektra
 - SOAP OPERA**—Kinks—RCA
 - STAMPEDE**—Doobie Bros.—WB
 - SUPERNATURAL THING**—Ben E. King—Atlantic
 - HEAVY ACTION (airplay—in descending order):**
 - BLOW BY BLOW**—Jeff Beck—Epic
 - LADY**—Jane—Brain (Import)
 - STRAIGHT SHOOTER**—Bad Company—Swan Song
 - WILL O' THE WISP**—Leon Russell—Shelter
 - BEAUTIFUL LOSER**—Bob Seger—Capitol
 - IAN HUNTER**—Col
 - SOAP OPERA**—Kinks—RCA
 - STAMPEDE**—Doobie Bros.—WB
 - JANIS JOPLIN**—Col (Soundtrack)
 - BEST YEARS OF OUR LIVES**—Steve Harley—EMI

CHUM-FM/TORONTO

- ADDS:**
- AMERICA'S CHOICE**—Hot Tuna—Grunt
 - BRECKER BROTHERS**—Arista
 - DIAMONDS & RUST**—Joan Baez—A&M
 - GET ME TO THE COUNTRY**—McKendree Spring—ATV
 - JUKE JOINT JUMP**—Elvin Bishop—Capricorn
 - LES CINQ SAISONS**—Harmonium—Quality
 - PICTURES AT AN EXHIBITION**—Tomita—RCA
 - PLAYING POSSUM**—Carly Simon—Elektra
 - STAMPEDE**—Doobie Bros.—WB
 - TOYS IN THE ATTIC**—Aerosmith—Col
 - HEAVY ACTION (sales, airplay—in descending order):**
 - AN EVENING WITH JOHN DENVER**—RCA
 - TOMMY**—Polydor (Soundtrack)
 - PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
 - ELTON JOHN'S GREATEST HITS**—MCA
 - CHICAGO VIII**—Col
 - STAMPEDE**—Doobie Bros.—WB
 - BLUEJAYS**—Hayward & Lodge—Threshold
 - KATY LIED**—Steely Dan—ABC
 - BLOW BY BLOW**—Jeff Beck—Epic
 - I'LL PLAY FOR YOU**—Seals & Crofts—WB

SALESMAN OF THE WEEK



PLAYING POSSUM
CARLY SIMON
Elektra

TOP RETAIL SALES THIS WEEK

PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Brothers—WB
THE WIZ—Atlantic
SPIRIT OF AMERICA—Beach Boys—Capitol
CHICAGO VIII—Col

CAMELOT/NATIONAL

AMBROSIA—20th Century
IAN HUNTER—Col
I'M JESSI COLTER—Jessi Colter—Capitol
LOST GENERATION—Elliott Murphy—RCA
MANHATTAN TRANSFER—Atlantic
PLAYING POSSUM—Carly Simon—Elektra
SOAP OPERA—Kinks—RCA
SPIRIT OF AMERICA—Beach Boys—Capitol
THE LAST FAREWELL—Roger Whittaker—RCA
THE WIZ—Atlantic

KORVETTES/NATIONAL

CHICAGO VIII—Col
DISCOTHEQUE—Herbie Mann—Atlantic
IAN HUNTER—Col
JUDITH—Judy Collins—Elektra
JUKE JOINT JUMP—Elvin Bishop—Capricorn
PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Brothers—WB
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
THE ORIGINAL SOUNDTRACK—10cc—Mercury
THE WIZ—Atlantic

MUSICLAND/NATIONAL

CITY LIGHTS—Mickey Gilley—Playboy
DISCOTHEQUE—Herbie Mann—Atlantic
JUKE JOINT JUMP—Elvin Bishop—Capricorn
KEEP MOVIN' ON—Merle Haggard—Capitol
MISTER MAGIC—Grover Washington Jr.—Kudu
PIECES OF THE SKY—Emmylou Harris—Reprise
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
SURVIVAL—O'Jays—Phila. Intl.
WILL O' THE WISP—Leon Russell—Shelter

RECORD BAR/NATIONAL

A SONG FOR YOU—Temptations—Gordy
BUSTIN' OUT—Pure Prairie League—RCA
FANDANGO—Z Z Top—London

HEARTS—America—WB
KING ARTHUR—Rick Wakeman—A&M
PICTURES AT AN EXHIBITION—Tomita—RCA
PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Brothers—WB
THE LAST FAREWELL—Roger Whittaker—RCA
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

SAM GOODY/EAST COAST

AMERICA'S CHOICE—Hot Tuna—Grunt
CHICAGO VIII—Col
JUDITH—Judy Collins—Elektra
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PILOT—Capitol
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
TELLY SAVALAS—Audio Fidelity
THE WIZ—Atlantic
TOMMY—Polydor (Soundtrack)

TWO GUYS/EAST COAST

CHICAGO VIII—Col
JUDITH—Judy Collins—Elektra
KING ARTHUR—Rick Wakeman—A&M
LOU REED LIVE—RCA
MICKEY MOUSE—Disneyland
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
THE WIZ—Atlantic
YOUNG AMERICANS—David Bowie—RCA

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

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
FUNNY LADY—Arista (Soundtrack)
NIGHTBIRDS—Labelle—Epic
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL—O'Jays—Phila. Intl.
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
THE WIZ—Atlantic
TO BE TRUE—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
TOMMY—Polydor (Soundtrack)

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

BLOW BY BLOW—Jeff Beck—Epic
DEADLY NIGHTSHADE—Phantom
DIAMOND HEAD—Phil Manzanera—Arista
DIAMONDS & RUST—Joan Baez—A&M
JANIS—Janis Joplin—Col (Soundtrack)
JUDITH—Judy Collins—Elektra
LOST GENERATION—Elliott Murphy—RCA
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
SOAP OPERA—Kinks—RCA
TOYS IN THE ATTIC—Aerosmith—Col

CUTLER'S/NEW HAVEN

AMERICA'S CHOICE—Hot Tuna—Grunt
BLOW BY BLOW—Jeff Beck—Epic
IAN HUNTER—Col
JUKE JOINT JUMP—Elvin Bishop—Capricorn
KEEP ON BUMPIN'—Kay Gees—Gang
NATIVE DANCER—Wayne Shorter—Col
PLAYING POSSUM—Carly Simon—Elektra
SOAP OPERA—Kinks—RCA

STAMPEDE—Doobie Brothers—WB
THE WIZ—Atlantic

KING KAROL/NEW YORK

AMERICA'S CHOICE—Hot Tuna—Grunt
DISCO TEX & HIS SEX-O-LETTES—Chelsea
PLAYING POSSUM—Carly Simon—Elektra
SOAP OPERA—Kinks—RCA
SPIRIT OF AMERICA—Beach Boys—Capitol
STRAIGHT SHOOTER—Bad Company—Swan Song
SUN GODDESS—Ramsey Lewis—Col
SURVIVAL—O'Jays—Phila. Intl.
TELLY SAVALAS—Audio Fidelity
THE WIZ—Atlantic

GARY'S/RICHMOND

BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC Dot
BUSTIN' OUT—Pure Prairie League—RCA
COMMON SENSE—John Prine—Atlantic
DRESSED TO KILL—Kiss—Casablanca
JUKE JOINT JUMP—Elvin Bishop—Capricorn
PLAYING POSSUM—Carly Simon—Elektra
SPIRIT OF AMERICA—Beach Boys—Capitol
STAMPEDE—Doobie Brothers—WB
THE LAST FAREWELL—Roger Whittaker—RCA
TOYS IN THE ATTIC—Aerosmith—Col

FOR THE RECORD/BALTIMORE

A QUIET STORM—Smokey Robinson—Tamla
AMERICAN GYPSY—Chess
AURA WILL PREVAIL—George Duke—BASF
BLIND BABY—New Birth—Buddah
DISCO BABY—Van McCoy & the Soul City Symphony—Flying Dutchman
DISCOTHEQUE—Herbie Mann—Atlantic
EXPANSIONS—Lonnie Liston Smith—Flying Dutchman
INSIDES OUT—Bohannon—Dakar
ROLLING DOWN A MOUNTAIN INSIDE—Main Ingredient—RCA
SEX MACHINE TODAY—James Brown—Polydor

POPLAR TUNES/MEMPHIS

BE TRUE TO YOU—Eric Andersen—Arista
COMMON SENSE—John Prine—Atlantic
CRIME OF THE CENTURY—Supertramp—A&M
FANDANGO—ZZ Top—London
PLAYING POSSUM—Carly Simon—Elektra
SOAP OPERA—Kinks—RCA
STAMPEDE—Doobie Brothers—WB
SURVIVAL—O'Jays—Phila. Intl.
THE WIZ—Atlantic
WILL O' THE WISP—Leon Russell—Shelter

MUSHROOM/NEW ORLEANS

BLOW BY BLOW—Jeff Beck—Epic
DRAMATIC JACKPOT—Ron Banks & the Dramatics—ABC
FANDANGO—ZZ Top—London
HEARTS—America—WB
IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils—A&M
KATY LIED—Steely Dan—ABC
SOUTHERN NIGHTS—Allen Toussaint—Reprise
SPIRIT OF AMERICA—Beach Boys—Capitol
SURVIVAL—O'Jays—Phila. Intl.
THE ORIGINAL SOUNDTRACK—10cc—Mercury

NATL. RECORD MART/MIDWEST

CHICAGO VIII—Col
KING ARTHUR—Rick Wakeman—A&M

MISTER MAGIC—Grover Washington Jr.—Kudu
PLAYING POSSUM—Carly Simon—Elektra
PUT IT WHERE YOU WANT IT—Average White Band—MCA
SPIRIT OF AMERICA—Beach Boys—Capitol
STAMPEDE—Doobie Brothers—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
SURVIVAL—O'Jays—Phila. Intl.

RECORD REVOLUTION/ CLEVELAND

ATLANTIS—McCoy Tyner—Milestone
AURA WILL PREVAIL—George Duke—BASF
DIAMOND HEAD—Phil Manzanera—Atco
DIAMONDS & RUST—Joan Baez—A&M
IAN HUNTER—Col
LOST GENERATION—Elliott Murphy—RCA
PICTURES AT AN EXHIBITION—Tomita—RCA
SLOW DAZZLE—John Cale—Island (Import)
SOAP OPERA—Kinks—RCA
TOMORROW BELONGS TO ME—Sensational Alex Harvey Band—Vertigo

ONE OCTAVE HIGHER/CHICAGO

AUTOBAHN—Kraftwerk—Vertigo
CHICAGO VIII—Col
CRASH LANDING—Jimi Hendrix—Reprise
CRIME OF THE CENTURY—Supertramp—A&M
MISTER MAGIC—Grover Washington Jr.—Kudu
NUTHIN' FANCY—Lynyrd Skynyrd—MCA
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
TOYS IN THE ATTIC—Aerosmith—Col
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic

WHEREHOUSE/CALIFORNIA

AURA WILL PREVAIL—George Duke—BASF
CHOCOLATE CITY—Parliament—Casablanca
DIAMONDS & RUST—Joan Baez—A&M
FANDANGO—Z Z Top—London
IAN HUNTER—Col
I'M JESSI COLTER—Jessi Colter—Capitol
JANIS—Janis Joplin—Col (Soundtrack)
PHONE CALL FROM GOD—Jerry Jordan—MCA
PICTURES AT AN EXHIBITION—Tomita—RCA
STAMPEDE—Doobie Brothers—WB

LICORICE PIZZA/LOS ANGELES

BLOW BY BLOW—Jeff Beck—Epic
CHICAGO VIII—Col
FANDANGO—Z Z Top—London
PHYSICAL GRAFFITI—Led Zeppelin—Swan Song
PLAYING POSSUM—Carly Simon—Elektra
STAMPEDE—Doobie Brothers—WB
STRAIGHT SHOOTER—Bad Company—Swan Song
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col
WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic
YOUNG AMERICANS—David Bowie—RCA

TOWER/LOS ANGELES

AURA WILL PREVAIL—George Duke—BASF
BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC Dot
BLIND BABY—New Birth—Buddah
COMMON SENSE—John Prine—Atlantic
DIAMONDS & RUST—Joan Baez—A&M
ROLLING DOWN A MOUNTAIN INSIDE—Main Ingredient—RCA
SONGS FOR A FRIEND—Jon Mark—Col
STAMPEDE—Doobie Brothers—WB
THE WIZ—Atlantic
WINGLESS ANGLES—John Stewart—RCA

TITLE, ARTIST, Label, Number (Distributing Label)

EARTH, WIND & FIRE



WKS. ON CHART

10 F

MAY 17	MAY 10	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	Chart Position
1	1	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE Columbia PC 33280	10	F
2	3	CHICAGO VIII /Columbia PC 33100	6	F
3	2	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133	13	F
4	5	TOMMY SOUNDTRACK /Polydor PD 9502	8	H
5	7	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	5	F
6	4	PHYSICAL GRAFFITI LED ZEPPELIN/Swan Song SS 2200 (Atlantic)	10	I
7	8	A SONG FOR YOU TEMPTATIONS/Gordy G6-969S1 (Motown)	15	F
8	14	NUTHIN' FANCY LYNRYD SKYNYRD/MCA 2137	6	F
9	12	HEARTS AMERICA /Warner Bros. BS 2852	7	F
10	11	KATY LIED STEELY DAN/ABC ABCD 846	7	F
11	9	FUNNY LADY SOUNDTRACK /Arista AL 9004	8	G
12	15	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130	9	F
13	16	KING ARTHUR RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE/A&M SP 4515	5	F
14	6	BLUEJAYS JUSTIN HAYWARD & JOHN LODGE/ Threshold THS 14 (London)	8	F
15	29	PLAYING POSSUM CARLY SIMON/Elektra 7E-1033	3	F
16	22	BLOW BY BLOW JEFF BECK/Epic 33409	6	F
17	20	JUST ANOTHER WAY TO SAY I LOVE YOU BARRY WHITE/ 20th Century T 466	6	F
18	19	THERE'S ONE IN EVERY CROWD ERIC CLAPTON/RSO SO 4806 (Atlantic)	6	F
19	10	AN EVENING WITH JOHN DENVER /RCA CPL-0764	11	J
20	13	YOUNG AMERICANS DAVID BOWIE/RCA APL1-0998	9	F
21	17	GREATEST HITS ELTON JOHN/MCA 2128	26	F
22	23	SHEER HEART ATTACK QUEEN/Elektra 7E-1026	18	F
23	25	TO BE TRUE HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)	10	E
24	18	AUTOBAHN KRAFTWERK/Vertigo VEL 2003 (Phonogram)	13	F
25	27	FIVE-A-SIDE ACE/Anchor ANCL-2001 (ABC)	7	F
26	24	FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic SD 18131	8	F
27	32	JUDITH JUDY COLLINS/Elektra 7E-1032	6	F
28	30	I'LL PLAY FOR YOU SEALS & CROFTS/Warner Bros. 2848	7	F
29	60	SPIRIT OF AMERICA BEACH BOYS/Capitol SVBB 11384	3	F
30	40	THE DRAMATIC JACKPOT RON BANKS & THE DRAMATICS/ ABC ABCD 867	7	F
31	31	AVERAGE WHITE BAND /Atlantic SD 7308	29	F
32	42	SURVIVAL O'JAYS/Phila. Intl. KZ 33150 (Col)	4	F
33	34	SUN GODDESS RAMSEY LEWIS/Columbia KC 33194	17	E
34	38	IT'LL SHINE WHEN IT SHINES OZARK MOUNTAIN DAREDEVILS/A&M SP 3654	19	F
35	47	MISTER MAGIC GROVER WASHINGTON JR./Kudu KU-2015 (Motown)	9	F
36	44	WILL O' THE WISP LEON RUSSELL/Shelter SR 2138 (MCA)	4	F
37	52	THE WIZ ORIGINAL BROADWAY CAST /Atlantic SD 18137	3	F
38	39	FRAMPTON PETER FRAMPTON/A&M SP 4512	6	F
39	49	BUSTIN' OUT PURE PRAIRIE LEAGUE/RCA LSP 4769	8	F
40	46	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/ Epic KE 33290	9	F
41	71	HE DON'T LOVE YOU LIKE I LOVE YOU TONY ORLANDO & DAWN/Elektra 7E-1034	2	F
42	45	FEELINGS PAUL ANKA/United Artists UA LA 367-G	5	F
43	35	BARRY MANILOW II /Bell 1314 (Arista)	24	F
44	21	CRASH LANDING JIMI HENDRIX/Reprise MS 2004 (WB)	9	F
45	58	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	3	F
46	41	PHOEBE SNOW /Shelter 2109 (MCA)	29	F
47	26	PERFECT ANGEL MINNIE RIPERTON/Epic KE 32561	33	E
48	53	JUST A BOY LEO SAYER/Warner Bros. BS 2836	10	F

49	28	BLOOD ON THE TRACKS BOB DYLAN/Columbia PC 33235	15	F
50	55	TOM CAT TOM SCOTT & THE L.A. EXPRESS/Ode SP 77028 (A&M)	5	F
51	59	DISCOTHEQUE HERBIE MANN/Atlantic SD 1670	3	F
52	51	STEPPING INTO TOMORROW DONALD BYRD/Blue Note BN-LA 368G (UA)	6	F
53	62	DRESSED TO KILL KISS/Casablanca NBLP 7016	4	F
54	64	PUT IT WHERE YOU WANT IT AWB/MCA 475	5	F

CHARTMAKER OF THE WEEK

55	—	STAMPEDE DOOBIE BROTHERS Warner Bros. BS 2835	1	F
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56	54	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11368	24	F
57	37	COLD ON THE SHOULDER GORDON LIGHTFOOT/Reprise MS 2006 (WB)	12	F
58	33	NIGHTBIRDS LABELLE/Epic KE 33075	19	E
59	43	SONGBIRD JESSE COLIN YOUNG/Warner Bros. BS 2845	8	F
60	48	FLYING START BLACKBYRDS/Fantasy F 9481	20	F
61	61	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 411	48	F
62	36	FOR EARTH BELOW ROBIN TROWER/Chrysalis 1073 (WB)	12	F
63	56	GREATEST HITS AL GREEN/Hi SHL 32089 (London)	9	F
64	74	MICKEY MOUSE CLUB /Disneyland 1362	3	F
65	66	LET THERE BE MUSIC ORLEANS/Asylum 7E-1029	6	F
66	50	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	53	F
67	77	PICTURES AT AN EXHIBITION TOMITA/RCA ARL1-0838	2	F
68	63	FIRE OHIO PLAYERS /Mercury SRM 1-1013	25	F
69	79	SUPERNATURAL BEN E. KING/Atlantic SD 18132	2	F
70	80	COMMON SENSE JOHN PRINE/Atlantic SD 18127	2	F
71	65	ROCK 'N' ROLL JOHN LENNON/Apple SK 3419	12	E
72	68	LED ZEPPELIN IV /Atlantic 7208	7	F
73	67	PLUG ME INTO SOMETHING HENRY GROSS/A&M SP 4502	12	F
74	57	YESTERDAYS YES/Atlantic SD 18103	9	F
75	83	SONG FOR AMERICA KANSAS/Kirshner PZ 33385 (Col)	3	F
76	81	BACK HOME AGAIN JOHN DENVER/RCA CLP1-0548	46	F
77	86	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 1163 (Capitol)	78	F
78	87	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT/ RCA APL1-0644	2	F
79	89	CHOCOLATE CITY PARLIAMENT/Casablanca NBLP 7014	2	F
80	84	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	75	F
81	78	MORE AMERICAN GRAFFITI VARIOUS ARTISTS/MCA 2-8007	4	H
82	—	FANDANGO Z Z TOP/London PS 6916	1	F
83	93	A QUIET STORM SMOKEY ROBINSON/Tamla T6-337S1	2	F
84	—	IAN HUNTER /Columbia PC 33480	1	F
85	95	IN THE POCKET STANLEY TURRENTINE/Fantasy F9478	2	F
86	119	SOAP OPERA KINKS/RCA LPL1-5081	1	F
87	91	SPRING FEVER RICK DERRINGER/Blue Sky PZ 33423 (Col)	2	F
88	98	SOLID MANDRILL /United Artists UA-LA 4036	2	F
89	101	DISCO BABY VAN McCOY & THE SOUL CITY SYMPHONY/ Avco AV 69006	1	F
90	92	TOMMY THE WHO/MCA 2-1005	86	I
91	106	EXPANSIONS LONNIE LISTON SMITH/Flying Dutchman BOL1-0934 (RCA)	1	F
92	111	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	1	F
93	104	MY WAY MAJOR HARRIS/Atlantic SD 18119	1	F
94	76	HOLIDAY AMERICA /Warner Brothers W 2808	45	F
95	99	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	2	F
96	109	TWO BOB JAMES/CTI 6057 (Motown)	1	F
97	96	FIRE ON THE MOUNTAIN CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603	18	F
98	125	JUKE JOINT JUMP ELVIN BISHOP/Capricorn CP 0151 (WB)	1	F
99	70	ON YOUR FEET ON YOUR KNEES BLUE OYSTER CULT/ Columbia PC 33371	10	G
100	94	BUTT OF COURSE JIMMY CASTOR BUNCH/Atlantic SD 18174	8	F

151-200 ALBUM CHART

- 151 COSMIC TRUTH UNDISPUTED
TRUTH/Gordy G6-97051 (Motown)
- 152 YOUR MAMA WON'T LIKE ME
SUZI QUATRO/Arista 4035
- 153 JANIS JANIS JOPLIN/Columbia
PG 33345
- 154 MICKEY'S MOVIN' ON MICKEY
GILLEY/Playboy PB405
- 155 HAIR OF THE DOG NAZARETH/
A&M SP 4511
- 156 DISCO TEX AND HIS SEX-O-LETTES/
Chelsea CHL 505
- 159 I'M JESSE COLTER/Capitol ST 11663
- 158 HARD CORE POETRY TAVARES/
Capitol ST 11316
- 159 BEST OF THE STYLISTICS
STYLISTICS/Avco 69005
- 160 SUICIDE SAL MAGGIE BELL/
Swan Song 8412 (Atlantic)
- 161 THE MUDDY WATERS WOODSTOCK
ALBUM MUDDY WATERS/Chess
CH 60035
- 162 PILOT/Capitol ST 11386
- 163 LED ZEPPELIN III/Atlantic SD 8236
- 164 TAPESTRY CAROLE KING/Ode
SP 77009 (A&M)
- 165 LET ME BE THERE OLIVIA
NEWTON-JOHN MCA 389
- 166 MARGIE MARGIE JOSEPH/
Atlantic SD 18126
- 167 KOKOMO/Columbia PC 33442
- 168 CHASE THE CLOUDS AWAY
CHUCK MANGIONE/A&M SP 4518
- 169 AMERICAN GYPSY/Chess 60034
- 170 SOUTHERN NIGHTS ALLEN
TOUSSAINT/Reprise MS 2186
(WB)
- 171 TOMORROW BELONGS TO ME
SENSATIONAL ALEX HARVEY
BAND/Vertigo ZEL-2004
(Mercury)
- 172 SONGS FOR A FRIEND
JON MARK/Columbia PC 33339
- 173 STARS CHER/Warner Bros. BS 2850
- 174 TELLY SAVALES/Audio Fidelity
AFSD 6271
- 175 THE BEST OF BILL WITHERS/
Sussex SRA-8037
- 176 LIVE CURVED AIR/BTM 5001
(Chess/Janus)

- 177 SEDAKA'S BACK NEIL SEDAKA/
Rocket 463 (MCA)
- 178 CHER'S GREATEST HITS/MCA 2127
- 179 ARMAGEDDON/A&M SP-4513
- 180 NEW AND IMPROVED SPINNERS/
Atlantic SD 18118
- 181 FLASH FEARLESS VARIOUS ARTISTS/
Chrysalis CHR 1072 (WB)
- 182 LAKESHORE DRIVE ALIOTTA,
HAYNES & JEREMIAH/Big Foot 714
- 183 DAWN'S NEW RAGTIME FOLLIES
TONY ORLANDO & DAWN/
Bell 1130
- 184 ALONE ON MY OWN MAXINE
WELDON/Monument KZ 33380
(Col)
- 185 TOGETHER PETE SEEGER & ARLO
GUTHRIE/Reprise 2R 2214 (WB)
- 186 STREET RATS HUMBLE PIE/A&M
SP 4514
- 187 DON'T CALL US WE'LL CALL YOU
SUGARLOAF/JERRY CORBETTA/
Claridge CL 1000
- 188 MATCHING TIE AND HANDKERCHIEF
MONTY PYTHON/Arista AL 4039
- 189 BEST OF FREE FREE/A&M SP 3663
- 190 BAD BENSON GEORGE BENSON/
CTI 6045 (Motown)
- 191 FREE TO BE YOU AND ME
MARLO THOMAS & FRIENDS/
Arista AL 4003
- 192 CAFE DE PARIS LES VARIATIONS/
Buddah BDS 5625
- 193 YOUNG FRANKENSTEIN
ORIGINAL SOUNDTRACK/ABC
ABCD 870
- 194 RORY BLOK/RCA APL1 0733
- 195 TIGER ROSE ROBERT HUNTER/
Round RX 105
- 196 ATLANTIS McCOY TYNER/
Milestone M55002 (Fantasy)
- 197 NATURE DANCER WAYNE SHORTER/
Columbia PC 33418
- 198 LOVERS MICKEY NEWBURY/
Elektra 7E 1030
- 199 THE DEADLY NIGHTSHADE
Phantom BPN-0955 (RCA)
- 200 CARMINA BURANA MICHAEL
TILSON THOMAS/Columbia
M33172

101 THE ALBUM CHART 150

MAY 17, 1975

- | MAY 17 | MAY 10 | |
|--------|--------|--|
| 101 | 100 | CAUGHT IN THE ACT COMMODORES/Motown M6-820S1 |
| 102 | 102 | PIECES OF THE SKY EMMYLOU HARRIS/Reprise 2213 (WB) |
| 103 | 73 | CLOSEUP FRANKIE VALLI/Private Stock PS 2000 |
| 104 | 130 | THE LAST FAREWELL ROGER WHITTAKER/RCA APL1-0855 |
| 105 | 85 | LOU REED LIVE LOU REED/RCA APL1-0959 |
| 106 | 72 | I CAN STAND A LITTLE RAIN JOE COCKER/A&M SP 3633 |
| 107 | 118 | INSIDE OUT BOHANNON/Dakar BK 6916 (Brunswick) |
| 108 | 75 | GREATEST HITS KOOL & THE GANG/Delite DEP 2015 (PIP) |
| 109 | 82 | NOT FRAGILE BACHMAN-TURNER OVERDRIVE/Mercury
SRM 1-1004 |
| 110 | 121 | THE MANHATTAN TRANSFER/Atlantic SD 18133 |
| 111 | 103 | JOURNEY/Columbia PC 33388 |
| 112 | 115 | NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281 |
| 113 | — | DIAMONDS & RUST JOAN BAEZ/A&M SP 4527 |
| 114 | 88 | DO IT 'TIL YOU'RE SATISFIED B. T. EXPRESS/Scepter 5117 |
| 115 | 117 | AMBROSIA/20th Century T-434 |
| 116 | 69 | MODERN TIMES AL STEWART/Janus JXS 7112 |
| 117 | — | THE AURA WILL PREVAIL GEORGE DUKE/ MPS/BASF 25613 |
| 118 | — | AMERICA'S CHOICE HOT TUNA/Grunt BFL1-0820 (RCA) |
| 119 | 120 | THE GREAT FATSBY LESLIE WEST/Phantom BPL1-0954 (RCA) |
| 120 | 110 | RUFUS RUFUS Featuring CHAKA KHAN/ABC ABCD 837 |
| 121 | 123 | ALL THE GIRLS IN THE WORLD—BEWARE!!! GRAND FUNK/
Capitol SO 11356 |
| 122 | 90 | NO MYSTERY RETURN TO FOREVER Featuring CHICK COREA/
Polydor PD 6512 |
| 123 | 136 | CONEY ISLAND HERB ALPERT & T.J.B./A&M SP 4521 |
| 124 | 126 | BETWEEN THE LINES JANIS IAN/Columbia PC 333946 |
| 125 | 97 | GHOSTS STRAWBS/A&M SP 4506 |
| 126 | 128 | BE TRUE TO YOU ERIC ANDERSEN/Arista 4033 |
| 127 | 105 | ELDORADO ELECTRIC LIGHT ORCHESTRA/United Artists
LA 399-G |
| 128 | 113 | EMPTY SKY ELTON JOHN/MCA 2130 |
| 129 | 114 | THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. 2694 |
| 130 | 124 | SURVIVAL OF THE FITTEST HEADHUNTERS/Arista AL 4038 |
| 131 | 116 | CICERO PARK HOT CHOCOLATE/Big Tree BT 89503 (Atl) |
| 132 | 134 | FULFILLINGNESS' FIRST FINALE STEVIE WONDER/
Tamla T6-332S1 (Motown) |
| 133 | — | LOST GENERATION ELLIOTT MURPHY/RCA APL1-0916 |
| 134 | 139 | I NEED SOME MONEY EDDIE HARRIS/Atlantic SD 1669 |
| 135 | 108 | ON THE BORDER EAGLES/Asylum 7E-1004 |
| 136 | 129 | FIRST MINUTE OF A NEW DAY GIL SCOTT-HERON &
BRIAN JACKSON/Arista 4030 |
| 137 | — | BLIND BABY NEW BIRTH/Buddah BDS 5636 |
| 138 | 143 | BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378 |
| 139 | — | WHEN WILL I SEE YOU AGAIN JOHNNY MATHIS/
Columbia PC 33420 |
| 140 | — | REUNION B. J. THOMAS/ABC ABCD 858 |
| 141 | 112 | STYX II/Wooden Nickel WNS-1012 (RCA) |
| 142 | — | GET ME TO THE COUNTRY MCKENDREE SPRING/Pye 2108 (ATV) |
| 143 | 107 | BELLE OF THE BALL RICHARD TORRANCE AND EUREKA/
Shelter SP 2134 (MCA) |
| 144 | 148 | SAMMY JOHNS/GRC 5003 |
| 145 | 147 | SONGS OF FOX HOLLOW TOM T. HALL/Mercury SRM-1-500 |
| 146 | — | THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM-1-1029 |
| 147 | 150 | TOMMY VARIOUS ARTISTS/Ode 9001 (A&M) |
| 148 | 145 | WOLF CREEK PASS C. W. McCALL/MGM M3G 4989 |
| 149 | — | I DON'T KNOW WHAT THE WORLD IS COMING TO
BOBBY WOMACK/United Artists LA 353-6 |
| 150 | — | WINGLESS ANGELS JOHN STEWART/RCA APL1-0816 |

ALBUM CROSS REFERENCE

ACE	25	MCKENDREE SPRING	142
AEROSMITH	45	MAIN INGREDIENT	78
HERB ALPERT	123	MANDRILL	88
AMBROSIA	115	MANHATTAN TRANSFER	110
AMERICA	9, 94	BARRY MANILOW	43
ERIC ANDERSEN	126	HERBIE MANN	51
PAUL ANKA	42	BOB MARLEY & THE WAILERS	112
AVERAGE WHITE BAND	31, 54	JOHNNY MATHIS	139
BACHMAN-TURNER OVERDRIVE	109	HAROLD MELVIN & THE BLUENOTES	23
BAD COMPANY	5	MICHAEL MURPHEY	40
JOAN BAEZ	113	ELLIOTT MURPHY	133
RON BANKS & THE DRAMATICS	30	NEW BIRTH	137
BEACH BOYS	29	OLIVIA NEWTON-JOHN	3, 61
JEFF BECK	16	OHIO PLAYERS	68
ELVIN BISHOP	98	O'JAYS	32
BLACKBYRDS	60	ORIGINAL CAST:	
BLUE OYSTER CULT	99	THE WIZ	37
BOHANNON	107	TONY ORLANDO & DAWN	41
DAVID BOWIE	120	ORLEANS	65
B. T. EXPRESS	114	OZARK MOUNTAIN DAREDEVILS	34
DONALD BYRD	52	PARLIAMENT	79
JIMMY CASTOR BUNCH	100	PINK FLOYD	77
CHICAGO	2	JOHN PRINE	70
ERIC CLAPTON	18	PURE PRAIRIE LEAGUE	39
JOE COCKER	106	QUEEN	22
JUDY COLLINS	27	LOU REED	105
COMMODORES	101	RETURN TO FOREVER	122
ALICE COOPER	12	MINNIE RIPERTON	47
CHARLIE DANIELS BAND	97	SMOKEY ROBINSON	83
JOHN DENVER	19, 76, 80	LINDA RONSTADT	56
RICK DERRINGER	87	RUFUS	120
DOOBIE BROTHERS	66, 55, 129	LEON RUSSELL	36
GEORGE DUKE	117	LEO SAYER	48
BOB DYLAN	49	SCOTT-HERON & JACKSON	136
EAGLES	135	TOM SCOTT AND THE L.A. EXPRESS	50
EARTH, WIND & FIRE	124	SEALS & CROFTS	1
ELECTRIC LIGHT ORCHESTRA	92	BOB SEGER	138
FREDDY FENDER	127	CARLY SIMON	91
ROBERTA FLACK	26	LONNIE LISTON SMITH	15
PETER FRAMPTON	38	PHOEBE SNOW	46
GRAND FUNK	121	SOUNTRACKS:	
AL GREEN	63	FUNNY LADY	11
HENRY GROSS	73	MICKEY MOUSE	64
TOM T. HALL	145	TOMMY	4
EDDIE HARRIS	134	STEELY DAN	10
EMMYLOU HARRIS	102	AL STEWART	116
MAJOR HARRIS	93	JOHN STEWART	150
JUSTIN HAYWARD/JOHN LODGE	14	STRAWBS	125
HEADHUNTERS	130	STYX	141
JIMI HENDRIX	44	SUPERTRAMP	95
HOT CHOCOLATE	131	TEMPTATIONS	7
HOT TUNA	118	10cc	146
IAN HUNTER	84	B. J. THOMAS	140
JANIS IAN	124	TOMITA	67
BOB JAMES	98	RICHARD TORRANCE	143
ELTON JOHN	21, 128	ROBIN TROWER	62
SAMMY JOHNS	144	STANLEY TURENTINE	85
JOURNEY	111	FRANKIE VALLI	103
KANSAS	75	VARIOUS ARTISTS:	
BEN E. KING	69	MORE AMERICAN GRAFFITI	81
KINKS	86	TOMMY	147
KISS	53	RICK WAKEMAN	13
KOOL AND THE GANG	108	GROVER WASHINGTON, JR.	35
KRAFTWERK	24	LESLIE WEST	119
LABELLE	58	BARRY WHITE	17
LED ZEPPELIN	6, 72	ROGER WHITTAKER	104
JOHN LENNON	71	WHO	90
RAMSEY LEWIS	33	BOBBY WOMACK	149
GORDON LIGHTFOOT	57	STEVIE WONDER	132
LYNYRD SKYNYRD	8	YES	74
C. W. McCALL	148	JESSE COLIN YOUNG	59
VAN McCOY	89	ZZ TOP	82

Dialogue *(Continued from page 22)*

Sill: You're speaking of assignments. Yes, that happened constantly.

RW: When did that fade out?

Sill: Well, it began to fade out when the groups or artists that used outside material became fewer in number.

Robinson: When the self-contained artists became more prevalent.

Sill: There are still specific assignments, but not on the scale that existed during that period of time. Jerry Wexler would call from Atlantic Records constantly. He loved Carole King and Gerry Goffin songs. He loved Barry Mann and Cynthia Weil songs. After they wrote the songs, they would go over, sit down, and make a piano/voice demo and turn the tape over to Aretha Franklin or the Drifters or whichever artist it happened to be.

Once the self-contained group began to come into being, and Atlantic and most of the other big companies were quick to get into the contemporary field, that practice began to lessen. The proof of that is what began to happen to the staff a&r production people. They are now practically non-existent. This is all the result of that change. We went along with it, we were aware of it, and I think we made the right moves to compensate for it by reaching out for and encouraging self-contained writer-performers.

Robinson: As an example, Carole King was not a recording artist during that time. She had had one or two single records released in the early '60s, but then did not record again until the City album in late 1968.

Sill: She didn't want to be an artist because she was married and she had children and she was always concerned about what kind of demands being an artist would make upon her lifestyle. At that point she and Gerry moved to the west coast.

Carole and Lou Adler approached me one day; Carole said she would like very much to become a recording artist, but with Lou producing her. (We controlled Carole's contract as a recording artist.) Irwin and I had a long talk on the phone about it and we came to the decision that it would be to everybody's benefit if Carole were to become a recording artist produced by Lou. The rest is history, the first two albums didn't sell that well, initially, but I don't have to tell you about "Tapestry" and what has taken place since then.

RW: You said you made the right moves in attracting the self-contained artists and groups. Who else are you talking about?

Sill: Well, it wasn't only attracting new ones but also encouraging writers who were already signed who we felt had the talent to record and perform.

We went after Mac Davis, which was a negotiation that really lasted almost a year and a half. Irwin did an incredible job with that. We were in the most difficult situation.

Robinson: Mac was primarily a songwriter who had not reached his peak as a recording artist. The deal was a difficult one because in addition to signing Mac as a writer, we purchased a majority of his hit songs from B-N-B Music, Nancy Sinatra's music publishing company.

Sill: David Gates was a writer signed to Screen Gems. He was an arranger at that time, a very talented one, as well as a good songwriter. Irwin and I signed David in 1965. I thought that since David arranged and conducted so many recording dates that he would have access to these artists with his songs. He then approached me and indicated he would like to become a recording artist. I asked him what label he had in mind and he said Elektra. I encouraged his becoming a recording artist.

Robinson: You have to understand that during all of this time we had several record company affiliates. Colpix/Dimension Records was a successful label during its early years. In the middle '60s it ran into financial difficulties. In 1966, Colpix/Dimension was dissolved and Colgems Records, a label distributed by RCA Victor, was formed primarily for the purpose of handling records resulting from the Monkees television program. Other artists not connected with television also recorded for the Colgems label but did not succeed. Some of these artists, however, later had or will have success in the record business—e.g. Hoyt Axton, Michael Murphey and Boomer Castleman, who were then known as the Lewis and Clarke Expedition. None of these recording company affiliates were attractive to Carole King or David Gates at the time they decided to record. Mac Davis was already signed to CBS Records when he entered into his agreement with us.

RW: How did Bell Records come into being and what part did you play in it?

Sill: I played quite a part in bringing Bell into the company. It was I and Lloyd Leipzig who recommended Bell to David Horowitz, who at that time was general counsel at Columbia Pictures. Bell at

(Continued on page 41)

Jon Tiven Joins Chess/Janus Staff

■ NEW YORK — Chess/Janus president Marvin Schlachter has announced that Jon Tiven has been named national publicity director for the label. Tiven has been a contributing editor for Circus/Raves magazine, the American editor of International Musician (U.K.), and a freelance writer for over twenty magazines and newspapers all over the world. Tiven's major duties will be to keep the press and public informed as to the activities of the label and the artists on the roster. Tiven will be reporting directly to Marvin Schlachter.



Jon Tiven

Tiven, 20, has been active in the rock journalism field for over seven years, having written record reviews for Rolling Stone and edited The New Haven Rock Press. He has attended Yale University and Sarah Lawrence College, worked as a semi-professional musician, and has been a consultant to several rock bands.

WB Ups Kleinert

■ LOS ANGELES—Matt Gilligan, director of national operations for Warner Bros. Records, has announced the promotion of Kay Kleinert to the position of order service manager, west coast, effective immediately.

Mouzon on the Move



Shown at Los Angeles' Troubadour as Blue Note recording artist Alphonse Mouzon opened with Larry Coryell's Eleventh House are (from left) Eddie Levine, Blue Note director of promotion; Blue Note general manager Dr. George Butler; Al Teller, president of United Artist Records, Blue Note's parent company; Mouzon; and Charlie Lourie, Blue Note director of merchandising. Mouzon is currently represented by a new Blue Note single, "Happiness Is Loving You," culled from his current Blue Note album "Mind Transplant."

GRC Promotes Silver

■ ATLANTA — Long John Silver has moved into national promotion for General Recording Corporation, according to Michael Thevis, president. Silver, who joined GRC 18 months ago as midwest regional promotion director, has an extensive background in radio and promotion, having been with WNOE (New Orleans), WAYS (Charlotte) and with Mercury Records.

Silver's responsibilities will include national promotion and marketing on all singles and albums for GRC's three labels, Aware, Hotlanta and GRC.

In his new position, Silver has relocated to the Atlanta headquarters and will report directly to Jim Jeffries, vice president, promotion.

May Release Set by WB

■ NEW YORK — Ed Rosenblatt, Warner Bros. vice president of marketing and director of sales and promotion, has announced the May album release from Warner Bros., Reprise, Capricorn and Curtom. The release highlighted by new albums from James Taylor, Curtis Mayfield and the Doobie Bros.

The May albums are: James Taylor's "Gorilla," "The Beau Brummels" by the group of the same name and Rod McKuen's "Good Time Music," all on Warner Bros.; from Reprise comes John Renton's debut, "Half In, Half Out;" Capricorn is represented by Johnny Darrell's label debut, "Water Glass Full of Whiskey," and Martin Mull's "Days of Wine and Neuroses;" and Curtis Mayfield's latest Curtom album is "America Today." The Doobie Brothers' new disc, "Stampede," already released, is this week's RW album chart-maker at a bulletted 55.

Minnie Gets Gold



Epic recording artist Minnie Riperton was in New York this past week for a sold-out concert appearance at Avery Fisher Hall. Epic took the opportunity to present Ms. Riperton with the gold records she has achieved with her first Epic album, "Perfect Angel," and single, "Lovin' You." Shown above at the official presentation are (from left), Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Minnie Riperton; Irwin Segelstein, president, CBS Records; and Jack Kellman, Ms. Riperton's manager.

ZZ Top Sets Tour

■ NEW YORK — In conjunction with the release of "Fandango," ZZ Top's fourth lp for the London label, the trio is in the midst of an extensive tour. Backed by a massive saturation advertising campaign, including radio, TV, print and billboards, ZZ Top is appearing in major markets throughout the country.

The tour will culminate at ZZ Top's Second Annual Texas Size Rompin' Stompin' Barndance and Bar-B-Q. Held last year in the 80,000 seat U of T Memorial Stadium, the Labor Day weekend "Fandango" is still in the planning stages to find a venue suitable for 100-150 thousand people.

In mid-September ZZ Top flies to Europe. All arrangements for this tour have been coordinated with the group's manager and producer Bill Ham, American Talent International and London Records.

Rubinstein, Barenboim Do Beethoven Concertos

■ NEW YORK—Artur Rubinstein, in collaboration with Daniel Barenboim as conductor, has just completed the five piano concertos of Beethoven in London for RCA Records.

In January, on the occasion of his 88th birthday, Rubinstein, who has recorded the complete concertos twice before, said: "In Barenboim, I have found the ideal collaborator. Since he is a pianist as well as a conductor, Barenboim is very solicitous of his soloists."

With Rubinstein and Barenboim will be the London Philharmonic Orchestra. The recordings were produced in Kingsway Hall in London by Max Wilcox.

MCA Hosts Quarterly Meetings

■ LOS ANGELES—MCA Records' quarterly merchandising meetings are being held this week (12) in Albany, New York and St. Louis, Missouri. Rick Frio, vice president of marketing, Sam Passamano, vice president of sales, Vince Cosgrave, vice president of promotion, George Jones, vice president of operations and Bob Siner, director of advertising (all from MCA's national headquarters in Los Angeles) are attending both meetings. Discussions center on merchandising and advertising plans for the label's product for the next three months.

District managers Sam Mercurio and Jeff Scheible are hosting the Albany sessions. District managers Jack Parker, Stan Layton and Bill Glaseman are hosting the St. Louis sessions. All sales and promotion teams from

all areas of the United States are in attendance.

At the meetings, Rick Frio is revealing up-coming product to the sales and promotion staffs, with Sam Passamano presenting new sales ideas involving coordination of merchandising and promotional aids.

Vince Cosgrave is presenting film clips of acts recently signed to the label with his discussions centering on media promotion.

One highlight of the meetings is Bob Siner's seminar on the balance between quantitative and qualitative advertising. He is holding discussion groups to coordinate advertising between national and local levels and to present new techniques in advertising that may open new avenues of exposure for MCA product. Included in this presentation is a special slide show presenting advertising, promotional and sales tools which will be available to the local branches for the promotion of new product. In addition, new radio advertising spots are being presented to MCA's national sales and promotion staff.

MCA 'Twofer' Promo

■ LOS ANGELES — MCA Records has embarked on a major campaign to launch the recently released '40s era "Big Band" double album sets that are part of the company's two-fer program. Vince Cosgrave, MCA vice president of promotion, and Sam Passamano, MCA vice president of sales, announced details of the campaign called "Get Out Those Old Records." Artists included in this special release are Guy Lombardo, Glen Gary, Jimmy Dorsey, Lionel Hampton, Bob Crosby, Gordon Jenkins, Charlie Barnet, Les Brown, Woody Herman, Tommy Dorsey, Louis Jordan, Freddy Martin, Eddie Condon and Artie Shaw.

A special lp sampler called "Get Out Those Old Records" has been prepared for airplay and in-store use. Progressive, college and MOR radio stations have received copies of the album and additional samplers are being sent to dealers and to newspaper and magazine editors.

MCA has also planned special window displays of antique phonographs.

Paragon Signs Droukas

■ NEW YORK—Alex Hodges of The Paragon Agency of Macon, Georgia, and Ron Sunshine of Always Sunshine Management in New York have jointly announced the signing of Southwind recording artist Joe Droukas for exclusive representation by The Paragon Agency.

new york central

By IRA MAYER

■ Bette Midler may kid New York Mayor Abe Beame about his piano playing (she has an imitation of Beame reaching hands over head toward the keyboard), but the song in his heart came through Tuesday at City Hall as he proclaimed May 6 "Songwriters Hall of Fame Day."

With Sammy Cahn and Jule Styne at his side singing and playing piano, the Mayor and Cahn unveiled a proposed plan for a Songwriters Hall of Fame building to be built in New York "wherever we find empty space," according to Cahn. It was pointed out that such standards as "I Left My Heart In San Francisco" and "Is It True What They Say About Dixie?" were written in New York (in Brooklyn and on the Lower East Side, respectively), and that this city was a natural home for a pop equivalent of Nashville's Country Music Hall of Fame.

Cahn, president of the Songwriters Hall of Fame, took questions with a grain of salt in admitting the lack of an actual site for the \$3 million building (and the \$3 that have already been raised toward its construction). But such details have never hampered songwriters before. Even New York sees an occasional rainbow.

At a cocktail party at Jimmy's Wednesday, the plans were shown to the Hall of Famers—old and newly (that afternoon) inducted. Attended by Cahn, Styne, Stephen Sondheim and numerous others, the building almost seemed a reality. There was, however, no dancing in the aisles.

RADIO JAM WAVES: John Hammond played WLIR-FM's "Midnight Snack" live concert from My Father's Place Saturday (3) and was joined by Johnny Winter for about five songs. The concert ran a half hour longer than the usual one hour, lest radio listeners be shortchanged on history-in-the-making.(?)

BRINGING IT ALL BACK HOME: Neil Sedaka got 'em out to the Bottom Line for his opening (2) (though as one insider put it, this was supposed to be opening night every set) including Carly Simon, Mary Travers and Helen Reddy (the latter came in after a Providence, Rhode Island show of her own) and Tony Orlando who, according to Allan Pepper, was swamped by more fans and autograph seekers than anyone who's ever visited the club—and that's heavy company.

FALLING STARS BUT THE SHOW MUST GO ON: The Jefferson Starship was about to go on stage at Michigan State University, with Papa John Creach following up the stairs. Papa John fell and cracked several ribs, went to the hospital, got his stomach bandaged and returned in time to finish the set.

NOTED: Atlantic has won the services of Mama's Pride, a new band that's been courted by a number of labels, with Arif Mardin set to produce. Mardin will also soon be busy with Bryan Ferry's next solo outing . . . Frank Rose a new associate editor at Circus . . . A front page story in the Arts & Leisure section of the Sunday Times on the Bottom Line—the first rock oriented front pager in many, many memories.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Am His Lady" — Melba Moore (Buddah). Ms. Moore adds her personal style to this softly-delivered tune. Flowing melody enhances the quality of this lyrical beauty.

DEDE'S DITTIES TO WATCH: "Tryin' To Find A Way" — LTD (A&M-SLO); "If You Talk In Your Sleep" — Little Burke (Chess-MUPT).

Milton (Stax-SLO); "Everlasting Love" — Solomon

DISCO POTENTIALS: "Electric Streak" — Electrified Action (De-Lite); "Forever In Love" — Love Unlimited Orchestra (20th Century).

On May 31 in Memphis, Tenn., Rev. Jesse Jackson will stage an event to honor blacks in the recording industry. Awards will be presented to men and women in the industry, making known their contributions. For further details please contact Bill Cherry, national director of special events, Operation PUSH, 930 E. 50th St., Chicago, Illinois, 60615, or call (312) 373-3366.

Starting Monday May 12, Wendall Bates, formerly of Sussex Records, will be working national promotion for London Records.

Leaving WOL-AM (Washington, D.C.) after being affiliated with that station for several years is Carroll Henson. Henson has left to move on to bigger and better things, but excited with good vibrations on all sides. He also, in the course of his stay, discovered a group called Dynamic Corvettes; their release is entitled "Funky Music Is The Thing," on the Nashboro label. Bobby Bennett of the same station is in the process of making plans for Henson's Testimonial, to be given late June or early July.

PROFILE



She started in communications as a community programmer and moved on as a TV production assistant. Her name is Simo Doe. Ms. Doe's affiliation with CTI & Motown Records came when she started as receptionist for that company. As she progressed they moved her into the position of promotion assistant. Today Simo Doe is field representative communicating with radio stations and trade publications.

Beginning with our next issue, this column will emanate from RW's west coast office. However, strong communication with our east coast affiliates will be maintained. Please send all data to me at 6290 Sunset Blvd., Hollywood, Cal. 90028, or call (213) 465-6126.

CONCERT REVIEW

Zulema, Irvine Show Power In Polished Presentations

■ **NEW YORK**—Black audiences in this country have never been particularly fond of cabaret slickness in their performers. As an art form, cabaret may be part of the American musical tradition, but that doesn't necessarily mean it reflects the black experience in this land. Few black artists have been able to successfully make the transition, to broaden their appeal to mass audiences without diluting their original strength and the support of fans who first bought their records and cheered their live performances. It's a pleasure to report that Zulema (RCA), on the strength of her April 26 show at New York's Town Hall (sponsored by RCA Records), has it in her to bridge that gap. She is a sophisticated professional songstress who hasn't lost any of the soulful intensity that first brought her to the attention of audiences, disc jockeys and critics several years ago.

Cutting an elegant figure in her floor-length gold gown, Ms. Z sat at the piano and worked her way through an exceptional set with all the charm and warmth of a seasoned performer. Be it one of her own compositions such as "You Changed On Me" or a familiar standard like "Will You Still Love Me Tomorrow," it is difficult not to become involved with each song. She sings of love, newly lost or found, with the soulful cutting edge of a gospel singer, and combined with the high stan-

dard of performance she set, Zulema left few non-believers by evening's end. Not that she had much winning-over to do; her very entrance on stage brought segments of the audience to their feet, there displaying an enthusiasm and love one expects to find directed only toward older veterans in this business. The 28 year old Zulema early-on promised a "totally fresh show." It's a promise that she kept.

Augmented by a trio of shapely, pink-clad back-up singers and a five piece band, Zulema's voice swept and dove with an irresistible ease that was at once slick and soulful. Her original composition, "Why Did It Have To End This Way," showcased her talents as a writer, singer and pianist; the lush, romantic strains of a mellotron made this touching number a highlight of her set. Hopefully, by the time of her next appearance in this area the word will be out about this remarkable young lady. Her assembled fans did not fill Town Hall to capacity, but with this much talent the problem at Zulema's next concert may be finding a venue that can accommodate her growing audience.

Fellow RCA artist Weldon Irvine opened the show and got a healthy response for what was a generally good set, marred only by some unfortunate timing mistakes. Primarily a conductor and (Continued on page 40)

R&B PICKS OF THE WEEK

SINGLE **BETTY DAVIS, "SHUT OFF THE LIGHTS"** (Higher Music/Mabry Music, ASCAP). After a couple of years of being the female with the feline style, Betty busts out with a funky tune that shows the other side of her personality. Her vocals project the seriousness of her talents. She has been trying for quite sometime to corner the r&b market, and this is the side that could do it all. Exhibiting strong disco potential, this side is destined to be a smash. Island IS 024.



SLEEPER **BUCK, "I CAN'T QUIT YOUR LOVE"** (Jobete/Stone-Agate, ASCAP). Written by Motown's Leonard Caston and Cathy Westfield, and produced by Bobby Taylor, this tune has the flavor of freshness — and it has a groove to it. Filled with horns and strings, it has that lasting, lingering melody. Sweetened with lyrics and tart enough with driving rhythm to make you dance. Travel up the charts with Buck. Playboy P 6039.



ALBUM **TAMIKO JONES, "LOVE TRIP."** For those listeners who Ms. Jones has taunted and teased with her talents, this lp is just what they have been waiting for. In this package is her latest single release, "Touch Me Baby," written by Johnny Bristol, and this artist adds her own unique quality to this lyrical smash. The heavy duty emphasis is placed on such cuts as "Let Me in Your Life," and that Bill Withers hit "Who Is She (And What Is She to You)." Arista AL 4040.



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MUSIC

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ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

MAY 17, 1975

MAY 17	MAY 10	
1	1	GET DOWN, GET DOWN JOE SIMON— Spring 156 (Polydor)
2	2	SHAKEY GROUND TEMPTATIONS —Gordy G7 142F (Motown)
3	4	BAD LUCK (PART I) HAROLD MELVIN & THE BLUENOTES— Phila. Intl. ZS8 3562 (Col)
4	5	ROCKIN' CHAIR GWEN McCRAE—Cap 1996 (TK)
5	3	WHAT AM I GONNA DO WITH YOU BARRY WHITE— 20th Century 2177
6	6	L-O-V-E (LOVE) AL GREEN—Hi 2282 (London)
7	8	BABY THAT'S BACKATCHA SMOKEY ROBINSON— Tamla T54258F (Motown)
8	10	SPIRIT OF THE BOOGIE/SUMMER MADNESS KOOL & THE GANG— Delite 1567 (PIP)
9	12	LOVE WON'T LET ME WAIT MAJOR HARRIS—Atlantic 3248
10	7	SHOESHINE BOY EDDIE KENDRICKS—Tamla T54257F (Motown)

11	14	CUT THE CAKE/PERSON TO PERSON AWB—Atlantic 3261
12	18	KEEP THE HOME FIRES BURNING LATIMORE—Glades 1726 (TK)
13	15	CHECK IT OUT BOBBY WOMACK— United Artists XW 621-X
14	16	I WANT TO BE FREE OHIO PLAYERS—Mercury 73675
15	17	ROLLING DOWN A MOUNTAIN MAIN INGREDIENT—RCA PB 10024
16	9	SHINING STAR EARTH, WIND & FIRE— Columbia 3-10090
17	21	HIJACK HERBIE MANN—Atlantic 3246
18	19	GRANDDADDY (PART I) NEW BIRTH—Buddah 464
19	11	ONCE YOU GET STARTED RUFUS Featuring CHAKA KHAN—ABC 13066
20	23	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES—Arista 0110
21	24	SHACKIN' UP BARBARA MASON—Buddah 459
22	32	THE WAY WE WERE/TRY TO REMEMBER GLADYS KNIGHT & THE PIPS— Buddah 463
23	25	I BETCHA DIDN'T KNOW THAT FREDRICK KNIGHT—Truth TRA 3216 (Stax)
24	28	GIVE THE PEOPLE WHAT THEY WANT O'JAYS—Phila. Intl. ZS8 3565 (Col)
25	27	THANK YOU BABY STYLISTICS—Avco 4652
26	26	IT ONLY HURTS FOR A LITTLE WHILE NOTATIONS—Gemigo 103
27	31	LEAVE IT ALONE DYNAMIC SUPERIORS— Motown M1342F
28	29	DYNAMITE TONY CAMILLO'S BAZUKA— A&M 1666
29	39	ME & MRS. JONES RON BANKS & THE DRAMATICS—ABC 12090
30	34	LOOK AT ME (I'M IN LOVE) MOMENTS—Stang 5060 (All Platinum)
31	41	SLIPPERY WHEN WET COMMODORES—Motown M1338F
32	37	THE HUSTLE VAN McCOY & THE SOUL CITY SYMPHONY—Avco 4653
33	36	PHILADELPHIA FREEDOM ELTON JOHN BAND— MCA 40364
34	40	SHARE A LITTLE LOVE IN YOUR HEART LOVE UNLIMITED— 20th Century TC 2183
35	20	WALKING IN RHYTHM BLACKBYRDS—Fantasy 736
36	44	WHY CAN'T WE BE FRIENDS? WAR—United Artists XW 629-X
37	13	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN— Roulette 7163
38	22	REMEMBER WHAT I TOLD YOU TO FORGET TAVARES—Capitol 4010
39	42	NO CHARGE SHIRLEY CAESER— Sceptor/Hob 12402
40	46	SEX MACHINE (PART I) JAMES BROWN—Polydor 14270
41	47	TAKE ME TO THE RIVER SYL JOHNSON—HI 5N 2285 (London)

42	51	EASE ON DOWN THE ROAD CONSUMER RAPPORT—Wing and a Prayer HS 101 F (Atlantic)
43	55	MY BRAND ON YOU DENISE LaSALLE—20th Century/ Westbound WT 5004
44	53	SADIE SPINNERS—Atlantic 3268
45	54	MISTER MAGIC GROVER WASHINGTON JR.— Kudu 924F (Motown)
46	48	HELPLESSLY MOMENT OF TRUTH— Roulette 7164
47	49	WHATEVER'S YOUR SIGN PROPHECY—Mainstream 5565
48	50	LEAVE MY WORLD JOHNNY BRISTOL—MGM 14792
49	58	HERE I AM AGAIN CANDI STATION— Warner Bros. 8070
50	52	GEMINI MIRACLES—Tamla T 54259F
51	60	TAKE IT FROM ME DIONNE WARWICK— Warner Bros. WBS 8088
52	62	ALL CRIED OUT LAMONT DOZIER—ABC 12076
53	56	WHATEVER'S YOUR SIGN BOBY FRANKLIN— Babylon 1123
54	64	WHAT CAN I DO FOR YOU? LABELLE—Epic 8-50097
55	68	REACH FOR THE MOON (POOR PEOPLE) ANGELO BOND—ABC 12077
56	66	LOVE BEING YOUR FOOL CHARLIE WHITEHEAD— Island 007
57	34	MY LITTLE LADY BLOODSTONE—London 5N-1061
58	61	GOD MAKE ME FUNKY HEADHUNTERS—Arista 0115
59	30	WHERE IS THE LOVE BETTY WRIGHT—Alston 3713 (TK)
60	74	SOONER OR LATER IMPRESSIONS—Curtom CMS 0103 (WB)
61	67	I WANNA DANCE WIT' CHOO DISCO TEX AND THE SEX- O-LETTES Featuring MONTI ROCK III—Chelsea 3015
62	33	WE'RE ALMOST THERE MICHAEL JACKSON— Motown M 1341F
63	38	FRIENDS B.B. KING—ABC 12053
64	43	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS—Atlantic 3252
65	—	SWEARIN' TO GOD FRANKIE VALLI—Private Stock 021
66	69	LOOK AT YOU GEORGE McCRAE—TK 1011
67	—	HURT MANHATTANS— Columbia 3-10140
68	—	FOREVER IN LOVE LOVE UNLIMITED ORCHESTRA— 20th Century 2197
69	—	JUST A LITTLE BIT OF YOU MICHAEL JACKSON— Motown 1349F
70	73	THE GLORY OF LOVE DELLS—Cadet 5707 (Chess/Janus)
71	—	FREE MAN SOUTH SHORE COMMISSION— Wand 11287 (Sceptor)
72	75	WENDY IS GONE RONNIE McNEIR—Prodigal 614
73	—	GOD BLESS OUR LOVE CHARLES BRIMMER—Chelsea CH 3017
74	—	THE BEGINNING OF MY END FIRST CLASS—Ebony Sound ES 187 (Buddah)
75	—	UFO'S UNDISPUTED TRUTH—Gordy G 7143F (Motown)

Disco File (Continued from page 24)

Tower," produced by Frank Wilson (whose work with Eddie Kendricks has been outstanding) and running, with the addition of a "reprise" cut, a total of 7:12. Other cuts average three minutes and the stand-outs include "(I Could Never Make) A Better Man Than You" with some vocals by **Sisters Love**, "Let's Go Back to Day One" and "Window Shopping," both **Hal Davis** productions.

The most talked-about new record this week is **Hubert Laws'** "The Chicago Theme," which has been leaking out of CTI in advance of its commercial release and getting ecstatic reaction everywhere it's played (one of the places: The Alley in Queens, where DJ Roy Thode has been pushing it). The album's title cut is the one that's exciting all the comment—it's light and lush but with plenty of sharp edges to keep it from turning into one of those Reddi-whip extravaganzas we've had so much of. A **Bob James** composition that runs 5:37, "The Chicago Theme" sounds like the next big instrumental and should be available early next week.

Tom Savarese, who's playing at the new private club everyone's talking about, New York's 12 West, reports getting good reaction to a potentially difficult "Alvin Stone (The Birth and Death of a Gangster)," the long (7:50) title cut from the new **Fantastic Four** album (Westbound/20th Century). An ambitious and tough short story of a song, "Alvin Stone" may be the sort of thing that won't go over everywhere but deserves the attention of the more adventurous DJ . . . Bobby Guttadaro of Le Jardin is definitely one of the more adventurous DJs, and among the records he reports playing this week are: "How Long" by **Ace** (Anchor), which does sound deceptively Philadelphia; **Martha Reeves'** first single for Arista, "Love Blind," her own composition with a production by **Tony Silvester** and **Bert DeCoteaux**, which sounds like a cop of their own production for **Ben E. King** on "Supernatural Thing" (Bobby suggests speeding "Love Blind" up for maximum effect); and, from Latin left field (a favorite hang-out), the very sexy "Salsa Na' Ma'" by **Azuquita**, which one-ups "Jungle Fever" (the B side of their Vaya single, "Coco De Maria").

Recommended: "Cool It," a fine instrumental from **The 3 Pieces** album (Fantasy), and "Spaced," "Naked As the Day I Was Born" and "You're My Baby," more glowing instrumentals from **Stanley Turrentine's** excellent "In the Pocket" album (Fantasy), produced by **Gene & Billy Page** and **Turrentine**—all for slow, cool-off periods. And these singles: **Ike & Tina Turner's** raunchy, rocking "Baby—Get It On" (UA) and **Ripple's** on-time message, "This Ain't No Time To Be Giving Up" (GRC).

RCA Signs Tinsley



Marsha Tinsley, who recently signed an RCA Records contract, is shown "gettin' down" with (from left) rhythm & blues product manager Ray Harris; Tom Draper, director, rhythm & blues; and Jon Gonzalez, who produced Ms. Tinsley's first RCA product, a single titled "After You've Gone."

Zulema, Irvine (Continued from page 38)

arranger, Irvine has put together a fine funky band, but they are not a jamming unit in spite of their music's jazzy feel. They seldom played anything without a clearly defined structure. Kicking off the set with the appropriately titled "Blast Off," the band demonstrated its polyrhythmic qualities by spotlighting their three man percussion section. A bouncy number called "Pogo Stick" set this listener's feet tapping, featuring some very tasty horn work.

Irvine's talent as a keyboardist was showcased in his moving interpretation of Ray Charles' classic "Georgia;" he can play the blues with the best of them, and never for once lose his very '70s fusings of r&b, jazz, rock, electronic and—yes—even classical music. He is one of those performers that are not easily forgotten, and being an accomplished poet, essayist and playwright as well as musician, we should be hearing a lot more of Weldon Irvine in the future.

MAY 17, 1975

1. **THAT'S THE WAY OF THE WORLD**
EARTH, WIND & FIRE—Columbia
PC 33280
2. **THE DRAMATIC JACKPOT**
RON BANKS & THE DRAMATICS—
AEC ABCD 867
3. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU-20S1 (Motown)
4. **TO BE TRUE**
HAROLD MELVIN AND THE BLUE NOTES
Featuring THEODORE PENDERGRASS—
Phila. Intl. KZ 33148 (Col)
5. **JUST ANOTHER WAY TO SAY**
I LOVE YOU
BARRY WHITE—20th Century T-466
6. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
7. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33194
8. **GREATEST HITS**
AL GREEN—Hi SHL 32089 (London)
9. **A SONG FOR YOU**
TEMPTATIONS—Gordy G6-969S1
(Motown)
10. **SURVIVAL**
O'JAYS—Phila. Intl. KZ 33150 (Col)
11. **PUT IT WHERE YOU WANT IT**
AVERAGE WHITE BAND—MCA 475
12. **A QUIET STORM**
SMOKEY ROBINSON—Tamla T6-337S1
(Motown)
13. **MY WAY**
MAJOR HARRIS—Atlantic SD 18119
14. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN-LA
368G (UA)
15. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
16. **PERFECT ANGEL**
MINNIE RIPERTON—Epic KE 32561
17. **CHOCOLATE CITY**
PARLIAMENT—Casablanca NBLP 7014
18. **THE WIZ**
ORIGINAL CAST—Atlantic SD 18137
19. **ROLLING DOWN A MOUNTAINSIDE**
MAIN INGREDIENT—RCA APL1-0644
20. **AVERAGE WHITE BAND**
Atlantic SD 7308
21. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL1-0934 (RCA)
22. **TWO**
BOB JAMES—CTI 6057 (Motown)
23. **SOLID**
MANDRILL—United Artists UA-LA 4036
24. **DISCO BABY**
VAN McCOY & THE SOUL CITY
SYMPHONY—Avco AV 69006
25. **SUPERNATURAL**
BEN E. KING—Atlantic SD 18132
26. **NEW AND IMPROVED**
SPINNERS—Atlantic SD 18118
27. **INSIDES OUT**
BOHANNON—Dakar BK 6916 (Brunswick)
28. **NIGHTBIRDS**
LABELLE—Epic KE 33075
29. **BLIND BABY**
NEW BIRTH—Buddah BD 55636
30. **BARRABAS**
Atco SD 36-110
31. **GREATEST HITS**
KOOL & THE GANG—Delite
DEP 2015 (PIP)
32. **CAUGHT IN THE ACT**
COMMODORES—Motown M6-820S1
33. **I DON'T KNOW WHAT THE WORLD
IS COMING TO**
BOBBY WOMACK—United Artists UA
LA 3536
34. **COSMIC TRUTH**
UNDISPUTED TRUTH—Gordy G6-970S1
(Motown)
35. **MARGIE**
MARGIE JOSEPH—Atlantic SD 18126
36. **FEELING THE MAGIC**
JOHNNY BRISTOL—MGM M3G-4983
37. **FLYING START**
BLACKBYRDS—Fantasy F 9472
38. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy
F 9478
39. **HARD CORE POETRY**
TAVARES—Capitol ST-11316
40. **LOVE TRIP**
TAMIKO JONES—Arista AL 4040

RECORD WORLD MAY 17, 1975

Mercury Signs Ralph Carter



Charles Fach, vice president, a&r, Phonogram/Mercury, has announced the signing of Ralph Carter to the Mercury label. Carter, who stars in the NBC-TV program "Good Times," and recently in the Broadway show "Raisin," is presently recording with producers Reid Whitelaw and Norman Bergen, and a single is scheduled for release by the end of the month. Shown from left are: Reid Whitelaw, Charles Fach, Ralph Carter, Selma Rubin (manager of Ralph Carter) and Norman Bergen.

Dialogue (Continued from page 36)

that point was a very successful independent singles label. I had known Larry Uttal for years and I knew of the singles successes that he had. I set up the initial meeting with Larry in our office. After that, the meetings took place on a legal level.

RW: So, chronologically, first there was Colpix Records, then Colgems through RCA, and then Bell.

Robinson: You missed one label. We had a small label called SGC Records, distributed through Atlantic. On SGC Records we found a group called The Nazz of which Todd Rundgren was a lead guitarist and lead singer. We spent a lot of money and time recording them here, on the west coast and in London. We did a total of three albums with The Nazz. From the first album, two singles made the charts. The second single, "Hello It's Me," was a chart single twice in its original form and thereafter with Todd on Bearsville.

Sill: It was strange. When they cut the first album here, then came to Los Angeles to cut the next two, Todd had always sat in front of the microphone, never behind the board. He was very curious about producing. He's a brilliant guy and he's a brilliant musician and now an expert behind the board.

RW: How long did he stay with the company?

Robinson: We signed them in late '68. The association fell apart in '70. However, due to a settlement agreement we held on to Todd, publishing-wise, through his last album. We own all those songs together with his company, Earmark Music.

RW: What's the company's philosophy on split-publishing deals with writers who have achieved a certain amount of success?

Robinson: We really didn't start doing any split publishing deals until three years ago. I would like to answer the question first with respect to the writers that we had under contract, I think that's probably more interesting. We felt, perhaps rightfully so, that we did a unique job for a writer. We were in the publishing business, we had maintained a certain degree of expertise, and we felt we were entitled to all the publisher's rights. What made that difficult to continue was that so many of the new, self-contained people who signed with record companies were asked by the record company for the publishing rights. So they wound up making split deals because they felt it was better to have half than none. Thereafter, split deals with known artist-writers became the norm rather than the exception and naturally we had to compete.

Sill: Also, many times the artist-writers felt that if they went in self-contained and got the original recording, they should be entitled to part of the publishing. We kicked this problem around for a long time because there were always important writers around to be dealt with.

RW: Other than Mac Davis, have you brought any writers into the company who have already had their own publishing firms?

Robinson: We brought in Mark James, who has an affiliation with Sweet Glory, owned by his manager. Again, that was part of a negotiation. We have the same situation with a writer named Richard Supa, who we recently signed and who also performs as an artist. ☺

MAY 17, 1975

1. **MISTER MAGIC**
GROVER WASHINGTON JR.—Kudu
KU 20S1 (Motown)
2. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
3. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN-LA 3685G (UA)
4. **EXPANSIONS**
LONNIE LISTON SMITH—Flying
Dutchman BDL 1-0934 (RCA)
5. **TWO**
BOB JAMES—CTI 6057 (Motown)
6. **DISCOTHEQUE**
HERBIE MANN—Atlantic SD 1670
7. **FLYING START**
BLACKBYRDS—Fantasy F 9472
8. **ALTERNATE TAKES**
JOHN COLTRANE—Atlantic SD 1668
9. **TOM CAT**
TOM SCOTT & THE L.A. EXPRESS—
Ode SP 77029 (A&M)
10. **RESTFUL MIND**
LARRY COREY—Vanguard VSD 79352
11. **FEEL LIKE MAKIN' LOVE**
ROBERTA FLACK—Atlantic SD 18131
12. **BAD BENSON**
GEORGE BENSON—CTI 6045 (Motown)
13. **IN THE POCKET**
STANLEY TURRENTINE—Fantasy F 9478
14. **FEEL**
GEORGE DUKE—MPS/BASF MC 25355
15. **CUTTING EDGE**
SONNY ROLLINS—Milestone M 5059
(Fantasy)
16. **I NEED MONEY**
EDDIE HARRIS—Atlantic SD 1169
17. **GAMBLER'S LIFE**
JOHNNY HAMMOND—Salvation
SAL 702 (Motown)
18. **SUGARMAN**
STANLEY TURRENTINE—CTI 6052
(Motown)
19. **CANNED FUNK**
JOE FARRELL—CTI 6053 (Motown)
20. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
21. **POLAR AC**
FREDDIE HUBBARD—CTI 6065
(Motown)
22. **STANLEY CLARKE**
Nemperor NE 431 (Atlantic)
23. **DEATH AND THE FLOWER**
KEITH JARRETT—Impulse ASD 9301 (ABC)
24. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
25. **SURVIVAL OF THE FITTEST**
HEADHUNTERS—Arista AL 4038
26. **ATLANTIS**
McCOY TYNER—Milestone M 55002
(Fantasy)
27. **ASTRAL SIGNAL**
GENE HARRIS—Blue Note
BN-LA 313-G (UA)
28. **BODY HEAT**
QUINCY JONES—A&M SP 3617
29. **WHO IS THIS BITCH ANYWAY?**
MARLENA SHAW—Blue Note
BN LA 397-G (UA)
30. **LINGER LANE**
BOBBY HUTCHERSON—Blue Note
BN-LA 369-G (UA)
31. **POTPURRI**
JONES-LEWIS—Phila. Intl. KZ 33152
(Col)
32. **SATIN DOLL**
BOBBI HUMPHREY—Blue Note
LA 3344-G (UA)
33. **MIND TRANSPLANT**
ALPHONSE MOUZON—Blue Note
BN LA 3986 (UA)
34. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
35. **SUPERSAX PLAYS BIRD WITH STRINGS**
Capitol ST-11371
36. **KOKOMO**
Columbia PC 33442
37. **VISIONS OF THE EMERALD BEYOND**
MAHAVISHNU ORCHESTRA—
Columbia PC 33411
38. **THE AURA WILL PREVAIL**
GEORGE DUKE—MPS/BASF MC 25613
39. **FIRST MINUTE OF A NEW DAY**
GIL SCOTT-HERON & BRIAN JACKSON
—Arista 4030
40. **STORIES TO TELL**
FLORA PURIM—Milestone 9058
(Fantasy)

Copyright Bill (Continued from page 3)

The bill, in its present form, includes provisions that will:

- Extend the copyright term from its present 56 years to life of the author plus 50 years,
- Raise the mechanical royalty from 2¢ per side to 3¢,
- Create a new performance royalty for the operators of jukeboxes—\$8 a year per box—to be distributed among composers,
- Create a Royalty Tribunal to periodically review the mechanical fees and to revise them if it deems necessary, and
- Prohibit record and tape piracy.

As well, Rep. George Danielson (D-Calif.) of Los Angeles has introduced a bill that would create a new copyright for the performers of recorded music. Broadcasters and other businesses that use recorded music for profit would be liable for yearly payments to artists, as well as composers as the case is now, if the amendment becomes law. A pool of between \$20 and \$30 million would be generated by the performers copyright, the National Association of Broadcasters estimates. A similar measure was defeated on the floor of the Senate last year. The fee would be derived from a levy based on a fixed percentage of a station's gross revenues.

The new performance royalties to be paid by the jukebox operators is expected to generate another \$4 million a year for composers. These sums would be added to an estimated \$200 million which flowed to writers and publishers last year from performance and mechanical fees.

The concept of a performers copyright foundered in the Senate last year due to stiff opposition from the broadcasting industry. The broadcasting lobbyists were successful, it seems, in convincing the Senate that it is already providing a valuable service to the music business and its artists by exposing and promoting new music on the air. As well, every member of Congress has at least a broadcaster or two in his home district; the same cannot be said for Congressmen regarding major recording companies and music publishers. Undaunted, the most vocal advocate of the performers copyright, Senate Minority leader Hugh Scott (R-Pa.), has reintroduced a performers bill in the Senate. It is scheduled for hearings in late Spring.

There is though one important difference between the political scene in the Senate last year that led to the defeat of the performers royalty and the House deliberations this year: That is organized labor. The AFL-CIO, which lent only its moral support to the performers copyright last year in the Senate, is now working in earnest on behalf of its musicians union members on the House side. Some on Capitol Hill believe labor's active lobbying could make the difference this year.

Still, the Danielson bill is given a less than even chance of passage in the face of continuing broadcaster resistance. As a matter of fact, many music interests are pleased to see the issue of a performers copyright separated from the full bill. (The Danielson bill is an amendment to existing law.) The performers fee, so unpalatable to the broadcasters, threatened the approval of the whole bill last year and such organizations as the performing rights societies and the music publishers are happy to trade away their support of it for a longer term, a Royalty Tribunal and other provisions which they consider more basic.

Publishers, artists and record companies are looking to other areas of the bill to correct, as BMI's Ed Cramer put it, "certain inequities that have been allowed to exist for too long." Specifically, the music industry is looking forward to the lifting of the copyright payment exemption as it applies to musical performances "not for profit."

As presently written, the new bill will allow composers to collect royalties from educational institutions—including the Corporation for Public Broadcasting—as the creators of written works have always been able to do. Also, a battle seems to be shaping up among publishers, record companies and jukebox operators over the Royalty Tribunal review of the mechanical and jukebox fees. Under the 1909 copyright law, the mechanical fees are fixed in law (the only such fixed fees in the present law, all others being left up to negotiation). The new bill will provide for the periodic review of the mechanical fees while the \$8-a-year jukebox levy is not subject to revision by any other body except Congress.

The jukebox operators were successful in excising the review section of the law, as it applies to them, in the Senate last year. The recording companies are expected to attempt a similar move against the review provisions applying to mechanicals. (The manufacturers were successful in the Senate last year in cutting the proposed 4¢-a-side mechanical to 3¢.)

As well, some portion of the estimated \$5 million a year in copyright fees from cable television (not covered in existing law) will be

split between publishers and composers, if the bill passes. Though most of the music industry lobbyists feel the fees prescribed for cable TV are too low, most are willing to accept the schedule of payments in the present bill. It is important, they say, that cable TV liability be established now so that in the future, when original programming comes to cable systems and the present practice of retransmitting over-the-air signals wanes, composers can seek royalties comparable to those they now collect from broadcasters. There is no way to determine what share of that \$5 million a year will go to performing rights societies since the formula for distribution is left up to the U.S. Copyright Office after the bill is passed.

Hearings on the copyright revision measure are expected to stretch through the Summer. Music issues in the bill will be taken up in hearings in June probably. Aides at the Judiciary Committee are predicting floor action in the House by the beginning of next year. And one staffer warned not to expect the House to simply rubber-stamp the Senate's version of the bill.

After House passage, the bill will be sent back to the Senate. If the two bills still differ at that time, conference committees from each house will be appointed to iron out the discrepancies. Both houses must approve the same version of the legislation by December 1976 in order for it to become law.

Unlike in years past, it is now difficult to find anyone on the Hill who does not predict final action on copyright by the end of the 94th Congress. In the past, Congress has waited, sometimes for years on end, for the private interests involved in copyright to come to agreement between themselves on the sticky issues of revision. In the late sixties, the Senate waited on an agreement among cable TV operators, broadcasters and the movie industry. Wrangling between book publishers and libraries over photocopying rights threatens to hold up the bill again this year. But several members of the Judiciary Committee have stated flatly that they will wait no longer. The courts have been pestering Congress for a new bill as well. "The members of this committee," one aide pointed out, "are all lawyers and they understand the need to get this job done. And every year that goes by, they realize, is only going to make the job that much more complex." ☞

Presidential Praise



President and Mrs. Gerald Ford share a laugh with Buddah recording artist Melba Moore after the singer's performance at the recent White House News Photographers Association's Annual Awards dinner held at Washington, D.C.'s Sheraton Park Hotel.

Silver Fox Productions Plans Showcase Series

■ NEW YORK — Silver Fox Productions has announced plans for "New Vaudevillians '75," a showcase outlet for new talent. Scheduled to debut in June at the R.F. Kennedy Theatre here, each day of shows (Thursdays through Sundays) will be followed by the "Disk-O-Rama," a live and recorded discotheque on the theater's stage. The principals of Silver Fox are I.A. Valente, J. Ross Kerris and Ralph F. Valente.

District Committees Formed by NAPRA

■ LOS ANGELES — Citing the need for a broad-based rock radio trade association, NAPRA has announced the formation of five district committees of five each.

These are in turn appointing standing committees of rock disc jockeys to work with programming, public service, advertising, jobs (membership), seminars and conventions. The districts are the northeast, south, midwest, central states and west. Results of an election for a five person national committee from a field of district committeepersons will soon be made public.

President Jim Ladd said in Los Angeles that NAPRA efforts are being managed by executive director Hilary Clay Hicks, in cooperation with national secretary Jerry Longden, consultant Jeffrey L. Rayden and Mike Harrison of KPRI-FM, San Diego, as coordinator.

In a policy change, NAPRA now accepts the membership of any rock announcer professionally employed in radio, including progressive and top 40 personnel.

Disc-jockeys across the nation received a NAPRA membership solicitation this week. Those who have not received membership information are urged to contact their district committeeperson.

Who In The World:

Aerosmith Wings Its Way to the Top

■ NEW YORK — If the earliest days of Aerosmith's career were any indication, one would have thought that the Boston-based band would have had an easy time becoming one of the major rock groups in America. After only one appearance at Max's Kansas City in New York in July, 1972, the band was signed to Leber-Krebs, Inc. for management. That pact was followed by another showcase at Max's in August, 1972. The results of that night were Aerosmith's signing to Columbia Records and the acquisition of the services of Adrian Barber (previously known for his work with Cream) as producer of the band's debut album, "Aerosmith." And as Steve Leber, David Krebs and Bruce Lundvall, vice president and general manager, Columbia Records, concur, it has been the combination of all-encompassing record company involvement, acute management and group dedication that has resulted in Aerosmith's constantly growing national reputation.

The first album, released in January, 1973, sold moderately until the release of a single, "Dream On," seven months later. The single became a regional hit in New England, the Northwest and upstate New York. Steve Leber, co-manager of the band, says, "Our faith in Aerosmith and our faith in Columbia was so great that we pushed Columbia into releasing 'Dream On.' We had never stopped believing this group could be the biggest rock and roll band in the United States, and I still believe this."

Lundvall cites Aerosmith as a "classic example of a home-based group" breaking out of its own market and spreading nationally through strategically planned live performances. "There is a total understanding of mutually perceived goals among Columbia, the group, and the group's management—with full cooperation

down the line," according to Lundvall. And it is this type of careful planning and cooperation that is gaining the group FM acceptance, and which makes national success a now realistic goal, he adds.

In early 1973, their management promoted Aerosmith shows all over New England. Aerosmith worked steadily in that region for several months, playing an average of five nights a week at clubs and colleges. At the same time, Aerosmith signed with IFA (now ICM) and these New England dates were interspersed with occasional dates around the country with the Mahavishnu Orchestra and with the Kinks. Coupled with the success of "Dream On" in the Summer of 1973, a more extensive tour with Mott the Hoople in the Fall of that year rejuvenated interest in the band's first album.

At the end of 1973, plans began for Aerosmith's second disc to be recorded, with Jack Douglas as producer (previously known for his engineering and production work with Alice Cooper). The album, "Get Your Wings," was released in March, 1974. Aerosmith's popularity in New England and the midwest was strong enough to push "Get Your Wings" onto *Record World's* charts without the air of a hit single. After a

couple of months, however, the album fell off the charts. Then, David Krebs, co-manager of the group, decided that the band was so strong as a live performing act that they should go out on the road to promote "Get Your Wings," headlining markets where they were known and special guesting in markets they hadn't played before.

Steady touring and the group's musical improvement not only put "Get Your Wings" back on the charts, but carried the first album back onto the charts as well.

"The truly amazing thing about the success of both albums," according to Krebs, "is that they've sold approximately a million copies without ever appearing in 25 of the top 50 markets. All of these major markets are usually necessary to an album's success, but we've had the success without these markets so far. What we've done is built this band market by market instead of nationally all at once. We expose them once or twice a year in each major market until they are a big attraction there and then move on to other areas.

"Get Your Wings" has gone gold, "Aerosmith" is on its way, and with "Toys in the Attic" bulleting up the *Record World* album chart at 45 this week, it too is sure to follow suit.

Transfer Draws Stars



Led Zeppelin's Robert Plant and MCA recording artist Elton John paused for a chat in Manhattan Transfer's dressing room at the Bottom Line (with the Transfer's Tim Hauser in the background). Plant and Elton John, along with Jimmy Page, Led Zeppelin's manager Peter Grant, and Atlantic/Atco's chairman Ahmet Ertegun and co-chairman Jerry Wexler, were in attendance for the group's special one night showcase at the New York club.

Martell Committee (Continued from page 12)

All donations to the fund will go toward the fight against leukemia, a fatal blood disease which claimed the life of T. J. Martell, 21 year old son of Tony Martell, vice-president, East Coast operations and special marketing, ABC Records. Initial steps were taken by the committee to have all do-

nations to the fund declared tax-free.

Committee members also agreed upon September 13 as a tentative date for an industry-sponsored, star studded rock concert to be held at Madison Square Garden. All proceeds from this concert will go to the T. J. Martell Memorial Fund.

More German Groups Pact with I. Mouse

■ NEW YORK—Ira Blacker, president of Mr. I. Mouse, Ltd., has announced the completion of negotiations on behalf of the German music companies Dieter Dierks Productions, Metronome Records and Ohr Records, for the U.S. release of product by five German rock groups.

Groups and Labels

Blacker, whose commitment to bringing the pop music of Germany to American audiences has led to the U.S. debuts of such groups as Kraftwerk and Atlantis, outlined the following specifics regarding the LP-release agreements: Cluster and Harmonia, two groups who record for Germany's Metronome label, will be released here by Motown Records, as will Mrs. Beastly, a German band produced by Dieter Dierks for Germany's Teldec Records. In addition, the groups Jane and Neu, also on the Metronome label in Germany, will be released here by Capitol Records. These five groups join a sixth German band, Tea, whose German recordings, produced by Dieter Dierks for Phonogram Records of Germany, will be released here on the new Phantom label.

Tomita 'Pictures' Is Selling Strong

■ NEW YORK — RCA Records' new Tomita album, "Pictures at an Exhibition," an electronic creation adapted from Moussorgsky's work of the same title, has sold 50,000 units in its first month of release, according to the label.

Gilbert Comments

This information came from Ernest Gilbert, director of marketing, Red Seal, who said: "Our new Tomita album has the outset momentum which it took many months to build on his first album, 'Snowflakes Are Dancing,' and already the second album qualifies as a bonafide pop chart hit."

Heavy airplay, including classical, MOR, progressive and Top 40 stations, has resulted from release of the album, and more is expected when a single containing "Baba Yaga" and "Great Gate of Kiev" is released next week, the label added.

MSI Appoints Two

■ LOS ANGELES — Marking a further expansion of the music operations of McFadden, Strauss & Irwin Inc., Sandy Pollack has been appointed to head the public relations firm's west coast music division, and Guy Thomas has joined the division, it was announced by John Strauss, president.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Otro cañonazo nacional de **King Clave**. Y son ya 3, los hits que el compositor-intérprete argentino coloca en el mercado mexicano, marcando una cifra records y amenazando con llegar al millón de copias vendidas en menos de 6 meses, acumulando las ventas de "Los Hombres no deben Llorar," "Mi Corazón Lloró" y el reciente "Usted me dejó Llorando" de su inspiración; el cual, por la forma que ingresó a las listas de popularidad, es el llamado a superar ampliamente a sus anteriores éxitos. Para **King Clave**, estos triunfos son el resultado de muchos años de esfuerzo, los que empezaron en Formosa, el pueblo que lo vio nacer y continuaron en Buenos Aires. Pero fué en México, que el intérprete reventó y el compositor se dió a conocer como un idolo de grandes proyecciones, asegurando además, su futuro económico. ¡Congratulaciones **King Clave**! Y la mejor de las suertes para "**Beco**" **Rota**, el manager al que le corresponde gran parte del éxito de **Clave** en México.

Con la participación de Brasil, representado por **Evandro Ribeiro**; Argentina por **Juan Truden**; **Guillermo López** de Venezuela; **Carlos Gutierrez** por Colombia; **Mario Pacheco** por Costa Rica y **Manuel Villarreal** con **Armando de Llano** por México; se llevó a cabo en Acapulco, el Concilio Latinoamericano de Ingeniería y Manufactura de CBS. La bienvenida, amena y en un ambiente de hermandad de la familia del sello naranja, la dió el buen amigo **Armando de Llano**, Vice-Presidente y Gerente General de CBS/Columbia Internacional. Posteriormente, el Presidente de Operaciones Latinoamericanas

Manuel Villarreal, dió inicio a los trabajos, siendo el tema de mayor interés, la forma para modernizar las técnicas en la elaboración de discos, cartuchos y cassettes. Invitados especialmente, participaron también un selecto grupo de personalidades de E.U., como **Nick Circilo**, **Al Earl**, **Sam Burger**, **Cal Robert**, y **John Ryan** entre otros. En conclusión, una importante reunión con grandes resultados.

Otro golpe de **Los Felinos** (Musart), esta vez con su nuevo lanzamiento "Chatita de mis Amores," que viene a cubrir dignamente su anterior hit "Flor Morena" . . . El compositor é intérprete **Armando Avila** del grupo **Los Baby's**, se luce con otra obra de su propiedad, "Cuando más te quiera," que acaba de lanzar el sello Peerless con muchas posibilidades . . . A pesar de que son varios intérpretes que lo cantan, **Juan Gabriel** logra fuertes ventas con el tema de su inspiración "Se me olvidó otra Vez" . . . **Patrizio** recibiendo un vigoroso apoyo de su grabadora (Polydor), continúa ascendiendo en ventas y popularidad, con el número triunfador del Festival de Trujillo, Perú "Volverás."

Jorge Castro terminó de grabar su nueva producción que contiene "Horas Frías" de **Roberto Cantoral**, "Te Esperaré," "Para que Volver" y "Enamorarse," que en breve lanzará Cisne RAFF . . . En forma violenta, surgen **Los Junior's** (Melody), y en toda la República alcanzan altísimas cifras en ventas con su éxito "Flores para mi Amada" . . . Argentina, Perú, Venezuela y México, firmaron un pacto para cobrar las regalías

(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Joe Cain**, que por más de tres años dirigiera en su carácter de Director General los sellos Tico y Alegre y que pasara a reportar directamente a **Jerry Massuncci** de Fania Records, al tomar dicha empresa la distribución en Estados Unidos de estas etiquetas, acaba de visitarme en Miami, donde me anuncia su renuncia a la posición que actualmente desempeñaba. **Joe Cain**, talentoso músico, arreglista y probado buen director discográfico no anuncia ningún plan de trabajo por el momento. "Quiero descansar por unos días cerca de buenos amigos y después anunciaré mis planes futuros" . . . **Guillermo Diez R.** de Codiscos de Colombia me envía copia de carta dirigida a **Luis Calvo**, Director Internacional de Hispavox de España en la cual menciona: "Te envío copia del disco "Before the next teardrop Falls"/"Waiting for your Love" interpretado por **Freddy Fender**, que actualmente ocupa primerísimos lugares en los "rankings" de las principales revistas especializadas en el mercado norteamericano. Lo anterior te lo informo debido a que el tema "Waiting for your Love" es el famoso "Rio Rebelde" de la autoría de tu artista **Cholo Aguirre** y podrás apreciar que en la etiqueta del citado disco, otra persona se ha apropiado de esta bella obra. Te agradecería le informaras al **Cholo Aguirre** de esta "piratería autoral" para que se aclare esta penosa situación y que sean él y su casa editorial quienes perciban los recaudos correspondientes que estoy seguro serán cuantiosos . . ." ¡Seguiré informando!



Omar Marchant

Cumplió Parnaso de Argentina dos años de existencia. Entre los logros figuran la grabación "Juan Moreira" de **Leonardo Favio** conjuntamente con los maestros **Pocho Leyes** y **Luis M. Serra**. Esta grabación es la banda original de la película del mismo nombre. **Yaco Monti** recibirá próximamente un Disco de Oro por sus amplias ventas dentro del mercado argentino. Lanzaron el primer simple del grupo de folklore argentino **Las Voces Blancas** y próximamente lanzarán un long playing. Lanzaron el **Instrumental 4**, que después de grabado el elepé recibió el premio Revelación Cosquín 74. Situaron a **Los Monteros** con el tema "Candombe para Miguela." Lanzaron los conjuntos beat **Los Bribones**, **Sentimiento**, **Sociedad Anonima**, **Los Barbaros**, **Montserrat**, el **Duo Stop**, **Cascabel** y el **Grupo Guatambo**. En lo Ruana. Entre los solistas y en adición a los mencionados lanzaron también a **Juan Ramon**, **Carlos Javier Beltran**, **Greco**, **Sonia Lambrini**, **Javier Santo**, **Lucio Vedro** y el concertista de guitarra **Carlos Padro**. En los nuevos valores lanzaron al mercado a **Carlos Díaz Dho**, **Sergio Graf**, **Thonin Sanyo**, **Mateo**, **Daniel Alvarado** y a **León Prado**. Bueno, activa Parnaso en la Argentina en estos dos años. Mi felicitación a **Rogelio** y **Marie Lopez**. **Horacio C. Roncagliolo** es el Jefe del Depto. de Prensa y Difusión.



Armando de Llano



Manuel Villarreal

Recibió **Omar Marchant** premio de manos del Alcalde de Miami, **Maurice Ferre**, por los amplios logros a través de su programa televisivo "Solo para Bailadores" que lanza al aire desde hace un año el Canal 23 de la localidad. Adicionalmente a su alto "rating" en la televisión, Omar es Director de la Peer de la Florida y corresponsal nuestro en el área. ¡Felicidades! . . . Lanzó Velvet en Estados Unidos un simple con la poética voz de **Luis Gerardo Tovar** en los temas "Aunque tu no lo sepas" (Vicario-Di Lernia) y "Santo Domingo" (Lindd-Poll). Bellas orquestaciones y

(Continued on page 45)



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LATIN AMERICAN HIT PARADE

Singles

Ecuador

By MARCELO NAJERA

1. QUIERES SER MI AMANTE?
CAMILO SESTO—Ariola
2. HEY GIRL COME AND GET IT
STYLISTICS—Avco
3. YO TE RECUERDO
ROBERTO CARLOS—CBS
4. VAGABUNDO
GRAN COMBO—EGC
5. LLORA CORAZON
NELSON Y SUS ESTRELLAS—Discomoda
6. ORDENES DEL DOCTOR
SONNY—CBS
7. HIJACK
BARRABAS—RCA
8. TE QUIERO TE ESPERO
PASTELES VERDES—Fenix
9. LA CARTERA
ORQUESTA HARLOW—Fania
10. MRS. VANDERBILT
PAUL McCARTNEY & WINGS—Odeon

Mexico

By VILO ARIAS SILVA

1. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Orfeon
2. NINA NO TE PINTES TANTO
DANNY DANIEL—Polydor
3. ¿QUIERES SER MI AMANTE?
CAMILO SESTO—Musart
4. YO QUIERO AMIGOS
ROBERTO CARLOS—CBS
5. MI AMIGA, MI ESPOSA, MI AMANTE
RIGO TOVAR—Melody
6. HAY COSAS INOLVIDABLES
LOS SOLITARIOS—Peerless
7. MI CORAZON LLORO
KING CLAVE—Orfeon
8. MI PRINCIPE AZUL
CLARITA BOOM—RCA
9. USTED ME DEJO LLORANDO
KING CLAVE—Orfeon
10. CHATITA DE MIS AMORES
LOS FELINOS—Musart

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. SOY LO PROHIBIDO
SOPHY—Velvet
2. AMOR MIO
RAPHAEL—Parnaso
3. MORTIFICA
LOS SOBRINOS DEL JUEZ—Audio Latino
4. HOY CANTO POR CANTAR
NYDIA CARO—Alhambra
5. TENGO EL VICIO
OSCAR DE LUGO—Audio Latino
6. TOMAME O DEJAME
MOCEDADES—Borinquen
7. AYUDADME
CAMILO SESTO—Pronto
8. UNA MUCHACHA MAS
CHARYTIN—Alhambra
9. EN UN SUEÑO
JORGE CARLOS—Audio Latino
10. MI SANGRE LATINA
NELSON NED—UA Latino

New York (Salsoul)

By EMILIO GARCIA

1. MAYARI
ORQUESTA HARLOW—Fania
2. TRAISSON
ROBERTO ROENA—Fania
3. TE LLEVE CONMIGO/CANUTO
TIPICA '73—Inca
4. EL TODO PODEROSO
HECTOR LAVOE—Fania
5. LO TUYO ES MENTAR
CELIA CRUZ & JOHNNY PACHEO—Vaya
6. TE VAS ARREPENTIR
EL GRAN COMBO—EGC
7. ELLOS SE JUNTAN
RAFAEL CORTIJO & ISMAEL RIVERA—Coco
8. CARBONERO
JOHNNY VENTURA—Mate
9. SALE EL SOL
ISMAEL RIVERA—Tico
10. GUARARE
RAY BARRETTO—Fania

Albums

California

By SERGIO ALONSO

1. JOSUE
JOSUE—ARV
2. ESCRIBME Y CUENTAME TU VIDA
AMERICA MARTIN—Gabi
3. JAMAS LLORARE
LOS MARIANOS—Latin Int.
4. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Orfeon
5. GAITAS DE LAS LOCAS
SIMON DIAZ—All Art
6. UN POBRE NO MAS
LOS HUMILDES—Famas
7. AL PIE DE LA TUMBA
ALEGRES DE TERAN—Falcon
8. NOVILLO DESPUNTADO
LAS JILGUERILLAS—Caliente
9. LA SEGUNDA LAGRIMA
ANGELICA MARIA—Sonido Int.
10. VIVA MATAMOROS
CONJUNTO TROPICAL CARIBE—Roble

Chicago

By BLAS RODRIGUEZ

1. A QUE NO TE ATREVES
LILY Y GRAN TRIO—Montilla
2. PURO NORTE VOL 4
LUCHA VILLA—Musart
3. COMO SUFRO
LOS BABY'S—Peerless
4. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Orfeon
5. LAS GAITAS DE SIMON
SIMON DIAZ—All Art
6. INIMITABLE
TANIA—Alhambra
7. LA SUPER BANDA
BANDA MACHO—Caytronics
8. ORGANO MELODICO VOL. 22
JUAN TORRES—Musart
9. BALADAS Y ROCKS
ALBERTO VASQUEZ—G&S
10. HAZLE CASO A TUS PAPAS
ESTEBAN—Latin Int.

Record World en Centroamerica

By ALEX LUGO

■ Nuestros cinco países en los dos últimos meses están recibiendo importantes visitas de grandes, figuras de la canción, quienes estancumpliendo o cumplieron exitosas "Tournée" por los cinco diferentes mercados musicales del área.

Los visitantes fueron en su orden, Camilo Sesto de España, que logró impresionar a los que lo vimos en Costa Rica, Nicaragua y El Salvador.

Elio Roca: que impacto más sus discos en la radio de Guatemala, Nicaragua, Costa Rica; luego de demostrar su gran sencillez y jovialidad. Punto y aparte de esta nota fue el detalle que una encantadora morena Nicaraguense casi le desprendió el labio en un arrebato de pasión por su ídolo.

Leo Dan: su visita marcó y reforzó sus clubes de admiradores en toda el área y actualmente cuenta con cuatro ó cinco éxitos radiales y en ventas.

Lucha Villa: su gran figura artística se acrecentó en el Salvador, Nicaragua y Honduras, países que visitó y donde sus éxitos discográficos son siempre

noticia, su visita los reforzó.

Alberto Vasquez: aunque ésta, es su segunda visita al área, su actuación en diferentes centros nocturnos de Honduras, fueron no apoteósicas y sí medianamente bien recibida.

Libertad Lamarque: aunque algunos críticos señalaron que con la "Dona" no pasaría nada, por ser una figura ya "Caduca" se dieron con un palmo de narices al llenar completamente y durante todas las noches "El Bodegon," lugar que la contrató y su show demostró que esta aldía en cuanto a las corrientes musicales se refiere.

Pedro Vargas: "El Samurai," por ser y una legendaria figura dentro de la canción "Llegó vió y triunfo," su jira se limitó a Guatemala y El Salvador.

Figuras que están anunciadas a llegar:

Roberto Carlos: que por las fechas tiene sonando su más reciente simple editado en Centroamérica "Un millón de amigos."

Mariana De La Cruz: una nueva figura (por aquí) del género ranchero, su visita ha hecho que
(Continued on page 46)

Nuestro Rincon (Continued from page 44)

coros acompañan al declamador en su labor. Muy buena idea con la cual se está dando vueltas hasta que prenda fuertemente en todos los mercados. ¡Poesía, verso y música en una hermosa proyección! . . . El tema "Los Hombres no Deben Llorar" que en la interpretación de King Clave ha estado arrasando en casi todos los mercados fué firmado con la empresa de Enrique Lebendiger de Brasil hace poco más de quince años por Palmeira y Mario Zam, bajo el título "Nova Flor." La letra en Español fué escrita por Pepe Avila. Los derechos de edición en Estados Unidos pertenecen a Ediciones Musicales Fermata de Los Angeles, empresa dirigida por la hábil y enérgica Deborah Frenkel. Mario Zam es padre del buen amigo Osmar Zam de RCA Brasileña. ¡Felicidades a todos por este éxito impresionante! King Clave anda de recorrido por Francia, Italia y España llevado de la mano de B. Rota de Orfeón de México . . . La Orquesta Tipica Novel de T.R. Records actuó exitosamente en Los Angeles y San Francisco y se prepara para aparecer en Miami y Chicago. Su nuevo elepé titulado "Sabrosa" estará en la calle en tres semanas . . . Miami Records lanzó al mercado en Estados Unidos "A quien no le gusta Esto!" un nuevo long playing de Rodolfo, ahora con su Tipica RA7 y un nuevo instrumental de las "Cuerdas que Lloran," Toño Fuentes, titulado "Recordando." ¡Hermoso album! . . . Fonodisco lanzó en Venezuela el álbum "Oyendo al Indio" en interpretación de El Indio Figueredo y su Conjunto. Folklore venezolano en una hermosa expresión! . . . Abrieron el Concilio Latinoamericano de Ingeniería y Manufactura de CBS los fraternos Armando de Llano y Manuel Villarreal. Un gran paso que rendirá excelentes resultados positivos . . . Y ahora . . . ¡Hasta la próxima!

Joe Cain, director for over three years of the Tico and Alegre labels, which became a member of the Fania group when the firm took over the distribution of said labels in the States, resigned from his post last week. When visiting us in Florida this week he informed me that he has no immediate plans but is resting for a few days in Miami. I'm sure the energetic and talented Joe will let us know in a few weeks what his future movements and actions will be . . . Guillermo Diez R.
(Continued on page 46)



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Nuestro Rincon (Continued from page 45)

from Codiscos, Colombia, mailed us a copy of his letter addressed to **Luis Calvo**, international director for Hispavox, Spain which reads: "I'm sending you under separate cover a record containing 'Before The Next Teardrop Falls,' b/w 'Waiting For Your Love' by **Freddy Fender**, which is actually in the top seller listings in the States. I am informing you about this because 'Waiting For Your Love' is 'Rio Rebelde' from your composer and singer **Cholo Aguirre**. As you can notice in the label information, this theme had been credited to another person. Please inform Cholo Aguirre about this matter so that it can be completely clarified and royalties can be properly credited to the real owners of the song."

Parnaso of Argentina is already two years old. Among the accomplished goals of this young Argentinean enterprise are: Recording of "Juan Moreira" by **Leonardo Favio** and musicians **Pocho Leyes** and **Luis M. Serra**, which became the film soundtrack of the same name; **Yaco Monti** is receiving a gold record for his sales in the Argentinean market. They released the folklore group **Las Voces Blancas** and **Instrumental 4**, which was awarded the Cosquin 74. "Candombe para Miguela" by **Los Monteros** was a success. They released the modern groups **Los Bribones**, **Sentimiento**, **Sociedad Anonima**, **Los Barbaros**, **Montserrat**, **Duo Stop**, **Cascabel** and **Grupo Guatambo**. In tropical music they released from Central America the group **Ruana**. Among the soloists are **Juan Ramon**, **Carlos Javier Beltran**, **Greco**, **Sonia Lambrini**, **Javier Santo**, **Lucio Vedro** and the guitar virtuoso **Carlos Padro**. Among the new artists they released are **Carlos Diaz Dho**, **Sergio Graf**, **Thoning Sanyo**, **Mateo**, **Daniel Alvarado** and **Leon Prado**. They are really moving! Our congratulations to **Roger** and **Marie Lopez**. **Horacio C. Romcagliolo** is press and promotion manager for the firm in Argentina.

Omar Marchant received an award from the Mayor of the City of Miami, **Maurice Ferre**, for his accomplishments this year through his Channel 23 TV show, "Solo Para Mailadores . . . Velvet released a single by **Luis Gerardo Tovar** containing "Aunque tu no lo sepas" b/w "Santo Domingo." Great poems recited with a beautiful backing of orchestra and chorus. New idea that is going ahead!!! "Los Hombres no deben Llorar," a smash hit in all of Latin America, was signed to the publishing company of **Enrique Lebendiger** in Brazil about 15 years ago by composers **Palmeira** and **Mario Zam**, under the title "Nova Flor." Spanish lyrics for the song were supplied by lyricist **Pepe Avila**. Publishing rights for the States is in the hands of the energetic **Deborah Frenkel**, manager of Fermata International Melodies of Los Angeles. **Mario Zam** is also the father of our good friend **Osmar Zam** from RCA of Brazil. Well, **King Clave**, Argentinean singer, really made it big for everybody. Now he is in France, Spain and Italy on a tour accompanied by **B. Rota** from Orfeon Videovox, Mexico.

T.R. Records is releasing the album "Sabrosa" by **Orquesta Tipica Novel**, which was a success in Los Angeles and San Francisco. The group is also planning to perform in several weeks in Miami and Chicago . . . Miami Records released an album by **Rodolfo** and his **Tipica RA7** titled "A quien no le gusta esto" . . . Also on this label is a new instrumental, "Cuerdas que lloran," performed by brilliant Hawaiian guitar player **Toño Fuentes**. The title of the album is "Remembering." Beautiful! . . . Fonodisco released in Venezuela a folklore album by **Indio Figueredo** and his **Group**. Great Venezuelan folklore at its best! . . . **Armando de Llano** and **Manuel Villarreal** addressed the Concilio Latinoamericano de Ingenieria and Manufactura de CBS in Mexico (Latin American Council of Engineering and Manufacturing). This council will bring positive and important results . . . And that's it for the time being!

En Mexico (Continued from page 44)

por derecho de ejecución en medios de difusión como cine, televisión, sinfonolas y radio. Las liquidaciones se harán trimestralmente en cada País. ¡Felicidades por este gran paso! . . . **Rosalba** y **Raúl Vale** (flamante esposo de **Angélica María**), son los candidatos a integrar por sus recientes grabaciones, las futuras listas de popularidad. **Raúl**, lanza precisamente un tema de

su cosecha titulado "Angélica" y **Rosalba**, terminó de grabar bajo la dirección de **Jan Pool**, dos sensacionales números altamente comerciales.

En mi anterior columna lo comenté, y ahora lo ratifico; **Sergio** y **Estibaliz**, se ubican entre los grandes interpretes del mes, con el número de **Juan Carlos Calderón**, "Buscame" . . . ¡Y será hasta la próxima, desde México!



LATIN AMERICAN ALBUM PICKS



PUERTO RICO

CUCO SANCHEZ—Caytronics CYS 1435

Con el acompañamiento del Cuarteto Los Padrinos, la gran voz de México, Cucu Sánchez en un repertorio muy vendedor. "Puerto Rico" (C. Sanchez), "Amorcito Corazón" (M. Esperon-P. de Urdimatas), "Ven" (C. Sanchez) y "Amor de mi Bohío" (R. Hernández).

■ Cucu Sanchez, the great voice from Mexico, backed by Quartet Los Padrinos in a very saleable repertoire. "Para Olvidarte a Tí" (Cárdenas-Padrón), "Amor" (Pedro Flores), "Vagabundo" (F. Baena) and "Vencida" (C. Sánchez).



LOVE IS . . .

SEGUIDA—Fania XSLP 00478

Seguida es definitivamente diferente. Gran mezcla e igual sonido! Una aventura feliz en sonido latino. "Fuego y la Luz" (Seguida), "Sweat" (R.Ortiz-P. Nater), "Mambo Rock" (R. Ortiz) y "Love Is" (Nater-Ortiz).

■ Seguida is astonishingly different! Great sound and mixing. An adventure in Latin sound. "Funky Felix" (R. Ortiz), "N.Y.C. Blues Day" (Ortiz-Nater), "Afro-rican Suite" (Ortiz-Nater) and "Opus-18 No. 1" (R. Ortiz).



AHORA

JOE QUIJANO Y SU ORQUESTA—Coco CLP 114XX

Bajo la dirección musical de Charlie Palmieri, el talentoso Joe Quijano y su Orquesta ofrecen una excelente grabación llena de ritmo. Muy buena! "El Enamorao" (Sequeira), "Mapale" (J. Quijano), "Pella/Desengaño Cruel" (Grillo-Beltran) y "Bailen y Gozen" (M. Cuní).

■ Under the musical direction of Charlie Palmieri, talented Joe Quijano and his Orchestra offer an excellent salsa production. "Tema de Broadway" (Curet Alonso), "Streaking" (J. Quijano), "Salieron Pocos" (Quijano) and "Juguetes del Destino" (Myrta Silva).



UN CIELO ENTERO

ANTONIO VELAZQUEZ—Pan-Americana PALP 632

Muy vendedoras interpretaciones de música ranchera en la voz de Antonio Velazquez. Vendiendo bien en Chicago. "Un Cielo Entero" (A. Gómez), "El Arból" (Melecio Diaz), "Locuras tengo de Tí" (P. Villar) y "No Puedo ser feliz" (B. de Nieve).

■ Ranchera music performed by the outstanding voice of Antonio Velazquez. Selling nicely in Chicago. "Que te Vaya Bonito" (J.A. Jimenez), "He Vuelto a Verla" (D.A.R.), "La Leva" (D.R.), "Una Noche Cualquiera" (A. Velazquez), others.

En Centroamerica (Continued from page 45)

sus representantes discográficos editen su primer LP que tiene muchas posibilidades de éxito.

Angelica Maria: máxima exponente de la canción ranchera, que en base a grandes éxitos que la mantienen, creemos causara más grande impresión que en su primera gira hace cuatro años.

Actualmente estan perfilándose como éxitos "Cuando tú te decidas" y "En la intimidad."

Carlos Marroqui: cantante venezolano que logró colcar dos

éxitos "Ustedes Mujeres" y "Contigo quisiera estar," esta será su primera jira al área.

Pasando a otro detalle, las Compañías discográficas de España, Chile, Argentina, Brasil y EE.UU. que no están distribuidas aquí pueden hacer envíos de muestras destacadas de su producción al Apartado Aéreo 36 "B" en Guatemala, donde serán clasificadas y promocionadas por una gran red de emisoras en Centroamérica.

ASCAP Re-Elects Adams

(Continued from page 6)

orary member of the council of the American Guild of Authors and Composers (AGAC), Adams is a vice president of the National Music Council, a member of the board of trustees of the Great Neck Symphony Association, a vice president of the Country Music Association, and has recently been elected to the administrative bureau of CISAC (International Confederation of Societies of Authors and Composers).

The ASCAP board also re-elected Salvatore Chiantia (president of MCA Music) and writer Ned Wachington as vice presidents. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer (president of Shawnee Press, Inc.), treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler (executive vice president of Shapiro, Bernstein & Co., Inc.), assistant treasurer.

Tom Cat Debuts

(Continued from page 6)

tionwide. A comprehensive campaign has been formulated that includes press kits, ad mats of various sizes, four-color posters that incorporate all previous advertisements pertaining to the lp and the Nevins-Catalano collaboration, easel albums and mobiles for in-store and window displays, a radio time spot campaign and a consumer ad program as yet to be outlined. A highlight of Tom Cat's marketing plans for the "Nancy Nevins" album will be a unique contest for RCA sales and promotion personnel.

Strolling By



Gull (Motown) recording artist Steve Ashley strolled by Record World recently while in New York from his native England for a two-month tour of the States. The folk singer, whose debut American set is "Stroll On," is flanked above by RW's Mitchell Kanner (left) and Michael Schanzer (right).

Kirshner and Schnur Bow New Game Show

(Continued from page 6)

Jerome Schnur has been active in all phases of television for 25 years and is a former Peabody Award winner.

"Musical Chairs" is a Jerome Schnur/Don Kirshner production originating from New York. Series producer is Bill W. Chastain, Jr.

If You Knew Suzi



Arista recording artist Suzi Quatro recently visited the Record World offices while in town as special guest star on the Alice Cooper tour, which will encompass some 60 dates and extend through July. Ms. Quatro (left) discussed her current single and album, both entitled "Your Mama Won't Like Me," with RW's Roberta Skopp (right.)

Planning for the Adult Market

(Continued from page 6)

are not really interested in the charts; they are not as concerned about what is number one as the high school senior; they do not have to have the latest album number one to be "in," and they do not feel they lose face if they tell their friends that they just bought the new "Mikado" by the D'Oyly Carte or "Billie Holiday: The Golden Years." As Stan Cornyn put in that now famous speech: "My wife, let me tell you, wouldn't know Led Zeppelin if it fell on her foot. Neither would 90 percent of America over 30 years old."

To put it frankly, especially to distributors and rack jobbers, there is a hell of a catalogue in the record business now but few are making much of it. Yet there is a dealer in Washington who features catalogue and re-issues and does a lot of business with them. He sells them at a special price, but he gets them at a special price. Right now, many companies have brought out catalogue lines that list at \$4.98, and they are doing well. They could do even better with promotion and exposure on the part of racks.

The adult buyer, like his younger counterpart, is not too interested in record labels these days; he'll purchase recordings by major labels or off-labels as long as they contain the material he wants. There are a number of small labels in the pop, jazz and blues fields which turn out fine records, and if they are displayed they could mark up good sales.

We think there is a large potential adult record market out there. These adults have to be brought back to records by intelligent merchandising. All areas of the business, manufacturers, distributors, rack jobbers and dealers have to work together to enlarge this market. Stan Cornyn mentioned "Sixteen Reasons" that he thought would help do this. Here's a concise presentation of Stan Cornyn's ideas. Add a few yourself and you'll find you're working on this market too.

Sixteen Reasons

1. Have records reviewed in daily newspapers, just like books.
2. Have recording artists and producers interviewed on TV talk shows.
3. Advertise records in newspapers daily, not only on Sunday.
4. Set up an industry-wide ad fund for TV ads.
5. Have contests on what single and what album will be number one each week.
6. Set up a real industry organization that would combine RIAA, NARAS & NARM.
7. Promote records as a gift item.
8. There should be more \$4.98 records from record companies, and stronger titles.
9. Better merchandising. T-shirts have had it.
10. Promotion men should promote records in addition to radio.
11. Record salesmen have to become salesmen again.
12. Research why people buy records and what satisfactions they get from records. Use this knowledge in advertising, merchandising, and marketing.
13. Make sure packaging is appealing to customers.
14. Put liner notes back on records and give out samples to dealers so they can play records for customers.
15. Encourage the young single record buyer. Perhaps even lower the price from \$1.29. (Editors note: One of the things that has hurt single sales, besides price, is the limited number of singles available. Most stores don't stock more than the top 20. It would help sales if the number carried went up to at least the top 50.)
16. Hold on to our customers after marriage and babies. Find ways to retain the audience beyond its 30th birthday.

CONCERT REVIEW

Prine Performance Is a Major Event

NEW YORK — John Prine (Atlantic) returned to Avery Fisher Hall (18) and made a major event out of what promised to be a good concert. Sheer brilliance prevailed throughout the evening, which was divided into two parts—the first part being Prine accompanied only by his voice and his acoustic guitar; the second part being Prine accompanied by an impressive four-piece band.

The overwhelming emotional

impact was contained in the first part of the show. From "Spanish Pipedream" to "Paradise" Prine delineated the sorrows, the joys, the frustrations and the small triumphs that each of us experiences in trying to grab onto a piece of this world and call it our own.

Prine's lyrics tell the tales of people with battered psyches who remain at large in an unfeeling society—minus hope, minus love, minus warmth, minus reason—to wit: "There were spaces between Donald and the words that he spoke;" "Ain't it funny how an old broken bottle looks just like a diamond ring;" "There's a hole in daddy's arm where all the money goes." Ad infinitum. Prine's images are diamond-hard and at the peak of his powers he has no equal among this generation's songwriters.

Prine writes of moments and (in the words of Thomas Wolfe) "... every moment is a window on all time." The first half ended with a quartet of songs—"Souvenirs," "Christmas In Prison," "Late John Garfield Blues," "Paradise"—which were devastating in the intensity of their individual moments. Do we become strangers unto ourselves as the years roll by? Is there no joy in the passing of time? "Broken toys and faded colors/Are all that's left to linger on" sings Prine in "Souvenirs."

What better introduction to "Paradise" than Prine's own: "I don't know if y'all have ever seen land that's been stripped, but it looks like . . . the moon. And you know what a disappointment that was. (Pause) I used to really love the moon." Subtle, succinct, well-timed and extremely effective.

The second half featured Prine with his band and in one respect was not as satisfying as the first half, since the band's sound sometimes obscured Prine's vocals. But they acquitted themselves very well on several occasions.

"Angel From Montgomery" was adorned by the elegant slide guitar work of Arlen Roth; Roth shone again—this time on pedal steel—during "Come Back To Us Barbara Lewis Hare Krishna Beau regard," a song which was actually country with a curve, played in a style reminiscent of the legendary house band at the Jetstream Bar in Midwest City, Oklahoma (the band called itself "Spunk" and its piano player was named Thelonus . . .); the T.S. Eliot-inspired "Clocks and Spoons" ("I have measured out my life with coffee spoons," wrote Mr. Eliot) was enhanced by restrained bass lines and spare, lyrical piano fills.

David McGee

Schwarzkopf's American Farewell

By SPEIGHT JENKINS

■ NEW YORK—A few days ago at Sam Goody's store on 6th Avenue and 51st Street in Manhattan a crowd of between 400 and 500 stood in a long line that snaked up a flight of steps and all through the store. Ages varied from those in their sixties to teenagers, but all had records under their arms. Some were new sealed discs, but very many were old albums, some out of print for close to 20 years.

As the line slowly inched forward, each approached a table behind which sat an elegant still young-looking lady all in green, her blond hair simply and elegantly fixed. Each came up to her with a sort of reverence; with a big smile for each, she took both their hands and responded to whatever was said. So did the great German soprano Elisabeth Schwarzkopf bid farewell, informally, to the United States. When she left Goody's, she went back to her hotel where she and her husband, retired EMI executive Walter Legge, bade their closest

friends farewell, distributed left-over flowers, champagne and triscuits and drove to Kennedy.

It all began for Miss Schwarzkopf in the United States at Town Hall in October of 1953. At the time she was at the top of her vocal capacity but already a mistress of the meaning of each of her songs. That same Fall most of the rest of the United States (including this correspondent) first experienced her via a still unmatched recording of *The Merry Widow*, issued on the then brand new Angel label.

She had become a valued contributor to EMI six years before when she came to London with the touring Vienna State Opera. Her Mozart interpretation had astonished Legge at EMI, and he signed her to a long-term contract. Within two years she had recorded as much of the song repertory as she could squeeze in and one of the great careers on records was firmly launched.

(Continued on page 51)

CLASSICAL RETAIL REPORT

MAY 17, 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
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia

KING KAROL/N.Y.

BACH: TRANSCRIPTIONS—Stokowski—London
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERNARD HERMANN CONDUCTS MUSIC FROM SHAKESPEARIAN FILMS—London
JOPLIN: EASY WINNERS—Perlman, Previn—Angel
KORNGOLD: PIANO SONATA NO. 2—Kubalek—Genesis
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
ROSZA: SPELLBOUND—Gerhardt—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Haintink—Philips
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG
TOMITA: PICTURES AT AN EXHIBITION—RCA

RECORD HUNTER/N.Y.

ADAGIO—Karajan—DG
BACH: MASS IN B MINOR—Richter—Archiv-DG
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
HANDEL: ARIAS—Baker—Philips
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
BEVERLY SILLS: HIGHLIGHTS FROM HER THREE DONIZETTI QUEENS—ABC
RENATA TEBALDI SINGS 18th CENTURY ARIAS—London

RECORD AND TAPE COLLECTORS/BALTIMORE

BETHOVEN: VIOLIN SONATAS NOS. 1, 9—Perlman, Ashkenazy—London

GOLDEN DANCE HITS OF 1600—

Archiv-DG
IVES: QUARTETS NOS. 1, 2—Concord String Quartet—Nonesuch
ROBERT HALL LEWIS CONDUCTS HIS SYMPHONY NO. 2—CRI
MEYERBEER: PIANO CONCERTOS NOS. 1, 2—Perahia, Marriner—Columbia
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ORFF: STREETSONG—Orff—BASF
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
ROSZA: SPELLBOUND—Gerhardt—RCA
SIBELIUS: SYMPHONY NO. 5—Berglund—Angel

ROSE DISCOUNT/CHICAGO

ALBINONI: ADAGIO—Marriner—Angel
BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngé—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BERNARD HERMANN CONDUCTS MUSIC FROM SHAKESPEARIAN FILMS—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
RODRIGO: CONCIERTO DE ARANJUEZ—Williams—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
STRAUSS: FOUR LAST SONGS, TOD UND VERKLAERUNG—Janowitz, Karajan—DG
TOMITA: PICTURES AT AN EXHIBITION—RCA
VAUGHN WILLIAMS: GREENSLEEVES—Zukerman, Barenboim—Angel

VOGUE BOOKS & RECORDS/LOS ANGELES

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
COPLAND: EL SALON MEXICO—Copland—Columbia
SONATAS FOR SOLO FLUTE—Rampal—RCA
GO FOR BAROQUE—Victrola
LES MENESTRIERS RENAISSANCE—Vanguard
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
REICH: DRUMMING—Reich—DG
RODRIGO: CONCIERTO DE ARANJUEZ—Williams—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
TOMITA: SNOWFLAKES ARE DANCING—RCA

MUSIC STREET/SEATTLE

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
BAROQUE FLUTE SONATAS—Pepin—London
HAYDN: COMPLETE SYMPHONIES, VOL. IX—Dorati—London
IVES: STRING QUARTETS NOS. 1, 2—Concord String Quartet—Nonesuch
MAHLER: SYMPHONY NO. 1—Levine—RCA
MOZART: COMPLETE DANCES AND MARCHES—Boskovsky—London
ORFF: CARMINA BURANA—Blegen, Riegel, Thomas—Columbia
ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel
STRAVINSKY: RITE OF SPRING—Solti—London
THE WORCESTER FRAGMENTS—Stevens—Nonesuch

MASTERWORKS TWX... FROM COLUMBIA

"RICHARD TUCKER—IN MEMORIAM" . . . A THREE RECORD SET SURVEYING THIS REMARKABLE ARTIST'S CAREER IN OPERA AND SONG WILL SHIP IN EARLY JUNE . . . ALBUM INCLUDES A TWENTY PAGE BOOKLET WITH EXTENSIVE NOTES ON THE MUSIC, HIS LIFE AND CAREER AND MANY RARE PHOTOS . . . ALSO ON THAT RELEASE THE BLAZING "NAVARRAISE", BOULEZ' HANDEL WATER MUSIC, THE AWAITED VOLUME 2 OF LAREDO'S DYNAMIC RACHMANINOFF . . . AND . . . RENATA SCOTTO'S COLUMBIA RECORD DEBUT IN A MOVING RECITAL OF VERISMO ARIAS . . . THE SOUND OF GENIUS HAS NEVER SOUNDED BETTER.



CBS Music Publishing Meets in Milan

(Continued from page 3)

Thom Bell (producer, arranger and composer), Albert Hammond (singer and composer), singer Phil Terry (member of the group the Intruders) and Earl Shelton (president of Philadelphia International Records) were on hand for the conference. Other guests from the U. S. were industry business figures Allen Arrow, Eric Kronfeld, Miles Lourie, Ina Meibach, Lee Phillips, Gil Segal, Seymour Bricker and Phil Ames.

The host of this year's publishing conference was CBS/Sugar, a completely integrated music and record manufacturing company in

Italy, headed by Ladislao Sugar. Sugar and his son, Piero Sugar, along with Giuseppe Giannini and Ettore Carrera, also of CBS/Sugar, greeted the guest delegates at an opening cocktail party on Monday night.

The series of meetings, which began on Tuesday, April 29, were chaired by Charles Koppelman, vice president and general manager, Music Publishing, CBS Publishing Group, and Sol Rabinowitz, vice president, a&r and Music Publishing, CBS Records International. Each CBS music publishing affiliate had an opportunity to talk about the progress

of their operation during the previous year as well as present new artists and new material which is now being worked upon.

In addition to the various music publishing executives at the meetings, other CBS members in attendance were Norman Block, director, business affairs and administration, CBS Records International based in Paris; Norman Stollman, vice president, business affairs, CBS Records International; and Ulpio Minucci, director, film and TV projects, music publishing and a&r, CBS Records International.

Ray Charles Album Released by Crossover

NEW YORK — Crossover Records has announced the release of a new album from Ray Charles, "Renaissance." Produced and engineered by Charles, the album includes material by Stevie Wonder, Charles Aznavour, Mickey Newbury and Randy Newman. The album was recorded by RPM International Studios in Los Angeles, California.

Tour

Coinciding with the release of the album, Charles will be commencing a major American concert and night-club tour.



Shown at the CBS Music Publishing conference held in Milan last week are, from left: (top row) Charles Koppelman, vice president and general manager, music publishing, CBS Publishing Group; Ladislao Sugar, chairman, CBS/Sugar, Italy; Sol Rabinowitz, vice president a&r and music publishing, CBS Records International; some of the delegates to the conference—Koppelman, Giuseppe Giannini, manager, CBS/Sugar, Italy; producer-arranger-composer Thom Bell; Mrs. Thom Bell; Eric Kronfeld, publishing attorney; Earl Shelton, president, Philadelphia International Records; Phil Terry of the Intruders; Norman Block, director, business affairs and administration, CBS Records International, Paris; taking a break from the activities are Allen Arrow, U.S. music attorney; recording artist Albert Hammond; Oscar Gomez, sales and promotion manager, CBS Music Publishing, Spain; Rabinowitz; Ina Meibach, U.S. music attorney; Bob Esposito, director, April/Blackwood Music, East Coast; Norman Stollman, vice president, Business Affairs, CBS Records International; Ulpio Minucci, director, film and TV projects, music publishing and a&r, CBS Records International; Sugar; Piero

Sugar; Bob Altshuler, vice president Information Services, CBS/Records Group; Koppelman; Giannini. (Bottom row) Lee Phillips, music attorney; Gil Segal, music attorney; Miles Lourie, music attorney; Marv Mattis, vice president, April/Blackwood Music, West coast; Seymour Bricker, music attorney; Phil Ames, music attorney; Toshio Nirazuka, managing director, CBS Music Publishing, Japan; Bass Mul, executive manager, CBS Music Publishing, Holland Egginton, professional manager, CBS Music Publishing, Australia; Pierre Hebrard, director, CBS Music Publishing, France; Dagobert Belau, director, Business Affairs, CBS Music Publishing, Germany; Gustaaf van Manen, manager, CBS Music Publishing, Germany; Eric Grumberg, European Music Publishing Coordinator; Brian Oliver, professional manager, CBS Music Publishing, United Kingdom; Ettore Carrera, manager, CBS Music Publishing, Italy; Betty Edell, assistant to the vice president, music publishing a&r, CBS International Records; Brian Hutchinson, managing director, CBS Music Publishing, United Kingdom.

Recording Academy Elects Cooper

(Continued from page 4)

"This building will house, in addition to the awards themselves, a recording library, a research library, memorabilia, a Grammy display and seminar facilities.

"I am truly proud to be associated with this endeavor and with the Recording Academy."

In addition to Cooper, the trustees elected Los Angeles' Sid Feller as secretary treasurer; New York's Allan Steckler as first vice president; and Atlanta's Maurice LeFevre, Chicago's Bob Schiff, Memphis' Wayne Jackson, Nashville's Glenn Snoddy and San Francisco's Ed Wettenland as additional vice presidents. Christine Farnon, who has

been with the Academy since its inception as national manager, was officially appointed its national executive director.

Changes in Grammy Awards included the addition of a Best Latin Recording category; the awarding of certificates to all producers of winning performance recordings; the broadening of the Original Cast Album category to include all new cast albums first released during the eligibility period, regardless of when the score was composed; institution of a procedure of semi-annual entering of Grammy Awards recommendations by Academy members, as well as by recording companies; and the

creation of a national advisory committee to assist chapters in formulating recommendations for Grammy Awards procedural changes.

The decision to select Burbank, California as the permanent site of the Recording Hall of Fame, now temporarily housed in Universal City, followed presentations by Burbank's Mayor William Rudell and City Manager Joseph Baker; by Hal Amens of the management consultant firm of Theodore Barry Associates; and by John Casberian of Architects Incachoots, who presented a model of a proposed installation. The trustees also heard reports from Lincoln Mayorga and at-

torney Richard Jablow on progress in attaining outstanding and rare recordings and sound reproducing machines to be housed in the Hall of Fame.

Pierre Cossette, executive producer of the annual Grammy Awards Show, discussed plans with the trustees for future telecasts and also reviewed in detail several proposals for an even closer working relationship between his staff and the Academy representatives.

The 22 national trustees and other delegates attending the meeting selected Nashville as the site of the next get-together during the first week in October, 1975.

JAPAN

コンフィデンス

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

■ Nippon Columbia Records reported total sales during the last term (Sept. 21, 1974 to March 20, 1975) of 7,519,000,000 yen, 104.4 percent of the previous term and 97.4 percent of the same term of the previous year. Record sales were 5,789,630,000 yen, while music-tapes brought in 1,729,370,000 yen. The ratio of Japanese music to foreign was 90 percent to 10 percent.

Polydor K.K. reported total sales during the first term of its 44th term of 8,126,000,000 yen, 136.1 percent of the previous term and 156.3 percent of the same of the previous year. Record sales were 7,003,000,000 yen, while music-tapes brought in 1,123,000,000 yen. The ratio of Japanese music to foreign was 67.2 percent to 32 percent.

RCA/Victor Musical Industries has kicked off a promotional campaign for Latin music under the ad phrases of "Latin Pop Best Series" and "Latin Vocal Series." The Latin Pop Best Series consists of 10 albums of young Latin singers who have not been well known to the Japanese. The initially featured artists in this series are **Manuel Alejandro** and **Imelda Miller**. Latin Vocal Series features 10 albums of veteran singers. The first record of this series is "Maria Victoria."

Warner-Pioneer Records, which has been successful in selling rock and soul products here, began to market French pops on May 10. The first releases are **Veronique Sanson's** single, "Alia Souza," and **Columbus'** single, "Milky Ways." Also featured in the WP French Sounds campaign are **France Gall**, **Jeanne Marie Sens**, **Hugue Aufray**, **Michel Berger**, **Michel Jonasz** and **Francis Lai**.

MCA/Victor Musical Industries began MCA Blues Tradition Series on May 5, by releasing an album titled "Jazz, Jive And Jump." The two record-set album, specially compiled and annotated by **Toyo Nakamura**, famed Japanese rock and blues critic, contains 28 representative numbers by 28 acts, including **Andy Kirk**, **Erskine Hawkins**, **Lionel Hampton**, the **Ink Spots**, **Ethel Waters**, **Bill Robinson** and **Cab Calloway**, and **Duke Ellington**.

GERMANY

By **PAUL SIEGEL**



■ BERLIN—Viennese star **Greta Keller** is now in Hamburg doing a television show with **Peter Kreuder**, produced by **Wolfgang Rademann**, called "Schon War Die Zeit" (The Time Was Wonderful). Following that performance, Ms. Keller will be enroute to Berlin, to appear at the Theater Am Sudwestkorso, where she will sing the great songs of **Kurt Weill**, **Rod McKuen**, **Alan Jay Lerner** and will premiere in Berlin the last great song of the late composer **Heino Gaze**, "Remember Tomorrow."

The big single of the week in Germany is "Shame, Shame, Shame" by **Shirley & Company** on the Phonogram/Philips label . . . Polydor artist **Bata Illic** has a smash with "Du Bist Eine Unter Vielen" (You Are One Of Many) . . . Another single quickly gaining momentum is "Make Me Smile" from **Steve Harley & Cockney Rebel** on EMI/Electrola . . . England's second place winning group of the Eurovision Grand Prix, the **Shadows**, are heading towards the charts with "Let Me Be the One."

Radio Free Europe's coordinator **George LeVaye** has produced a spectacular new album, perfect for smooth segues and at-home entertainment, entitled "The Nashville Jamboree" . . . A new, heart-warming album comes from **Greta Keller** and **Rod McKuen**, "An Evening in Vienna." The disc is released on Stanyan Records.

Ray Charles performing in Berlin and wowing them as usual . . . Congratulations to Viennese lyricist and author **Stephen W. Suddath** who just landed his Doctor of Philosophy degree at the Vienna University.

ENGLAND

By **RON McCREIGHT**

■ LONDON—**Jeff Beck** is due to make a solo tour in the late Summer while **Jack Bruce**, together with his new band, including **Mick Taylor**, is set to play a European tour later this month. Also expected to return later in the year are **John Mayall** and **Leonard Cohen**, both of whom are lining up concert appearances. Meanwhile, **Eric Clapton** was slightly injured in a motor accident during the week.

Slade is busily announcing and denying that they are to quit the country for the States in order to avoid excessive tax burdens. We may also be without **Deep Purple** in the future if rumors of a permanent split prove correct. **Richie Blackmore** is thought to be leaving the band after completing his first solo album, titled "Rainbow," and will concentrate on promotional appearances.

A wealth of good product on release with a long list of potential hit singles, headed by German band **Kraftwerk's** "Autobahn" (Vertigo), a good bet for number one, closely followed by **Barry Manilow's** "It's A Miracle" (Arista), **Fox's** "Imagine Me Imagine You" (GTO), **Gary Glitter's** "Love Like You And Me" (Bell) and **Slade's** "Thanks For The Memory" (Polydor). Best albums come from **Arthur Brown** ("Dance"—Gull) and **Pilot** ("Second Flight"—EMI). An EP celebrates Vertigo's 13th anniversary, this being a specially recorded "live" set by **Status Quo**, featuring "Roll Over," "Lay Down," "Gerdundula" and "Junior's Waiting."

Bron Agency managing director **Neil Warnock** is to assume added responsibilities in the form of controlling publishing, recording, studio management and their air charter service division. Cube Records boss **Olav Wyper** quits to concentrate on theatrical projects; **Laurie Adams** parts company with Polydor, where he headed tape marketing, to devote more time to managing **Zzebra**; and B&C replaces departing press officer **Dave Jarratt** with former CBS man **Adam Farnell**.

The new **Phil Spector** International label will be represented by Polydor after the conclusion of negotiations between managing director **Freddy Haayen**, **Marty Machet** and Spector's new European general manager **Tony Bramwell**. RCA has captured rights to the original London cast album of "A Little Night Music," which features **Jean Simmonds**, **Joss Ackland** and **Hermoine Gingold**. Two single versions of "Send In The Clowns" compete for chart success—**Judy Collins** (Elektra) and **Frances Yip** (EMI)—and RCA is rush-releasing the album after the show's instant acclaim in the West End. **Barbara Dickson**, star of another current West End success, "John, Paul, George, Ringo . . . And Bert," has concluded a five year publishing deal with RSO, and initial copyrights involved are tracks on her first solo album to be issued in the Fall.

CANADA

By **LARRY LeBLANC**



■ TORONTO — **Anne Murray** is busy finishing co-production duties with **Skip Beckwith** at Eastern Sound on an lp by brother **Bruce**. Anne has also started pre-production work on her next Capitol lp, slated to be recorded in June at Eastern Sound . . . WEA is preparing to debut the **Diamondback** lp in two weeks while the band continues to change personnel . . . **Tom Gallant** will host for Summer replacement of CBC's **Tommy Hunter** TVer. Producer is **Stan Jacobson** with productions

being taped here.

Guests taped for **Sylvia Tyson's** TV pilot for Fall include **Murray McLauchlan**, **Original Sloth Band**, **June Eikhard**, **Brent Titcomb** and **Ellen McIlwaine**. Sylvia's radio program, "Touch The Earth," is on the road taping shows at Faro, Yukon, Vancouver, Edmonton, Calgary and Winnipeg . . . **Small Wonder** sidelined for two weeks due to singer **Henry Small's** throat infection . . . **Al Foreman** has left **Scrubaloe Caine** and drummer **Bill McBeth** will fill in as singer.

(Continued on page 51)

Schwartzkopf

(Continued from page 48)

As the years went on, she appeared first at the San Francisco Opera and finally at the Metropolitan. But in the United States her career has been built far more on her countless recitals than on opera. The Met heard her only as the Marschallin and Donna Elvira in "Don Giovanni," and these came in the mid-sixties when she was ready to give up opera. But the recitals in New York alone—at Hunter, at Carnegie Hall and Town Hall—gave us a wealth of experience with one of the most intellectual singers who ever sang.

She took as a life's mission the furtherance of the songs of Hugo Wolf, and it is safe to say that she succeeded. At her farewell recital at Carnegie Hall (the culmination and the final stop on a three-

month U.S. tour) she had two Wolf sections, including "Kennst du das Land" and "Ich hab ein Penna;" both have become as familiar as Schubert's "Erlkoenig" largely due to her efforts.

Miss Schwarzkopf has always used her lyric soprano to get the maximum effect without forcing. She now sings everything in mezzo keys, never the ideal area of her voice. And sometimes she has become so consumed with expressing the words that the result has been arch or coy. Happily, in her Carnegie farewell she eschewed this side of her stage personality completely and sang directly. The most successful song to this correspondent was a new one in America for her: the Londonderry Air or "Danny Boy."

ATV Signs Martin, Surman



Peter K. Siegel, president of ATV Records Incorporated has announced the signing of Stu Martin and John Surman. Martin was a member of the original Gary Burton Quartet and has toured with the bands of Duke Ellington, Count Basie and Quincy Jones; Surman has played with the Mike Westbrook Big Band, Chris MacGregor and the Mike Gibbs Orchestra and has also won two Downbeat International Critics Poll awards in the "Talent Deserving Wider Recognition" category. The duo's first album, entitled "Stu Martin-John Surman, Live at Woodstock Town Hall," is set for June release on the Pye label. Shown above are, from left: Surman; Siegel; Carmen LaRosa, director of sales, ATV Records; Martin.

Canada

(Continued from page 50)

Burton Cummings and Jack Richardson will co-produce upcoming MacLean and MacLean lp at Nimbus 9 studios . . . Singer Jay Telfer has moved to Los Angeles to concentrate on film production . . . UA has released the Craig Ruhnke lp titled "Sweet Feelings," with "I Need My Woman's Love" being issued as a single. Ruhnke produced the album at Eastern Sound with Ken Freisen engineering . . . Quality Records will release English and French lps by Les Sinner next month. The albums were produced at RCA Studio in Montreal . . . Due to record next month are Celebration artists Robbie Lane and Chester under producer Bob Morten . . . New Celebration album is "Joey Conrad Salutes The Beaumarcs," which was produced by John Capek at Thunder Sound, under the direction of Joey Freschette.

New musicians for Gordon Lightfoot's band are Red Shea (guitar) and Pee Wee Charles (steel guitar), both from Ian Tyson's Great Speckled Bird. For Red Shea it's a reunion with Lightfoot, because Shea backed Gordon for a number of years before leaving for studio work and then the Great Speckled Bird. Lightfoot will shoot a TV special this Summer under the direction of producer John Court . . . WEA has signed Christopher Ward . . . Susan Jacks in town working on a new single with producer Harry Hinde. Hinde has also recently been producing Ronnie Prophet for RCA . . . Bobby Curtola has been working on an lp at Phase I between engagement in Las Vegas . . . Lou Reed has booked Phase I for the month of June to complete a new lp.

Love Productions is celebrating its fifth anniversary . . . Len Udow and Pat Godfrey to play The Riverboat April 29-May 4 . . . CPI is handling Pink Floyd's June 28 date at Ivor Wynne Stadium in Hamilton . . . Charlie Camilleri has been appointed to the new position of director of national promotion at Columbia Records . . . A&M Records is rush-releasing "Somebody Super Like You (Beef Construction Song)" by Herold Oblong and the Undead from the lp "Phantom of the Paradise."

She has rarely sung in English here—only "Drink to Me Only with Thine Eyes" when her English was not good, and a song cycle composed for her by Menotti—and she decided to sing the song as an encore at the last minute. Her husband said that her accompanist, Geoffrey Parsons, went to Patelson's, a local music store, to buy the music a few days before the recital. According to Legge, she thought it would be nice to sing something in English as a gesture to the audience.

The presentation had all that has made Miss Schwarzkopf—or any singer—great. She enunciated perfectly, she sang simply and lyrically and with her voice conveyed all the eloquence of the song. It was a matchless performance. And though there were other fine moments in the recital this was the memory to keep.

At her session at Goody's she tried very hard to talk to each person and at first signed as many as 10 items, including librettos and assorted books. People handed her Metropolitan Opera programs from her days there, and some of the old records even surprised Legge. Angel record executives naturally complained about the number of items. She looked up and smiled, saying, "I know it seems like a lot, but I happen to like this. I enjoy what I'm doing."

The best moment came when a little boy approached carrying a bunch of violets. Of German extraction, he told her in German how much he liked her records, and she spent five minutes talking to him about his school and life. He left transfixed.

After it was all over, did she head home to knit by the fire? Hardly. Concerts all over Italy, including five in Sardinia(!), Scandinavia in September, Paris, and a whole series in England in the early part of 1976 give her much to do as ever. She has embarked on a fascinating project. The Soviet pianist Sviatoslav Richter called her a few months ago and asked to come and visit. He told her that he wanted to work with her to see really how she sang. They spent a weekend working, and he asked her if she would do three recitals with him at small towns in Austria which would then be recorded. She has joyfully agreed to do so.

After the London and Italian farewells, and finally the Vienna farewell, what then? The world is open for Miss Schwarzkopf in teaching; she is literally turning back scores of requests weekly and with her constant activity and her boundless energy, she and her husband will no doubt continue contributing to music as long as each is alive.

More QIV Changes?

■ NEW YORK—GAF Corp. spokesmen have revealed that the firm is in negotiations with Starr Broadcasting for acquisition of WQIV-FM, the now progressive rock format station which was formerly the classical music-programmed WNCN-FM. Should GAF close the deal, the station is expected to return to a classical format.

At present, GAF owns no broadcast properties.

Distrib. Pact Set By Island, Fania

■ LOS ANGELES — Island Records has signed an agreement to distribute all Fania Records product in the United Kingdom. The announcement of the deal was made by Jerry Masucci, president of Fania Records, and Chris Blackwell, president of Island Records.

Terms of Pact

Under the terms of the pact, Island is licensed to manufacture and release Fania records in the U.K. for three years.

First release under the new agreement is "Fania All-Stars," featuring Ray Barretto, Billy Cobham, Manu Dibango, Mongo Santamaria, Willie Colon, Jan Hammer, Johnny Pacheco and Jorge Santana. The lp was produced by Masucci and Larry Harlow. Island will support the release with a full-scale publicity-promotion campaign.

Film Opening

Additionally, Fania's motion picture, "Our Latin Thing," the first film about salsa and its influence on the Latin people living in New York City, will be opening shortly in England.

Walter Dana Reemerges With Polish Dances

■ NEW YORK—Thanks to Bobby Vinton, and the revival of interest in Polish music and dance, Walter Dana (Wladyslaw Danilowski Dana) has come out of a ten year retirement. He has marked his return to professional musical activity with "Polish Dances, Opus 32" (Echo), a recording featuring not only the popular Polonez (Polonaise) and Mazur (Mazurka) forms, but also the less familiar Oberek and Kujawiak.

Background

Dana was born and raised in Warsaw, Poland, where he studied music at the Warsaw Konserwatorium. He has been both a performer and a composer, writing for film and theater as well as concert pieces. The current album is an attempt to fill the void for Polish dance fans in search of the rare Oberek and Kujawiak.

Bryan Ferry: Riding High with Roxy Music

By ROBERTA SKOPP

■ NEW YORK—Roxy Music's following has been continuously growing during the course of their four album releases. Having already attained superstar status in their native England, and in light of incredibly positive response from their recently completed tour and most recent Atlantic set, "Country Life," it seems a matter of one more tour and another album before the name Roxy becomes a virtual household word (in rock & roll households, that is).

After completion of the last tour and the taping of a "Midnight Special" segment, Bryan Ferry, who must be credited as the major force in Roxy's special sound, spoke with **Record World**. The unified image projected by Roxy, which encompasses not only their music but their onstage presentation, album covers and general ambience, seems generally to be an exercise in good taste on Ferry's part. Having evolved into music from the art world, Ferry feels that music's the vehicle by which he can express himself totally, using it for physical as well as intellectual outlets. "It's terrific from the art side," Ferry explained, "just to think of an album cover and then six months later you see it; it's all done and in hundreds of shops and windows, and people's houses. As far as the music's concerned, just go in to somebody's house and see that they've got the album and each work that they have is the original. That's sort of a thrill to me. It's a huge kind of accessibility that you have to the audience."

And, the image being so thorough in its oneness, the question

Reprise Plans Campaign Around Sinatra Tour

■ LOS ANGELES — As Frank Sinatra prepares for his first tour of Europe in more than 11 years, prompting sell-outs in cities within hours after tickets were made available, Reprise Records is mounting one of its most extensive international retail campaigns to date.

The central item of the campaign is a new compilation lp, "The Best of Ol' Blue Eyes," which features such past Sinatra hits as "Witchcraft," "I've Got You Under My Skin" and "In the Wee Small Hours." The lp title has been taken as the key phrase of the entire campaign, with "He's Back . . . With the Best of Ol' Blue Eyes" featured on in-store posters, cover standups, browser cards and both retail and consumer catalogue leaflets. All items were centrally manufactured in Europe under the control of the Reprise affiliates.



Bryan Ferry

as to the extent of calculation was inevitable. "A lot of that is very intuitive," Ferry said. "I didn't sit back, say three years ago, and plan what the fifth album was going to look or sound like. The thing that I'm doing now indicates to me what I should do next week, or on the next record. It's as simple as that. There's some kind of continuity." And, although critics have claimed the sound to be a fairly intellectualized one, Ferry explained that the feel of the music is the important thing to him: "I'm more concerned really with trying to move people than anything else."

Okay Bryan, the music's terrific and the act's swell; onstage there's an excitement generated that's unparalleled. So why has Roxy been successful on such a grand scale in Europe and not so Stateside? "There are several reasons," Ferry stated. "The main one is that we haven't toured here in the way that most European bands do. English bands come over here like mad, and kind of ram it down the audience's throats. You know, tour after tour and bigger audiences each time. The other thing is that we haven't had a hit single yet, which might be one way of short-cutting the circuits."

But then there's the accessibility factor to consider. The Roxy sound

Russians at Musexpo

■ NEW YORK — Delegates representing the recorded music and music publishing business in Russia will be exhibiting at International Musexpo '75. Confirmed reservations have been reported from Mezhniga, the official Soviet agency that imports and exports recordings, sheet music and books; V.A.A.P., the copyright agency of the U.S.S.R. formed in May, 1974 for the specific purpose of dealing with copyrights on an international basis; and Melodia, the official recording company of Russia.

In addition to attendance by executives from these organizations, the Russians have reserved a booth in the Las Vegas Convention Center, where they will mount a joint exhibition during the four days of Musexpo '75.

is not your typical rock and roll rhythm, but rather a style completely its own, to which regular rock and roll ears are unaccustomed. "I don't think it's the most avant garde thing there is by any means," Ferry said. "It's not very good background music. You have to kind of sit and listen to it and immerse yourself in it up to a point. Which, with a lot of American music, you don't have to do because it's kind of there and it's very pleasant."

However, it seems that more and more American audiences are wanting to "immerse" themselves into Roxy's special sound. The "Country Life" set worked its way further up the charts than have any other previous Roxy releases, and the recently completed tour seems to have been a breakthrough point for the band. "The tour seems to have been important for our American career, certainly. But it's difficult knowing," Ferry explained. "There's been an amazing consistency, both with everybody's playing and the audience reaction."

"I know the cult following has been amazing. People have turned up who have driven really a long way just to hear us play," Ferry explained, slightly amazed himself. "It's been the same scene at the end of every set . . . With what seems to be a delighted audience. And the reviews in the papers, which we usually catch at the airport the next day, have all been very good. At the same time you bump into Led Zeppelin in L.A., and they're playing to something like 80,000 people in one town and it just makes you think, God, have we actually done it over here?" Sure you have . . . This is definitely the start of something big.

Capricorn Releases Two

■ MACON, GA. — Capricorn Records will release two albums during the month of May, according to label executive vice president Frank Fenter.

Leading the album release is Martin Mull's fourth album, "Days of Wine and Neuroses." Recorded at the Record Plant in New York City, the album was produced by Martin Mull and features his current touring band. In conjunction with the release of the album, Mull will embark on a major promotional tour which will include several television appearances such as the Dinah Shore and Merv Griffin shows.

From Capricorn's "Kickin' Country" department comes Johnny Darrell's debut album, "Waterglass Full of Whiskey." Recorded at the Sound Shop in Nashville, the album was produced by Bob Montgomery.

New Orleans Celebrates 'Allen Toussaint Day'

■ NEW ORLEANS — May 3 was declared Allen Toussaint Day in New Orleans by Mayor Moon Landreau. The occasion served as the focus for a number of Warner Bros. - sponsored promotions on behalf of Toussaint and his current Reprise album, "Southern Nights."

Warner Bros. New Orleans promotion manager Jerry Barrett organized a local radio tribute which involved stations WWL-FM, WRNO, WYLE, WNOE-FM, WYLD, WNNR and WBOK running features on Toussaint's history as a producer, arranger, writer and artist.

Regional marketing manager Murray Nagel, working out of the Dallas branch, coordinated efforts in the area and arranged for local accounts to attend the "Southern Nights" black-tie reception aboard the steamboat Commodore. James Lewis, Dallas-Ft. Worth Warner Bros. promotion man, organized a "Southern Nights" drawing with station KAMC in Dallas. The winners of the drawing were treated to a trip to New Orleans where they attended the "Southern Nights" party.

Aboard the Commodore, Robert Tucker, executive assistant to Mayor Landreau, presented Toussaint with a scroll proclaiming the day as his and citing his efforts in keeping alive the tradition of New Orleans as a vital music center. Toussaint's partner in Sea-Saint Studios and SanSu Enterprises, Marshall E. Sehorn, then presented Toussaint with a plaque from all those affiliated with the studio and production company proclaiming every day "Allen Toussaint Day." Entertainment was provided by a host of local artists — including Benny Spellman, Ernie K-Doe and Lee Dorsey, with whom Toussaint has been involved as a producer and writer during his nearly two decades in professional music. Dr. John, with blues great Earl King sitting in on guitar, performed and Toussaint also led his band through a number of his songs.

Wakeman To Score 'Lisztomania' Film

■ LOS ANGELES—A&M recording artist Rick Wakeman has been signed to write the musical score for the Ken Russell film "Lisztomania," now being filmed in London.

The project involves contemporaryizing the classical music of Liszt into rock tempo and writing new material for the film that stars Roger Daltrey and features Ringo Starr as the Pope.

Retailers on 'Give-away Pricing' (Continued from page 3)

manager, answered rhetorically—"Would you not say that the manufacturers encourage this practice since it enables them to go gold faster?" — then added that "one must consider the overall mix at a time when a strong new release has the ability to bring the consumer into the store and pick up some other product that is not on sale. In this respect, low prices should be more helpful rather than harmful."

Jim Greenwood, owner of Lico-rice Pizza stores, stated his position thusly: "We're not trying to put people out of business with our pricing system—we're just trying to help our customers. We figure that the people who come in first to buy the new releases are people who are very interested and involved in the music, and it's just part of our customer relations policy to give people that dollar discount."

Among retailers opposing give-away pricing (and some were extremely vehement and aggressive in their opposition) Pete Smolen, director of purchasing, Record Bar, took a unique, significant stance in eschewing the opportunity to deliver a blanket condemnation of give-away pricing and California retailers. Instead, Smolen chose to direct his ire at the "overnight sensations" in the retailing business: "I don't question Russ Solomon and the other California retailers. I question the overnight sensations that jump in, sell records real cheap and then go out of business, thereby

cheapening our product. I feel these stores hurt the industry by giving consumers the impression that everyone can sell records at those cheap prices.

"If retailers are reputable, concerned with making a profit and can stay in business by selling records for \$3.99 and \$2.99 then that's fine; that's the American system.

"Sometimes low prices are fine. But these stores running low prices strictly for the sake of low prices are misled. Profit is the name of the game. Running low prices is an easy way to sell records, but it's a hard way to make a profit."

"I'm against it," stated Jimmy Dee, senior buyer for Two Guys' 54 east coast stores. "Why the hell should you give away your hit product? I see a store put something out at a sale price and I think it does nothing but hurt the industry. People know that when a new record comes out one of these stores is going to give it on sale and all they do is go in and buy the release—they don't pick up anything else."

As with the other retailers contacted, Dee finds himself pursued by that old bugaboo: competition. "We have to put our hit product on sale sometimes in order to stay competitive. But we try not to give away the top goods—if you're going to give something away, give away the stuff that's been laying around gathering dust."

King Karol's Ben Karol was also opposed when asked about give-away pricing. Being firmly against it, Karol labeled "ridiculous" the practice of putting give-away prices on new hot products and reiterated the "only industry in the world that does it" theme.

"Usually," said Karol, "after you've done the major part of your business on good selling product, you lower the price and by that means you liquidate your surplus goods.

"But these give-away prices definitely hurt the industry. For one, they hurt all the legitimate

record dealers by making them seem disreputable. If the manufacturer says this is a \$6.98 record and a legitimate discount dealer sells it for \$5.79, he looks like he's trying to rob the public when another store runs an ad and sells it for \$3.99. The layman just looks at the prices."

Sam Shapiro, president, National Record Mart, stated that his company will not put hot, top line (Elton John, John Denver, etc.) products on sale but will run sales on products "in a more secondary vein that have a chance to be promoted.

"These give-away prices don't make any sense at all and they hurt the entire industry," Shapiro said sharply. "Your peak sales come in the first 10 days and to give away 20 percent off the price of a hot record is just stupid. You're just giving away profit."

"I really think the only reason anyone puts his pieces of product on sale is because of competition," commented Peter Schliewen, the colorful, outspoken owner of Record Revolution in Cleveland. "The only person who gets hurt by this is the one putting the products on sale and selling them so low that they don't make any money on those products—like myself, who takes the new Ian Hunter album and only makes \$.40 off each copy. I'm the only one who gets hurt: The customer makes out fine, Columbia Records makes out fine and I sell more records, but I don't make as much profit as I should."

"I guess I do it to be competitive," Schliewen responded when asked why he sells records at such a low price. In summarizing his position, Schliewen may just as well have been summarizing the plight of many retailers faced with this burgeoning problem of give-away prices: "I may have the best store in the world, the best people in the world working for me and the best customers in the world, but that record is no better than the one in the store down the street from mine. You have to compete."

Sedaka's Back-a Smash



Photos: Maddy Miller

Rocket recording artist Neil Sedaka's triumphant return to New York took place last week at the Bottom Line. Pictured above, just prior to the performance are, from left: RW's Roberta Skopp, Mary Travers, Sedaka and RW's Mike Vallone; Sedaka with Dick Fox of the William Morris Agency.

African Gold Mine



Travelling almost halfway around the world to establish the WEA affiliate office in Johannesburg, South Africa, WEA International president Nesuhi Ertegun was presented last month with a South African gold record for Herbie Mann's 1974 album, "Reggae." The award was presented to Ertegun by Derek Hannan, managing director of the South Africa affiliate. Back in New York, at the executive offices of WEA International, Ertegun (left) presents Herbie Mann with the gold record. Although a gold record in South Africa represents sales of 25,000 albums, "Reggae" has already sold 50,000 albums, according to the label, qualifying it for "double gold," a separate award.

Epic Pacts Magnet

(Continued from page 4)

the past year as a highly successful independent record label in the United Kingdom. Once the Magnet product is distributed through the Epic/CBS network in



Shown in the above photo at the official signing ceremony are (from left): Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels; Michael Levy, managing director, Magnet Records; and Steve Popovich, vice president, a&r, Epic Records.

the U.S. and Canada, we feel certain that their success will be duplicated in these countries."

British Singles

Magnet currently has four singles in the British top 40: "Hurt So Good" (Susan Cadogan), "Love Me, Love My Dog" (Peter Shelley), "Save Me" (Silver Convention) and "There's A Whole Lot of Loving" (Guys and Dolls). The company has also enjoyed strong sales in other territories throughout the world.

According to Levy, "I am very excited to be working in close association with Epic, who have proved themselves to be one of the strongest international labels. In working with Ron Alexenburg and Steve Popovich, vice president, a&r, Epic Records, I feel that we are working with two of the most respected and able people in the music business today."

CONCERT REVIEW

Minnie Riperton Makes Lincoln Center Glow

■ NEW YORK—Minnie Riperton (Epic) is more than a falsetto's falsetto. She has managed to fuse a new breed of elegance, an original sense of the genteel and the raw appeal of sensuous soul into one lovely-to-look-at and even prettier-on-the-ears package. The slim ranks of female superstars have swelled by one with the ushering in of the phenomenon that is Minnie.

Using much of her Avery Fischer evening (2) to unveil tunes from her second album for Epic, "Adventures in Paradise," prior to its current release proved that her audience is just as interested in the person behind "Lovin' You" as in the hit itself. For truly, every new tune was cheered with the intensity normally reserved by New York crowds for established smashes.

The lady can boogie as the song "When It Comes Down to It" exclaims, but her appeal is more than a visceral one. The black enchantress with the silver-edged Afro was as "up" for the ballads as for more animated fare like "Reasons" from her "Perfect Angel" lp. She oozes with the stuff of which long-standing careers are made. While her new material is strong, it isn't particularly overpowering; it is Ms. Riperton herself who transcends the boundaries from "listenable" to "love it!"

The Mighty Clouds of Joy (ABC) had their own touch of grey in their opening act; unfortunately it took the form of a storm cloud centered over the sound system which rendered their vocals almost mute. Undaunted, the gospel-gone-soul troupe eventually relied on their natural abilities to project, and the closing medley of "Time"/"Shout" had a relatively large number of people moved enough to "testify."

Robert Adels

Morath Reading Ragtime Folio

■ NEW YORK — Ragtime entertainer-authority Max Morath has been signed by E.B. Marks to prepare a collection of early vaudeville and ragtime songs. Tunes will include the best of the songs by and associated with Bert Williams, as well as other special material in the ragtime style.

Chelsea Signs Brimmer

■ LOS ANGELES—Charles Brimmer has been signed to a Chelsea label recording contract, it was announced by Wes Farrell, president of the Wes Farrell Organization.

Brimmer and his single recording of "God Bless Our Love," were brought to the attention of Ed Walker, vice president of sales for Chelsea, by Senator Jones, a New Orleans record producer who discovered Brimmer.

The Chelsea release features "God Bless Our Love," Part I and II.

Family of Mann



Atlantic recording artist Herbie Mann was in L.A. to tape *Midnight Special* performed for a two night special engagement at the Roxy Theatre. His current chart riding single is "Hijack" from his new Atlantic album, "Discotheque." Pictured with Mann are (from left) Atlantic's west coast director of pop artist relations Tony Mandich, Mann, Atlantic's west coast general manager Bob Greenberg, and keyboard artist Pat Rebillot.

CLUB REVIEW

Scott Effective In Person

■ NEW YORK—Reedman to the stars you might call him, but there was no lack of leadership qualities when Tom Scott & the L.A. Express (Ode) pulled into the Bottom Line for a three-night stand (29-1). Scott has provided some of the tastiest back-up lines and effects for the Joni Mitchells and George Harrisons (among many others) of our day, and as a result of both the recording and touring exposure he has gotten with these people he has amassed a considerable following of his own.

That Scott would prove a viable solo artist in the studio was no surprise — that was the environment he had mastered first. At the Bottom Line, however, Scott showed that he knows the tracks of live performing, too. The sense of dynamics he so artfully uses in his role as accompanist translated into a tightly-paced, colorful jazz-rock set.

The band was the same as on his "Tom Cat" album—Robben Ford on guitar, Larry Nash on keyboards, Max Bennett on bass

and John Guerin on drums—and each member played as though it was his group. Ford especially, with a flashy stage presence complementing some very fancy solos, stood out. And whether it was the "Tom Cat" theme, or "Love Poem," or any of the three or four other tunes they played, the group was clearly well-rehearsed, professional and full of energy. Even if the overall sound wasn't particularly memorable, it was an entertaining evening—which is what the L.A. Express' music is all about.

Opening was RCA's Rory Block, a woman with a sometimes bell-like sometimes gritty voice equally at home with a country blues or a straight ahead rocker. Though she has a way to go in polishing her performance—eliminating dead time between songs, building momentum as she goes along, and perhaps expanding her repertoire to include some familiar numbers—her voice did come through on every song as a beautiful sounding instrument.

Ira Mayer

Anthony Named VP By Globetrotter

■ CLEVELAND — Globetrotter Communications, Inc. has announced the appointment of Nick Anthony as vice president and general manager of WIXY and WDOK here. Anthony, president of Anthony Productions, a consulting company dealing in creative radio services, will also supervise the operations of WDEE Detroit and will assist the president of Globetrotters in the radio broadcast division.

Caedmon Releases Four

■ NEW YORK — Caedmon Records has added four new albums to its catalogue. Included are two new recordings featuring Beatrix Potter's "The Tale of Little Pig Robinson" (one record), "The Tailer of Gloucester" and "The Pie and the Patty Pan" (the second record); Mary Norton's "The Borrowers;" and a collection of prose and poetry by Robert Louis Stevenson, as read by George Rose. The Potter and Norton stories are read by Claire Bloom.

Gold Hill and Stills Pact with Intersong

■ PANORAMA CITY, CAL.—Ken Weiss and Malcolm Jones, directors of Gold Hill Music and Stephen Stills Music, and John Brands and Andre de Raaff of Intersong-Basart Publishing Group, B.V., The Netherlands, have announced the signing of a sub-licensee agreement for the territory of Holland.

The Gold Hill and Stills Music catalogues contain the works of Stills, including all of the Stills-penned compositions with Crosby, Stills, Nash & Young, as well as other writers such as Chris Hillman, Bill Wyman, Dallas Taylor, Joe Lala and Kenny Passarelli.

The agreement was negotiated during the recent MIDEM in Cannes, France and executed at the Intersong offices in Holland.

WLIR, Warner Bros. Conclude 'WB Month'

■ NEW YORK — Long Island's WLIR-FM has completed its third annual Warner Bros. month, a promotion jointly sponsored by Warner Bros., WEA and the station.

This year's Warner Bros. month lasted six weeks, to accommodate the six different Warner-affiliated artists presented in an on-the-air concert each Tuesday night during the April-May promotion. Artists participating in the program included Bonaroo, Seals & Crofts, Tower of Power and three Capricorn acts: Marshall Tucker Band, Grinderswitch and John Hammond. The concerts originated from the Ultra Sonic Studios in Hempstead, L. I. Local accounts spotlighted the participating artists' albums and t-shirt giveaways generated interest in the event.

The program was put together by Warners' artist development executive Alan Rosenberg, with New York promotion manager Mike Shavelson and regional marketing manager Worthy Patterson. Gil Colquit, music director of WLIR and Ken Weintraub, sales manager, coordinated the "month" at the station.

Hunter & Ronson: Colossal Combo

■ NEW YORK — Two spotlights simultaneously shone onstage as the double-barrelled talents of Mick Ronson (RCA) and Ian Hunter (Columbia) meshed to form a colossal collaboration when the British biggies, with their respective Bowie and Mott roots, recently (1) performed at the Felt Forum.

Both musically and visually the blonded Ronson and traditionally darkly-bespectacled Hunter proved exciting. The brand of music generally remained in the realm of fun English rock & roll. And, while both performers are theatrical in stage presence, their styles vary, with Hunter sensually prancing about the stage and having a damn good time at it, and Ronson taking a more dramatic and serious stance. The approaches worked well together in addition to appealing separately, and if one had one's fill of one style offered, there was always the other for

viewing pleasure.

The set kicked off with an hypnotic rocker from Hunter's recently released Columbia set, the selection being "Once Bitten Twice Shy," and the disc simply entitled "Ian Hunter." The dual performance seemed inevitable since the release of the album, with Ronson garnering co-production and arrangement credit in addition to exhibiting expertise on lead guitar, organ, mellotron, mouth organ and bass. Ronson's remarkable guitar playing complemented Hunter's raunchy vocals harmoniously, with Ronson seemingly squeezing every available ounce of emotion out of his instrument.

Another selection from the Hunter set, "Who Do You Love," created a steamy ambience while being both commercially and aesthetically appealing. From Ronson's "Play Don't Worry"

set came "White Light/White Heat" and the title tune, both spotlighting Ronson's adept yet mystical capabilities. "Slaughter on 10th Avenue," however, served up Ronson's heavy metal music at its tastiest best.

And, although both are skillful entertainers, it is Hunter's presence that is most magnetic, with Mott favorites "Roll Away the Stone," "The Golden Age of Rock & Roll" and "All the Young Dudes" stealing the show. Together they're a magnetic duo . . . better than Batman & Robin.

Warner Brothers recording artists Bonaroo opened the show, doling heavy doses of rhythmic metal rock. The energy level was high, and the five-man band displayed an exciting musical agility that would improve were they to lean heavier on the rhythm and less on the weight.

Roberta Skopp

Bonanza at Buddy's



The opening of drummer Buddy Rich's new club, located opposite Madison Square Garden, brought out many top jazz musicians, including a large contingent of his fellow Groove Merchant artists. Rich presented his new 17-piece band during the luncheon at Buddy's New Place, which was hosted by P.I.P. Records, a division of Pickwick International, distributors of the Groove Merchant label. Seen above (from left): Groove Merchant artists Jimmy McGriff, Jackie Paris and Buddy Rich, Groove Merchant president Sonny Lester, and Lionel Hampton. Seated is Buddy's daughter, Cathy Rich, who also records for Groove Merchant.

Shelter Hosford Promo

■ LOS ANGELES — Shelter Records has set a multimedia promotional campaign in Oklahoma and Texas to support singer/songwriter Larry Hosford's first Shelter album "Larry Hosford—a.k.a. Lorenzo" and his current single, "Everything's Broken Down."

The campaign is a joint effort on the part of Shelter Records, MCA Records, and Larry's producer/manager Dino Airali.

B.B.R. Opens Studio

■ LOS ANGELES—Edward J. Bisot and David Baskind of B.B.R. Music have announced the opening of their new eight and sixteen track recording facility, B.B.R. Music Recorders, located at 7801 Melrose Ave. in Los Angeles.

The Coast (Continued from page 12)

Marshall Tucker Band is also in the studio, working on an album which they promise will contain more rock & roll than previous efforts . . . Ex-Savoy Brown drummer Eric Dillon is Keef Hartley's replacement in Dog Soldier . . . Now that former Wacker Bob Segarini's group the Dudes is packed to Columbia and ready to strike, another member of that much-neglected and now-defunct band is surfacing as well. He's Randy Bishop, who's racked up two Canadian chart singles in the last year and now has several American labels convinced he can repeat that success here. Negotiations are being handled by LA attorney John Frankenheimer. If Segarini was to the Wackers what John Lennon was to the Beatles, then look for Bishop to emerge as its Paul McCartney. (You can also look for him in the May issue of "After Dark" magazine.) . . . Several new memberships in the Hollies Fan Club were taken out after the group's two-night sellout of the Roxy; petitioners included David Crosby, Graham Nash, Bryan Ferry, Ron and Russell Mael of Sparks, Jimmy Page, John Bonham, Rod Stewart, Sally Struthers and Boomer Castleman . . . Threat of indictments being handed down in the Record World backgammon scandal has several of this town's more prominent record business personalities contemplating sudden vacations. Among those rumored to be involved are Tom Cossie, Karen Williams, Billy Bass and Michael Abramson, but you didn't read it here.

Nostalgia LPs

(Continued from page 3)

without a film counterpart. Like its predecessor, "More American Graffiti" (a two-disc set with a \$9.98 list) is an oldies compilation keyed to the film about the '50s; but in this case, most of the music included in the package was not part of the film's soundtrack.

(Thus of the seven packages in the top 100 listing for more than \$6.98, four are soundtrack-oriented entries.)

The forties Judy Garland-starring film of "The Wizard of Oz" has been re-worked rather soulfully into the most successful B'way musical and original cast album of the season—"The Wiz" (Atlantic) bulleted at 37 after only three weeks on the chart.

The recent syndication of the "Mickey Mouse Club" TV series of the fifties has resulted in a sales bonanza for Disneyland Records who has re-packaged that particular soundtrack and has brought it up to a bulleted 67 on the charts.

Clearly, inspiration from yesteryear makes a profitable marriage with today's—and tomorrow's—prices, as far as soundtrack and cast packaging is concerned.

RCA Promotes Two

(Continued from page 12)

and coach for singers and instrumentalists.

Ms. Gawelko began her association with RCA Records in 1973 as a senior copyright analyst. A year later, she was promoted to administrator, copyright department, special products division, a position she held until her current promotion. Before joining RCA Records, she was associated with Bregman, Vocco & Conn Music Publishers for 13 years.

Opry Talent Search Sets Songwriter Prize

■ NASHVILLE — Top finalists in the Grand Ole Opry's 50th Anniversary Talent Search will receive exclusive songwriter's contracts with a major publishing company, according to Mike Slattery, the Opry's Talent Search coordinator.

"The top three acts in the finals will have the opportunity to sign songwriter's contracts with Tree International if they wish to pursue a songwriting career. And all finalists of talent search will be auditioned by Tree for possible signing to songwriter's agreements," Slattery stated.

In addition to the songwriters agreement with Tree publishers, the Opry is offering a recording contract with Opryland Records, appearances on the Grand Ole Opry, guest spots on country music's top TV shows, cash awards and more.

Semi-final shows will be held in San Diego, Omaha, Dallas, Indianapolis, Philadelphia and Atlanta. The talent search finals will be held in October at the Grand Ole Opry House during the Opry's Golden Anniversary celebration.



Mike Slattery (left), Opry Talent Search coordinator, goes over a Tree International songwriter's contract, one of the prizes in the Talent Search, with Buddy Killen, the firm's executive vice president.

Fan Fair Sponsors Issue Warning

■ NASHVILLE—The official sponsors of Fan Fair '75 have alerted businessmen and fans alike to watch for unauthorized sales of souvenir books, programs, ads and/or personal accessories dealing with this year's Country Music Fan Fair. They stressed that official Fan Fair publications and accessories are handled only by representatives of CMA or the Grand Ole Opry. Unknown callers may be checked out by contacting the CMA at (615) 244-2840, or the Grand Ole Opry at (615) 749-1358.

Media Signs Tompall

■ NEW YORK — Tompall Glaser has entered into an exclusive management agreement with Media Consulting Corporation. Media executive Neil Reshen and Glaser, who have previously worked together with Media artist Waylon Jennings, jointly announced the new association.

Tompall's current MGM release is "Put Another Log on the Fire," written by Shel Silverstein.

Intl. Distribution Set by Shannon

■ NASHVILLE—Mary Reeves Davis, president of Shannon Records, has announced that negotiations have been completed for international distribution. The arrangements will give the Shannon repertoire distribution in all the major world music markets.

Contracts

Contracts, negotiated by Shannon's international consultant Dick Broderick and Shannon's general manager Harry Jenkins, have been concluded with British Decca for the United Kingdom and Europe, RCA Records of Canada, Victor Musical Industries of Japan and RCA Limited of Australia.

Con Brio Taps Walker

■ NASHVILLE — Con Brio Records has named Jeff Walker to the post of comptroller for the locally based label. The announcement came from Con Brio president Kenny Rogers.

Walker, a native of Australia, earned his Bachelor of Economics degree at the University of Sydney. He is a chartered accountant in Australia where he worked four years for Touche Ross & Co., a CPA firm which has offices in the U.S., including Nashville. Since coming to the States, Walker has spent some time with the Price-Waterhouse firm in Nashville.

The new Con Brio comptroller is the son of Bill Walker, executive producer for the label.

Penney Joins GRC

■ NASHVILLE — In a move to expand General Recording Corporation's Nashville office, Ed Penney has been appointed professional manager - Nashville for The Thevis Music Group, GRC's publishing arm. The announcement was made by Michael Thevis, GRC president.

Penney comes to GRC after having spent the past two years with Acoustic Music, Nashville, as professional manager. Prior to that, his varied background includes record promotion, advertising, public relations and radio.

Penney will report directly to Jim Barden, vice president and publishing administrator of The Thevis Music Group.

NASHVILLE REPORT

By RED O'DONNELL



■ Kris Kristofferson has signed for leading role in "The Sailor Who Fell From Grace With the Sea" movie. Shooting is scheduled to begin in September in England. Kris' feminine co-star hasn't been cast . . . Monument artist Billy Swan's "I Can Help" is red hot in France if you can believe the label's "quiet man," Tex Davis. Davis is the only Tex I know who was born in Virginia . . . Another Diana Trask item: Her latest ABC-Dot single was written by friend Paul Anka. It's titled "There Has To Be A Loser." Yeah, but Diana is a winner!

GRC discstar Moe Bandy will be in Meridian, Miss. next weekend for the annual Jimmie Rodgers Memorial Festival. Coincidentally or not, Meridian is Moe's hometown and his grandfather worked with Jimmie on the railroad during the 1920s.

The family that records together releases together? Kitty Wells, her husband Johnny Wright and their son Bobby Wright have new singles on the market; Johnny and Kitty on Capricorn; Bobby for ABC-Dot.

Tommy Overstreet cut a live album for Dot while appearing at Silver Slipper in Las Vegas (Ricci Mareno produced). Long as I've known him I never asked Randy Wood (original owner) why he named the label "Dot." Inept reporting, eh?

Marty Robbins announced he has called it quits as a race car driver. (Get a horse?) I wouldn't bet a dime that he sticks to his vow . . . Jerry Lee Lewis made news at Savannah, Tenn., when a plane in which he was riding was forced to make a landing at a small airport in that small town. Veteran pilot Les Long brought the turbo-jet (owned by Lewis) in without injury to passengers.

(Continued on page 58)

COUNTRY PICKS OF THE WEEK

SINGLE MERLE HAGGARD, "MOVIN' ON"/"HERE IN FRISCO" (Shade Tree/Kipeth, BMI). The Hag has a two sided hit: side one is a truck drivin' song popularized by the TV series while flip is a ballad with the Haggard trademark of country soul. Merle has assured himself of two more number ones, and programmers can assure themselves of a lot of requests. He keeps movin' on! Capitol P-4085.

SLEEPER LARRY JON WILSON, "BERTRAND MY SON" (Combine, BMI). A very sensitive and moving song from a father to a crippled son. One side has a talking introduction that'll have every heartstring pulled before the singing starts. Every parent will feel this song deeply. Rough, earthy voice adds to the moving lyrics. Monument ZS8 8647.

ALBUM JOHNNY RODRIGUEZ, "JUST GET UP AN CLOSE THE DOOR." When it comes to singing a country song, hardly anyone does it better than J. R. His new album is a certain winner; the generous sprinkling of songs such as "Invitation to the Blues," "Fraulein" and "Am I That Easy To Forget" show why he is a superstar. The self-penned "Steppin' Out On You," "New York City Snow" and "C. C. Rider" also shine. Mercury SRM 1-1032.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KTTS, Springfield	WJJD, Chicago
KCKC, San Bernardino	WAME, Charlotte	WJQS, Jackson
KCKN, Kansas City	WBAP, Ft. Worth	WMC, Memphis
KDJW, Amarillo	WCMS, Norfolk	WNCR, Cleveland
KENR, Houston	WEEP, Pittsburgh	WPLO, Atlanta
KGFX, Pierre	WENO, Nashville	WPNX, Columbus
KIKK, Houston	WHK, Cleveland	WSLR, Akron
KJJJ, Phoenix	WHO, Des Moines	WUBE, Cincinnati
KKYX, San Antonio	WHOO, Orlando	WUNI, Mobile
KRMD, Shreveport	WIL, St. Louis	WVOJ, Jacksonville
KSO, Des Moines	WINN, Louisville	WWOK, Miami
KSOP, Salt Lake City	WIRE, Indianapolis	WWVA, Wheeling
KSPN, Spokane	WITL, Lansing	WXPL, Peoria

SURE SHOTS

Connie Smith — "Why Don't You Love Me"

Merle Haggard — "Movin' On"

Mel & Sherry — "Mr. Right & Mrs. Wrong"

Charlie Rich — "Everytime You Touch Me"

LEFT FIELDERS

Charlie McCoy & Lloyd Green — "Theme From A Summer Place"

Marie Owens — "You Gave Me A Mountain"

Bobby Lewis — "Let Me Take Care of You"

Brenda Pepper — "You Bring Out The Best In Me"

Fearless Forecast: New Avco artist Fargo Tanner has picked up the years-ago Terry Fell heavy, "Don't Drop It," and offers a new movin' version! Has the earmarks of a hit — watch it!

Instrumental hit trend! With the charts already sporting Bill Black's Combo and Joe Bob's Nashville Sound, heavy response to Charlie McCoy & Lloyd Green's "Theme From A Summer Place" and the Guitars of Sonny James' "Maria Elena" indicate more charters in the making. Vassar Clements and Ace Cannon are prepping in the wings — all great sounds!

Bobby Lewis has early raves on "Let Me Take Care of You" from KCKN, KKYX, KDJW and WENO.

Dual-market interest popping on Boomer Castleman's "Judy Mae." Already a pop hit, it's Bob Clayton's pick at KBOX; spinning in Spokane.

Brenda Pepper is drawing instant phones at WUNI says Larry James; also great initial response at WPNX and WCMS.

Though it's not a single yet, Emmylou Harris' lp cut, "The Bottle Let Me Down," is enjoying heavy airplay in Indianapolis, Houston and Shreveport.

Promotions Dept.: Mike Hoyer, music director at KBUL (Wichita), has been promoted to operations manager. He will continue to do the music too. Walt Shaw moves into the program director slot at KRAK (Sacramento).

Del Reeves grabs instant response to "Puttin' In Overtime at Home" at WWOK, KCKC, WPNX, KBOX, KCKN (sales) and KTTS.

Predicted as a hit by RW two weeks ago, proof is now in on Billy Thundercloud's "What Time Of Day." The list of believers include WHOO, KBUL, KCKN, KRMD, WSLR, KSOP, WPNX, WUNI, KBOX, KCKC and KJJJ.

Lois Johnson continues super-heavy with "You Know Just What I'd Do."

Rumbles beginning on Jerry Lane's "I've Got A Lot of Missin' You To Do" at WHO, KIKK and KKYK.

Freddy Weller is getting immediate response to "Love You Back To Georgia" in the South and midwest.

AREA ACTION

Nick Penny — "Beertops and Teardrops" (WIL)

Frank Myers — "Get Lovin' Off My Mind" (WINN)

Kenny O'Dell — "My Honky Tonk Ways" (WMC)

Roger Whittaker — "Last Farewell" (WSLR)

'75 Gospel Radio Seminar Spotlights Station Growth

■ NASHVILLE — More radio stations are programming gospel music on a full-time basis and many others are increasing the number of hours of gospel music played, according to information received during the third annual Gospel Radio Seminar held at Nashville's Airport Hilton Inn, May 2-3.

Several broadcasters noted their stations ranked well in the listener surveys for their market areas and others are awaiting current survey information in expectation of a high rating in the marketplace.

Sponsored by the Gospel Music Association, the event was chaired by Neil Newton and was attended by more than 50 radio personalities plus a number of industry officials. He said this was a record attendance and plans are already being made for the fourth Gospel Radio Seminar to be held May 1-2, 1976.

In a keynote address, Bill Hudson of Bill Hudson Associates, who has been instrumental in pioneering full-time gospel radio with a San Diego, Cal. station, challenged more stations to consider the full-time gospel format because "gospel music has the recorded product, there is loyalty among listeners, it's positive music and the range of material is fantastic."

Recently, a station in Waco, Texas, started with a full-time gospel music format, another one in El Paso, Texas, is about to go on the air and one in Little Rock, Ark., has changed to this type format. It was reported that several others are in the planning stages.

North Carolina Congressman Bill Hefner, owner of a radio station which plays a good per-

centage of gospel music, made a guest appearance speech during the seminar. He told how he campaigned with gospel music groups last year to win the Congressional seat and pointed out gospel broadcasters have "the greatest product in the world; we need to be proud of it and

(Continued on page 59)

Kramer Joins Chardon

■ NASHVILLE — Chardon, Inc., a booking and management agency formed by Charley Pride and Don M. Keirns, has added R.B. Kramer to the staff. Kramer has been in the music industry for eight years in various capacities.

Formerly a member of a touring group, Kramer's responsibilities will center upon booking Gary Stewart and the Dave Rowland Trio.

Nashville Celebration Hosted by Coca-Cola

■ NASHVILLE — In gala ceremonies commemorating 75 years of bottling and selling Coca-Cola, the Coca-Cola Bottling Company of Nashville, Inc. recently launched its Summer-long celebration in Music City with a press and VIP party that coincided with opening week of the Hyatt Regency Nashville.

Attended by more than 300 guests plus officials and associates of the Coca-Cola Company, the invitation-only affair presented a brief show by RCA recording artist Dottie West, whose "Country Sunshine" jingle for Coca-Cola has proved to be one of the product's most popular commercials.

Clower Power



Chic Doherty (left), vice president, MCA Records, Nashville, presented the label's country humorist Jerry Clower with a special proclamation naming him "Ambassador at Large for MCA Records." The honor given Clower came "directly from the president's office," said Doherty at the presentation to Clower in Pirayune, Mississippi, during the recording of the humorist's fifth album for MCA.

Grammer Re-Signs With Monument

■ NASHVILLE — Fred Foster, president of Monument Records, has announced that Billy Grammer has been signed to a recording contract with the label. Grammer's signing marks a return to Monument Records after a 15 year absence and a reunion with Fred Foster, his producer.

On August 1, 1958, Grammer and Foster came to Nashville from Washington, D.C. to record the first session that was to launch the Monument label. The result was "Gotta Travel On," a million seller for Grammer and the first hit for Foster and his record company. Grammer left Monument under amicable circumstances in 1960, and now has returned with a new release "Family Man."

Nashville Report (Continued from page 56)

Lewis maintained his cool. "Well, Killer," he said to himself, "you either have to go through something like this every once in a while or ride a bus every week."

Deejay **Neal Merritt**, who wrote **Little Jimmy Dickens'** big seller, "May the Bird of Paradise Fly up Your Nose," "It Ain't No Big Thing" (recorded by **Elvis Presley**) and others, died of a brain hemorrhage in Waco, Texas.

Songsmith **Curly Putman**—his big one is "Green, Green Grass of Home"—returned to hospital for stomach surgery (an emergency)—but is recovering. . . **Chet Atkins** and **Les Paul** cut an lp here for RCA titled "Lester and Chester." It's a mixed bag of picking, singing and chatter. "Sounds like it was produced by **Jethro Burns**," Chet quips.

Diana Trask got sweet revenge on **Roy Clark**. She arranged to have him smacked in the kisser with a cream pie! Really creamed! (Roy earlier this year maneuvered a "pie-in-the-face" for the de-lovely Diana. Roy received his hit while guest on the **Merv Griffin** syndicated TVer—a complete surprise!)

Another Roy Clark item: He'll be grand marshal next Saturday (17) at the 44th annual Rooster Day Celebration parade in Broken Arrow, Okla. Reckon how far Broken Arrow is from Broken Bow, the home of **Mae Boren Axton**?

Jim Pelton's line: "Billy Walker's MGM single of 'Word Games' likely will have a sequel (follow-up) titled 'Scrabble.'"

Remember the line of the song, "I left Garden City, Kansas with a yearn to see New York"? Well, Shannon recording artist **George Kent** left Nashville and took off for an appearance at the Mini Club in Garden City!

You've heard of "head 'em off at the pass"? Sure, you have.

The **Stonemans**, along with **Susan Raye**, **Ben Colder** and **Sheb Wooley**, did just that recently.

Within a 250 mile radius from Idaho Falls, Ida. to Rock Springs, Wyoming, they passed through thunder, lightning, rain, snow and hail, and upon arriving in Rock Springs landed in the midst of a dust storm.

"If we ever go on another western tour in that area," said the group's manager **Bob Bean**, "we'll forget about a bus and take either moutain goats or pack mules."

Country music star **Donna Fargo** travels around the country in a superstar bus. The outsized vehicle requires four parking spaces and to say the least, gets noticed. Leave us hope Donna or her husband-manager, **Hi-Ho Silver**, carries a lot of dimes and quarters in the event the bus has to park in front of meters.

Faron Young opens a week's stand May 25 at Six Flags Over Missouri. Any truth that Faron is writing a song for his next release titled "Stay Away from Tulsa"? A no-love song! (Faron also is booked at Disneyworld, near Orlando, Fla. July 4-6.)

Nashville's theme park, Opryland USA, opens for the season—Monday through Sunday—next weekend, with nary a trace of the flood that hit the park the past March.

Did I tell you that **Bill Anderson** is writing some songs for syndicated TV show host **Mike Douglas** to record this Summer in Nashville?

Birthdaying: **Whitey Ford** (The Duke of Paducah), **Joe Maphis**, **Johnny Wright**, **Eddy Arnold**, WSM's veteran Grand Ole Opry deejay **Grant Turner**, **Red Smiley**.

Brand on the Run



During the recent CMA board meeting, Dan McKinnon of station KSON in San Diego played host to CMA board members at his ranch on April 22, and provided calf branding (by the board members), sky diving and barbecued food. Shown above are some scenes from the calf branding "event." Notables pictured are from left: (left photo) Billy Denny of Cedarwood Publishing and (third from left) Mike Maitland, president of MCA Records; in the middle photo, the squeamish lady wearing the sunglasses is Jo Walker, executive secretary of CMA; in the photo at right, Frank Mancini, vice president, artist relations, RCA Records (fourth from left) lends a hand as a brand is applied.

Stewart's Home Is at the Top

■ NASHVILLE — This week on **Record World's** country charts, Gary Stewart (RCA) has the number one single, "She's Actin' Single (I'm Drinkin' Double)," and the number one album, "Out of Hand." This album also contains two other number one songs for him, "Out of Hand" and "Drinkin' Thing." And, if that isn't enough, it also contains the original version of "I See The Want To in Your Eyes" that Conway Twitty heard on a radio while driving, and recorded after Gary's version fell short, and made it a near standard.

With all this behind him, you could safely say that one of Gary Stewart's strengths is his ability to choose material. You've also got to say the same about Roy Dea, Gary's producer, who signed him to RCA and was responsible for him cutting those songs.

Meanwhile, back at the piano in Florida, Stewart continues to spend as much time with his wife and two children as possible when he's not writing songs, touring

ing with Charlie Pride or recording his next release. That time is getting more precious and scarce as Gary's success mounts—but it's the time Gary never wants to give up.

Stewart's Voice

Slim and shy, Stewart's got a voice as big as a Kansas wheat field, with a country, honky tonkin' feel that makes it a must for every juke in every bar. Starting as a songwriter, he lived in Nashville for two years before moving back to Florida and playing the local bars there while working as an airplane mechanic. But a demo tape he had made caught the attention of Roy Dea, then at Mercury. When Dea moved over to RCA, he was asked if there were any artists he'd like to sign to produce. It didn't take him long to answer, "Gary Stewart!"

Both men complement each other—laid back and definitely country. And their position on **Record World's** charts this week complements what they're doing.

Don Cusic

Country Radio (Continued from page 27)

I have a letter on my desk which is hopefully sad, written by a 35 year old inmate of a minimum security prison in California. The man has served three years for second degree burglary, which according to his letter, was deserved, and the letter is without rancor or bitterness. He is eligible for parole; in fact, parole has been granted and he is free to leave prison between now and August 9. His release depends on getting a job, and his radio credentials are fairly impressive, complete with names, dates and summary of activities. May I suggest that you contact me by telephone or mail for an outline of his resume and his name and address. The tone of the letter implies that he'd be a good man to have in any size market at a liveable wage. He's single, seven years experience, veteran, college student and looking to get out of the can and back on his feet. Perhaps you'd be interested in hearing more about him—from him.

As a personal aside, may I say thank you to WOKK (Meridian, Mississippi), KTTS (Springfield, Missouri) and KVOO (Tulsa, Oklahoma), with whom we did dual remotes during the 49 days we were on the road, from a different location each night. Also thanks to the dozens of other stations that were kind enough to come by and visit our crew during a most interesting tour. And thanks to the unknown owner of the whiskey store in Walkerton, Indiana who survived a 9 a.m. onslaught by three very thirsty drunks—or half drunks.

RCA Issues Three New Country LPs

■ NASHVILLE — Dave Wheeler, RCA's national sales manager of country music, has announced that in conjunction with RCA's Spring country promotion, called "Listen America," RCA will release three additional country albums.

The new May releases are: Dottie West's "Carolina Cousins," Hank Snow's "Easy To Love" and Porter Wagoner's "Sing Some Love Songs."

The addition of the three May album releases brings the number of albums included in the "Listen America" program to 16 releases, plus the entire RCA country catalogue.

Gospel Radio Seminar

(Continued from page 57)

we don't have to defend it."

Humorist Jerry Clower told the broadcasters "I'm on your side" in his endorsement of gospel radio and suggested they sell this type programming by following three key points: (1) be courteous, (2) be a hustler, and (3) be yourself.

Banquet

A banquet Saturday night concluded the two-day event with entertainment provided by the Dixie Melody Boys, Marijohn Wilkin, the Cruse Family and the Orrells. Charlie Monk of ASCAP was emcee for the program.

Throughout the seminar, panel discussions were held on various phases of "Programming Gospel Music for Profit."

Newton, who heads the Newton Promotional Agency, was moderator for one panel on "Why Gospel Radio?" Participants included Dan Hubbard of WHKK (Cincinnati, Ohio); David Benware of KPBC (Dallas, Texas) and Bob Benson Jr. of the John T. Benson Publishing Co.

Another panel discussed "Selling Gospel Radio to Advertisers" with Jim Black of SESAC's Nashville office as moderator. Panelists were Harold Penn of KSUD (West Memphis, Ark.); Hoyt Carter of WNAH (Nashville, Tenn.); and Gordon Hood of WIKI-AM and WDYL-FM (Chester, Va.).

"Elements of Good Commercials" was the subject of another panel moderated by Ron Nelson of the William B. Tanner Agency in Memphis, Tenn., and speakers were Mike Dana of WJFR (Jackson, Miss.); Bill Sherrill of KGOY (Oklahoma City, Okla.), and Steve

Pritchard of WRNC (Raleigh, N. C.).

Sherrill also served on a panel discussing "Station Promotion, Audience Builders, Who Knows You Are on the Air?" This was moderated by Aaron Brown of Canaanland Music, Nashville, with other speakers being Mike Wilson of WNDA (Huntsville, Ala.) and Clarence Dow, Jr. of WDHP-FM (Caribou, Maine).

"Music and Block Programming—Where's the Money?" was a topic discussed by Larry Wasserstein of WWDJ (Hackensack, N. J.), Gary Vincent of WBBR (Travelers Rest, S. C.) and Phil Scott of WINQ (Tampa, Fla.). Norma Boyd, executive secretary of the Gospel Music Association, was moderator.

The final panel was on "Record Service and Your Playlist" with Steve Aune, publisher of Gospel Trade, as moderator. Panelists were Bob Crawford of Word, Inc.; Dave Wortman of John T. Benson Publishing Co.; Bob Rogers of QCA Records; Lee Eric AuCoin of the Christian Broadcasting Network.

Gospel Singing

In addition to the work sessions, seminar delegates also attended the Friday night gospel singing at War Memorial Auditorium, the Grand Ole Gospel Time at the Grand Ole Opry House and toured a recording studio. While at Superior Sound Studios, the group "cut" their first record, singing "What A Time We Will Have Over There." Special copies of the recording are being sent to those who attended the seminar.

Killen's Tree Grows in Nashville

■ NASHVILLE—"The only limits you have are the ones you place upon yourself," says Buddy Killen, executive vice president of Tree, Intl. and noted producer and songwriter, who admits that he never tries to limit himself.

Killen practices what he preaches—putting in long hours every day producing, writing, helping other writers and "having a hand in almost everything" that happens at Tree, one of the largest publishing companies in Nashville.

Background

Buddy Killen moved to Nashville from Alabama when he was 18 as a bass player and singer. In the 1950s he played bass on the Opry and sang on demo sessions. Hired by Jack Stapp to work for a publishing company he had just started, Killen began collecting songs with a tape recorder, writing a few of his own along the way. Before long, he had an interest in Tree and today, he and Jack Stapp each own half of the giant company.

With Tree, Killen has written songs, including "Forever" and "We Love Each Other," and has produced songs such as "I Gotcha" and "Skinny Legs and All." Currently, he is producing

Doug Kershaw, Vassar Clements, r&b artist Paul Kelly, Annette Snell and Red Lane, among others. He ranges from solid country to MOR to rhythm and blues—all with an ease that is living proof he doesn't limit himself.

Killen also works in securing and helping new writers. With one of the biggest staffs of any publishing company in Nashville, he states that he generally finds writers from their being referred to him, and that, after signing, a writer generally requires from three to five years before they are fully developed.

Buddy Killen has shown the bridge between creativity and executive power is not a bridge that separates, but that joins. Still a young man, his achievements have come from being sensitive, ambitious, a hard worker and never limiting himself in any endeavor or in any field of music.

Friendships

His friendships include Paul McCartney and Burt Reynolds as well as a host of unknowns he helps everyday. And proof of his talents and abilities sits on 17th Avenue—Tree International.

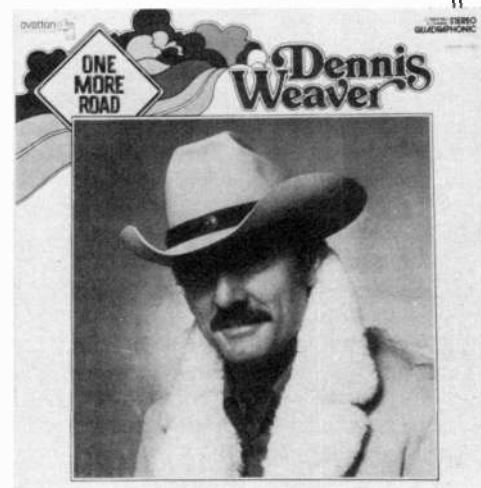
Don Cusic



Pictured above are members of the steering committee for the third annual Gospel Radio Seminar. From left (front row): Norma Boyd, executive secretary of the sponsoring Gospel Music Association; Charlie Monk and Judy Harris of ASCAP; Sylvia Mays of Canaanland Music; Lou Hildreth of Nashville Gospel Talent; and Aaron Brown, Canaanland Music; (back row) Steve Aune, the Gospel Trade; Dave Wortman, Heart Warming-Impact Records; Neil Newton (seminar chairman), Newton Agency; Roger Sovine, BMI; Ken Harding, Superior Records; and Jim Black, SESAC.

Dennis Weaver

SINGER—SONGWRITER



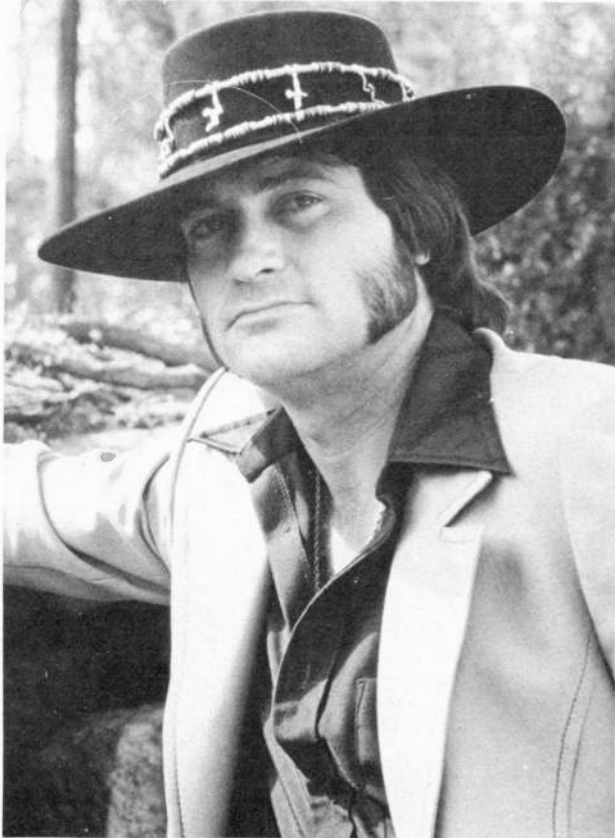
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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ANNE MURRAY—Capitol P-4072

A STRANGER IN MY PLACE (TRO-Devon, BMI; Flea Show/Amos, ASCAP)
The smooth country-politan sound of Anne Murray was never smoother or stronger. Certain to be a smash with this classic number.

CONWAY TWITTY—MCA MCA-40407

TOUCH THE HAND (Twitty Bird, BMI)

Another super-ballad from the high priest of country music. Conway tells his leaving lady to think it over before she goes.

ROBERT ALLEN JENKINS—MGM M 14805

YOU JUST LOVED ME (Singletree, BMI)

Song about a true lovin' woman who stuck by her man through it all. A good woman and a good record.

BOBBY LEWIS—Ace of Hearts 00502

LET ME TAKE CARE OF YOU (Golden Horn, ASCAP)

A ballad that Bobby takes all the way. He'll take care of you with this one!

BRENDA PEPPER—Playboy P 6038

YOU BRING OUT THE BEST IN ME (Excellorec, BMI)

Brenda debuts on label with a positive song to her man who brings out the best in her. This song brings out the best in Brenda.

DICKEY LEE—RCA PB-10289

YOU MAKE IT LOOK SO EASY (Jacks, BMI)

THE DOOR'S ALWAYS OPEN (Jack, BMI)

Ballad on side one about a gal who finds living without him easy. Side two is strong up-tempo number, certain to get played and requested.

JOHNNY RODRIGUEZ—Mercury 73682

AM I THAT EASY TO FORGET (4 Star, BMI)

JUST GET UP AND CLOSE THE DOOR (Window, BMI)

Solid country is Johnny's forte, and the world's his when he sings the classic ballad. He ain't easy to forget once you hear him!

BOOMER CASTLEMAN—Mums ZS8 6038

JUDY MAE (Tree, BMI)

Quite a story here, sure to draw controversial remarks. It seems that vice is nice but incest is best. Watch the requests here.

REX ALLEN, JR.—Warner Brothers WBS 8095

LYING IN MY ARMS (Tree, BMI)

The smooth rich voice of Rex needs only the vehicle to be a superstar, and this song may provide it. Warm, sensitive ballad will please listeners.

LA COSTA—Capitol P-4082

THIS HOUSE RUNS ON SHINE (Al Gallico/Algee, BMI)

This song has a positive message with a beat, and La Costa brings it home. Add up another for the popular songstress.

BRIAN SHAW—RCA PB-10292

YOU BURNED THE LOVE (OUT OF ME) (Rose Bridge, BMI)

Funky production gives this one all the ingredients for a hit. A smokin' song about a hot number.

TERRY MELCHER & BRUCE JOHNSTON—RCA NB-10238

TAKE IT TO MEXICO (TULSA COUNTY BLUE) (Artists, ASCAP)

A Spanish flavored story line with a country flavored melody. Take it everywhere.

JOHNNY CARVER—ABC ABC-12097

STRINGS (Milene, ASCAP)

Interesting story line about the rope of responsibility that'll hang you up everytime. A ballad with strings on it—country-politan sound.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AMIE Robert Allen Ringe (McKenzie/Dunbar, BMI)	83	MIND YOUR LOVE Chet Atkins & Jerry Reed (Vector, BMI)	52
BABY Steve Stone (Blue Echo, ASCAP)	82	MISSISSIPPI YOU'RE ON MY MIND Earl Ball (Fourth Floor, ASCAP)	50
BACK IN HUNTSVILLE AGAIN Bobby Bare (Evil Eye, BMI)	21	MR. RIGHT AND MRS. WRONG Jim Vienneau (Sawgrass, BMI)	99
BAD NEWS Jack Feeney (Acuff-Rose, ASCAP)	97	MISTY Ray Stevens (Vernon, ASCAP)	6
BARROOM PALS, GOODTIME GALS Bob Ferguson (Ma-Ree/Porter Jones, ASCAP)	53	MY OLD KENTUCKY HOME Gary Klein (January, BMI)	44
BEYOND YOU Allen Reynolds (Stonehill, BMI)	33	PICTURES ON PAPER Ron Chancey (Acoustic, BMI)	48
BLANKET ON THE GROUND Larry Butler (Brougham Hall, BMI)	39	PERSONALITY Nelson Larkin & Dick Heard (Lloyd & Logan, BMI)	54
BOILIN' CABBAGE (Hi/Bill Black, ASCAP)	45	PLEASE COME TO NASHVILLE Jerry Styner (Sunbar, SESAC/Dunbar, BMI)	94
BRASS BUCKLES Eddie Kilroy (Tree, BMI)	15	PUT YOUR HEAD ON MY SHOULDER Larry Butler (Spanka, BMI)	55
BURNING Don Gant (Jack & Bill, ASCAP)	56	RAINY DAY PEOPLE Lenny Waronker (Moose, CAPAC)	79
CLASSIFIED Don Sears & Chip Davis (American Gramophone, SESAC)	59	RECONSIDER ME Johnny Morris (Shelby Singleton, BMI)	19
COLINDA A. V. Mittelsted (Jack & Bill, ASCAP)	38	ROLLIN' IN YOUR SWEET SUNSHINE Billy Davis (Music City, ASCAP)	85
COMIN' HOME TO YOU Joe Johnson (Four Tay, BMI)	43	ROLL ON BIG MAMA Norro Wilson (Algee/Al Gallico, BMI)	7
COUNTRY D.J. Owen Bradley (Stallion, BMI)	80	SEARCHIN' Pete Drake (Hill & Range, BMI)	88
DON'T ANYONE MAKE LOVE AT HOME ANYMORE Ray Baker (Acuff-Rose, BMI)	13	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) Roy Dea (Rose Brilge, BMI)	1
DREAMING MY DREAMS WITH YOU Waylon Jennings & Jack Clements (Jack, BMI)	49	SHE'S ALREADY GONE Don Gant (Chappell, ASCAP)	42
EARLY SUNDAY MORNING Chip Taylor (Blackwood/Back Road, BMI)	76	SHE TALKED A LOT ABOUT TEXAS Walter Haynes (Coal Miners, BMI)	47
FINE LOVIN WOMAN Larry Rogers (Partner, BMI)	95	SMOKEY MOUNTAIN MEMORIES Dick Heard (Blue Moon, ASCAP)	10
FIREBALL ROLLED A SEVEN Jimmy Key & Jack J. Key (Newkeys, BMI)	57	STEALIN' Jerry Kennedy (Jack & Bill, ASCAP)	60
FORGIVE AND FORGET Jim Malloy (Briar Patch/Deb Dave, BMI)	23	STILL THINKING 'BOUT YOU Ron Chancy (Chriswood/Easy Nine, BMI)	31
41st ST. LONELY HEARTS CLUB (Bice Book, BMI) No producer listed	25	STORMS NEVER LAST Roy Dea (Baron, BMI)	90
FREDA COMES, FREDA GOES Dick Heard (Cookaway, ASCAP)	61	T-R-O-U-B-L-E Felton Jarvis (Jerry Chestnut, BMI)	68
FROM BARROOMS TO BEDROOMS Charlie Rich & Sy Rosenberg (Double R, ASCAP)	14	THANK GOD, I'M A COUNTRY BOY Milton Okun (Cherry Lane, ASCAP)	2
GHOST STORY Jim Shaw (Tree, BMI)	100	THAT'S WHEN MY WOMAN BEGINS (Ricci Mareno, SESAC)	65
GLITTER AND GLEAM Felton Jarvis (Low-Pini, BMI)	92	THE DEVIL IN MRS. JONES Nelson Larkin (Blue Moon, ASCAP)	81
GOD'S GONNA GET 'CHA (FOR THAT) Billy Sherrill (Hermitage, BMI)	66	THE KIND OF WOMAN I GOT Jim Vienneau (Sure Fire, BMI)	30
GOOD NEWS, BAD NEWS Don Gant (Senor, ASCAP)	51	THE MOST WANTED WOMAN IN TOWN Mary Reeves & Bud Logan (Ma-Ree/Porter-Jones, ASCAP)	35
HE TURNS IT INTO LOVE AGAIN Glenn Sutton (Rodeo Cowboy, BMI)	37	THE ONE I SING MY LOVE SONGS TO Pete Drake (Jack, BMI)	77
HE'S MY ROCK Owen Bradley (Famous/Ironside, ASCAP)	24	THE TIPS OF MY FINGERS Larry Butler (Tree, BMI)	40
HELLO I LOVE YOU Roy Dea (Newkeys, BMI)	63	THERE I SAID IT Jim Vienneau (Jidobi, BMI)	29
(HEY WON'T YOU PLAY) ANOTHER SOME BODY DONE SOMEBODY WRONG SONG Chips Moman (Press/Tree, BMI)	11	(THERE SHE GOES) I WISH HER WELL Wesley Rose (Acuff-Rose, BMI)	46
HONEY ON HIS HANDS Walter Haynes (Danon, BMI)	73	THESE DAYS (I BARELY GET BY) Billy Sherrill (Altam, BMI)	17
HURT Audie Ashworth (Miller, ASCAP)	12	TOO LATE TO WORRY, TOO BLUE TO CRY Tom Collins & Jack D. Johnson (Hill & Range/Elvis Presley/Noma, BMI)	5
I AIN'T ALL BAD Jerry Bradley (Roz Tense, BMI)	9	TRYIN' TO BEAT THE MORNING HOME Bill Browder, Jack Gilmer (Don Crews, BMI)	18
I LOVE A RODEO Roger Miller (Alhron, BMI)	64	UNCHAINED MELODY Norro Wilson (Frank, ASCAP)	74
I THINK I'LL SAY GOODBYE Allen Reynolds (Alan Williams, BMI)	62	WARM AND FREE Bobby Bare (Evil Eye, BMI)	21
I WANT TO HOLD YOU IN MY DREAMS TONIGHT Bob Dean (Owlfus/Holleyfish, ASCAP/ Myownah/Fishcumings, BMI)	86	WEEKEND DADDY (Bluebook, BMI)	25
I'D LIKE TO SLEEP 'TIL I GET OVER YOU George Richey (Brougham Hall, BMI)	8	WHAT TIME OF DAY Farah Prod. & Jim Vienneau (Sawgrass, BMI)	89
I'M AVAILABLE Dave Burgess & Bill Walker (Golden West Melodies, BMI)	71	WHERE HE'S GOING Jim Vienneau (Al Cartee/Tree, BMI)	30
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI)	3	WHEN WILL I BE LOVED Peter Asher (Acuff Rose, BMI)	20
IN THE MOOD Joe Bob Barnhill (Shapiro, Bernstein & Co., ASCAP)	91	WHILE THE FEELINGS GOOD Tommy Hill (Brougham, BMI)	41
IT'S ALL OVER NOW Chet Atkins (Charlie Rich, BMI)	28	WINDOW UP ABOVE Eddie Kilroy (Glad, BMI)	4
IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE Pete Drake (Brushape, BMI)	69	WHY DON'T YOU LOVE ME Ray Baker (Fred Rose, BMI)	78
IT TAKES FAITH Marty Robbins (Mariposa, BMI)	75	WORD GAMES Ray Pennington (Show Biz, BMI)	22
JUST FOR THE LONELY ONES Porter Wagoner (Warden, BMI)	98	WOULD YOU BE MY LADY Ron Bledsoe (Window, BMI)	93
LET'S LOVE WHILE WE CAN Billy Sherrill (Partners/Algee, BMI)	70	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Jim Fogelsong (Combine, BMI)	32
LION IN THE WINTER Hoyt Axton & Henry Leroy (Lady Jane, BMI)	84	YOU'RE MY BEST FRIEND Don Williams (Don Williams, BMI)	16
LITTLE BAND OF GOLD George Richey (Beaik, BMI)	34	YOU KNOW JUST WHAT I DO Jim Vienneau (Jack and Bill, ASCAP)	87
LIZZIE AND THE RAINMAN Snuff Garrett (House of Gold, BMI)	26	(YOU MAKE ME WANT TO BE) A MOTHER Billy Sherrill (Algee, BMI)	27
MAKING BELIEVE Norro Wilson (Acuff-Rose, BMI)	72		
MATHILDA Huey P. Meaux (Longhorn, BMI)	58		
MAY YOU REST IN PEACE Glenn Keener (Milene, ASCAP)	96		
MERRY GO-ROUND OF LOVE Chet Atkins (Four Tay, BMI)	36		

Get it while it's hot. Barbara Fairchild's new hit is "Let's Love While We Can."



Right now, it's one of the hottest records on the street. In just three weeks, 40 major stations have jumped on it. It's a pick hit in the trades. It's bulleted and already making big jumps on the charts. It's a great song by one of country's best female singers. And to top it all off, it's produced by Billy Sherrill.

"Let's Love While We Can."
Barbara Fairchild's new hit.
On Columbia Records.



THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
1	2	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) GARY STEWART RCA PB-10222	10
2	3	THANK GOD, I'M A COUNTRY BOY JOHN DENVER/ RCA PB-10239	8
3	1	I'M NOT LISA JESSI COLTER/Capitol 4009	13
4	5	WINDOW UP ABOVE MICKEY GILLEY/Playboy P 6031	9
5	6	TOO LATE TO WORRY, TOO BLUE TO CRY RONNIE MILSAP/RCA PB-10228	9
6	8	MISTY RAY STEVENS/Barnaby 614	9
7	4	ROLL ON BIG MAMA JOE STAMPLEY/Epic 8-50075	12
8	9	I'D LIKE TO SLEEP TIL I GET OVER YOU FREDDIE HART/ Capitol 4031	11
9	13	I AIN'T ALL BAD CHARLEY PRIDE/RCA PB-10236	8
10	10	SMOKEY MOUNTAIN MEMORIES MEL STREET/GRT 017	11
11	7	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. THOMAS/ABC 12054	11
12	14	HURT CONNIE CATO/Capitol 4035	10
13	15	DON'T ANYONE MAKE LOVE AT HOME ANYMORE MOE BANDY/GRC GR 2055	9
14	18	FROM BARROOMS TO BEDROOMS DAVID WILLS/ Epic 8-50090	7
15	16	BRASS BUCKLES BARBI BENTON/Playboy P 6029	10
16	23	YOU'RE MY BEST FRIEND DON WILLIAMS/ABC/Dot DOA-17550	6
17	20	THESE DAYS (I BARELY GET BY) GEORGE JONES/ Epic 8-50088	8
18	21	TRYIN' TO BEAT THE MORNING HOME T. G. SHEPARD/ Melodyland 6006	7
19	31	RECONSIDER ME NARVEL FELTS/ABC/Dot DOA-17549	7
20	30	WHEN WILL I BE LOVED LINDA RONSTADT/Capitol 4050	5
21	22	BACK IN HUNTSVILLE AGAIN/WARM AND FREE BOBBY BARE/RCA PB-10223	9
22	26	WORD GAMES BILLY WALKER/RCA PB-10205	9
23	27	FORGIVE AND FORGET EDDIE RABBITT/Elektra 45237	8
24	29	HE'S MY ROCK BRENDA LEE/MCA 40385	6
25	28	41ST ST. LONELY HEARTS CLUB/WEEKEND DADDY BUCK OWENS/Capitol 4043	7
26	33	LIZZIE AND THE RAINMAN TANYA TUCKER/MCA 40402	4
27	12	(YOU MAKE ME WANT TO BE) A MOTHER TAMMY WYNETTE/Epic 8-50071	13
28	36	IT'S ALL OVER NOW CHARLIE RICH/RCA PB-10256	6
29	34	THERE I SAID IT MARGO SMITH/20th Century TC-2172	5
30	38	THE KIND OF WOMAN I GOT/WHERE HE'S GOING HANK WILLIAMS, JR./MGM 14794	7
31	11	STILL THINKING ABOUT YOU BILLY CRASH CRADDOCK/ ABC 12068	12
32	35	YOU'RE GONNA LOVE YOURSELF IN THE MORNING ROY CLARK/ABC/Dot DOA-17545	8
33	46	BEYOND YOU CRYSTAL GAYLE/United Artists UA-XW600-X	6
34	42	LITTLE BAND OF GOLD SONNY JAMES/Columbia 3-10121	4
35	45	THE MOST WANTED WOMAN IN TOWN ROY HEAD/ Shannon 829	6
36	37	MERRY-GO-ROUND OF LOVE HANK SNOW/RCA PB-10225	9
37	17	HE TURNS IT INTO LOVE AGAIN LYNN ANDERSON/ Columbia 3-10100	10
38	48	COLINDA FIDDLIN' FRENCHIE BURKE/20th Century TC-2182	5
39	19	BLANKET ON THE GROUND BILLIE JO SPEARS/ United Artists UA-XW584-X	14
40	24	THE TIPS OF MY FINGERS JEAN SHEPARD/ United Artists UA-XW591-X	11
41	41	WHILE THE FEELING'S GOOD MIKE LUNSFORD/ Gusto GO-124	12
42	49	SHE'S ALREADY GONE JIM MUNDY/ABC 12074	7
43	25	COMIN' HOME TO YOU JERRY WALLACE/MGM 14788	9
44	47	MY OLD KENTUCKY HOME JOHNNY CASH/Columbia 3-10116	7
45	50	BOILIN' CABBAGE BILL BLACK'S COMBO/Hi SN-2283	7
46	51	(THERE SHE GOES) I WISH HER WELL DON GIBSON/ Hickory 345	6
47	54	SHE TALKED A LOT ABOUT TEXAS CAL SMITH/MCA 40394	4
48	55	PICTURES ON PAPER JERIS ROSS/ABC 12064	4
49	57	DREAMING MY DREAMS WITH YOU WAYLON JENNINGS/ RCA PB-10270	3



50	59	MISSISSIPPI YOU'RE ON MY MIND STONEY EDWARDS/ Capitol 4051	6
51	61	GOOD NEWS, BAD NEWS EDDY RAVEN/ABC 12083	6
52	52	MIND YOUR LOVE JERRY REED/RCA PB-10247	7
53	56	BARROOM PALS, GOODTIME GALS JIM ED BROWN/ RCA PB-10233	8
54	62	PERSONALITY PRICE MITCHELL/GRT 020	5
55	58	PUT YOUR HEAD ON MY SHOULDER SUNDAY SHARPE/ United Artists UA-XW602-X	8
56	64	BURNING FERLIN HUSKY/ABC 12085	6
57	68	FIREBALL ROLLED A SEVEN DAVE DUDLEY/ United Artists UA-XW630-X	4
58	32	MATHILDA DONNY KING/Warner Brothers WBS 8075	11
59	69	CLASSIFIED C. W. McCALL/MGM 14801	2
60	67	STEALIN' JACKY WARD/Mercury 73667	5
61	71	FREDA COMES, FREDA GOES BOBBY G. RICE/GRT 021	3
62	66	I THINK I'LL SAY GOODBYE MARY KAY JAMES/ Avco CAV-610	4
63	70	HELLO I LOVE YOU JOHNNY RUSSELL/RCA PB-10258	3
64	65	I LOVE A RODEO ROGER MILLER/Columbia 3-10107	7
65	76	THAT'S WHEN MY WOMAN BEGINS TOMMY OVERSTREET/ ABC/Dot DOA-17552	3
66	75	GOD'S GONNA GET'CHA (FOR THAT) GEORGE & TAMMY/ Epic 8-50099	2
67	74	BIRDS AND CHILDREN FLY AWAY KENNY PRICE/ RCA PB-10260	3
68	79	T-R-O-U-B-L-E ELVIS PRESLEY/RCA PB-10278	2
69	73	IT TAKES A WHOLE LOTTA LOVIN' IN A HOUSE DAVID ROGERS/United Artists UA-XW617-X	5
70	78	LET'S LOVE WHILE WE CAN BARBARA FAIRCHILD/ Columbia 3-10128	2
71	77	I'M AVAILABLE KATHY BARNES/MGM 14797	4
72	72	MAKING BELIEVE DEBI HAWKINS/Warner Brothers WBS 8076	8
73	86	HONEY ON HIS HANDS JEANNE PRUETT/MCA 40395	2
74	85	UNCHAINED MELODY JOE STAMPLEY/ABC Dot DOA-17551	2
75	81	IT TAKES FAITH MARTY ROBBINS/MCA 40342	3
76	87	EARLY SUNDAY MORNING CHIP TAYLOR/Warner Bros. WBS-8090	3
77	80	THE ONE I SING MY LOVE SONGS TO TOMMY CASH/ Elektra 45241	8

CHARTMAKER OF THE WEEK

78 — **WHY DON'T YOU LOVE ME**
CONNIE SMITH
Columbia 3-10135



79	82	RAINY DAY PEOPLE GORDON LIGHTFOOT/Reprise 1328	6
80	—	COUNTRY D. J. BILL ANDERSON/MCA 40404	1
81	88	THE DEVIL IN MRS. JONES BILLY LARKIN/Bryan 1018	4
82	84	BABY TENNESSEE ERNIE FORD & ANDRA WILLIS/Capitol 4044	5
83	83	AMIE PURE PRAIRIE LEAGUE/RCA PB-10184	4
84	92	LION IN THE WINTER HOYT AXTON/A&M 1683	3
85	93	ROLLIN' IN YOUR SWEET SUNSHINE DOTTIE WEST/ RCA PB-10269	2
86	97	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON/Country Soul IRDA 039	2
87	—	YOU KNOW JUST WHAT I DO LOIS JOHNSON/ 20th Century TC-2187	1
88	—	SEARCHIN' MELBA MONTGOMERY/Elektra 45247	1
89	99	WHAT TIME OF DAY BILLY THUNDERKLOUD/ 20th Century TC-2181	2
90	—	STORMS NEVER LAST DOTTSY/RCA PB-10280	1
91	90	IN THE MOOD JOE BOB'S NASHVILLE SOUND COMPANY/ Capitol 4059	3
92	94	GLITTER AND GLEAM TOMMY ROE/Monument ZS8-8644	3
93	96	WOULD YOU BE MY LADY DAVID ALLEN COE/ Columbia 3-10093	4
94	95	PLEASE COME TO NASHVILLE RONNIE DOVE/Melodyland ME-6004F	3
95	98	FINE LOVIN' WOMAN SHYLO/Columbia 3-10102	3
96	—	MAY YOU REST IN PEACE MELODY ALLEN/Mercury 73674	1
97	100	BAD NEWS GEORGE HAMILTON IV/RCA PB-50063	2
98	—	JUST FOR THE LONELY ONES PORTER WAGONER/ RCA PB-10281	1
99	—	MR. RIGHT & MRS. WRONG MEL TILLIS & SHERRY BRYCE/ MGM 14803	1
100	—	GHOST STORY SUSAN RAYE/Capitol 4063	1



THE COUNTRY ALBUM CHART

MAY 17	MAY 10	WKS. ON CHART	
1	1	OUT OF HAND GARY STEWART—RCA APL1-0900	
2	3	I'M JESSI COLTER—Capitol ST 11363	10
3	2	AN EVENING WITH JOHN DENVER—RCA CPL2-0765	10
4	5	WOLF CREEK PASS C. W. McCALL—MGM M3G-4989	8
5	8	REUNION B. J. THOMAS—ABC ABCP-868	6
6	12	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC/Dot DOSD-2020	5
7	4	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	12
8	14	BLANKET ON THE GROUND BILLIE JO SPEARS—UA LA390 G	9
9	9	SONGS OF FOX HOLLOW TOM T. HALL—Mercury SRM1-500	21
10	10	FREDDIE HART'S GREATEST HITS—Capitol ST 11374	9
11	7	A PAIR OF FIVES (BANJOS THAT IS) ROY CLARK & BUCK TRENT—ABC/Dot DOSD-2015	9
12	11	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	12
13	6	BARGAIN STORE DOLLY PARTON—RCA APL1-0950	8
14	19	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	3
15	16	BOOGIE WOOGIE COUNTRY MAN JERRY LEE LEWIS—Mercury SRM1-1030	7
16	13	BACK TO THE COUNTRY LORETTA LYNN—MCA 471	12
17	15	LINDA ON MY MIND CONWAY TWITTY—MCA 469	15
18	21	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	21
19	18	WHO'S SORRY NOW MARIE OSMOND—MGM M3G-4979	10
20	17	CRYSTAL GAYLE—United Artists UA LA365 G	9
21	36	MICKEY'S MOVIN' ON MICKEY GILLEY—Playboy PB 405	3
22	23	JOE STAMPLEY—Epic KE 3356	11
23	33	IN CONCERT VARIOUS ARTISTS—RCA CPL2-1014	3
24	32	SOUTHBOUND HOYT AXTON—A&M SP 4510	4
25	20	A LEGEND IN MY TIME RONNIE MILSAP—RCA APL1-0846	14
26	28	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	7
27	46	SINCERELY BRENDA LEE—MCA 477	3
28	31	CHARLIE MY BOY CHARLIE McCOY—Monument KZ 33384	6
29	22	POOR SWEET BABY JEAN SHEPARD—UA LA363 G	9
30	45	A LITTLE BIT SOUTH OF SASKATOON SONNY JAMES—Columbia KC 33428	2
31	43	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	3
32	34	ALIVE AND PICKIN' DOUG KERSHAW—Warner Bros. BS 2851	4
33	24	ALL THE LOVE IN THE WORLD MAC DAVIS—Columbia PC 32927	13

34	35	SOLID AND COUNTRY BILL BLACK'S COMBO—HI SHL-32088	7
35	26	BACK HOME AGAIN JOHN DENVER—RCA CPL1-0548	42
36	44	WRITE ME A LETTER BOBBY G. RICE—GRT 8003	4
37	50	TANYA TUCKER—MCA 2141	2
38	25	IT WAS ALWAYS SO EASY MOE BANDY—GRC GA 10007	12
39	40	THE BEST OF GEORGE JONES—Epic KE 3352	5
40	38	STEEL RIDES LLOYD GREEN—Monument KZ 33368	5
41	27	TANYA TUCKER'S GREATEST HITS—Columbia KC 33355	11
42	42	LOVIN' YOU BEATS ALL I'VE EVER SEEN JOHNNY PAYCHECK—Epic KE 33354	6
43	52	VASSAR CLEMENTS—Mercury SRM-1-1022	3
44	57	DON'T LET THE GOOD TIMES FOOL YOU MELBA MONTGOMERY—Elektra CM-2	2
45	64	CHARLIE RICH'S GREATEST HITS—RCA APL1-0857	2
46	47	BARBI DOLL BARBI BENTON—Playboy PB-404	16
47	—	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST-11365	1
48	30	PROMISED LAND ELVIS PRESLEY—RCA APL1-0873	16
49	29	TAMMY WYNETTE'S GREATEST HITS—Epic KE 33396	8
50	51	I'M HAVING YOUR BABY SUNDAY SHARPE—UA LA362 G	4
51	39	JERRY WALLACE'S GREATEST HITS—MGM M3G-4990	6
52	—	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC/Dot DOSD-2021	1
53	37	HAPPY TRAILS TO YOU ROY ROGERS—20th Century T-467	7
54	41	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 411	50
55	—	STILL THINKIN' 'BOUT YOU BILLY CRASH CRADDOCK—ABC ABCD-875	1
56	67	CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia KC 33414	2
57	59	SPECIAL DELIVERY DAVE DUDLEY—UA LA 366 G	4
58	48	MEL TILLIS & THE STATESIDERS—MGM M3G-4987	8
59	—	LOIS JOHNSON—20th Century T 465	1
60	49	IT'S TIME TO PAY THE FIDDLER CAL SMITH—MCA 467	15
61	—	HARD TIME HUNGRYS BOBBY BARE—RCA APL1-0906	1
62	55	CITY LIGHTS MICKEY GILLEY—Playboy PB-403	22
63	53	HIS 30TH ALBUM MERLE HAGGARD—Capitol ST 11331	33
64	—	GOOD HEARTED WOMAN CONNIE CATO—Capitol ST-11387	1
65	—	WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G-4992	1
66	54	THE SILVER FOX CHARLIE RICH—Epic KE 33250	22
67	61	ONE DAY AT A TIME MARILYN SELLARS—Mega MLPS-603	42
68	56	DEL REEVES WITH STRINGS AND THINGS—UA LA304 G	7
69	55	ROOM FULL OF ROSES MICKEY GILLEY—Playboy PB-128	49
70	62	GEORGE & TAMMY & TINA—Epic KE 33351	11
71	68	SONGS ABOUT LADIES AND LOVE JOHNNY RODRIGUEZ—Mercury SRM-1-1012	31
72	71	THE RAMBLIN' MAN WAYLON JENNINGS—RCA APL1-0734	34
73	72	DON WILLIAMS, VOL. III—ABC/Dot DOSD-2004	29
74	58	VOCAL GROUP OF THE DECADE TOMPAHL & GLASER BROTHERS—MGM 4976	7
75	60	A MAN NEEDS LOVE DAVID HOUSTON—Epic KE 33350	8

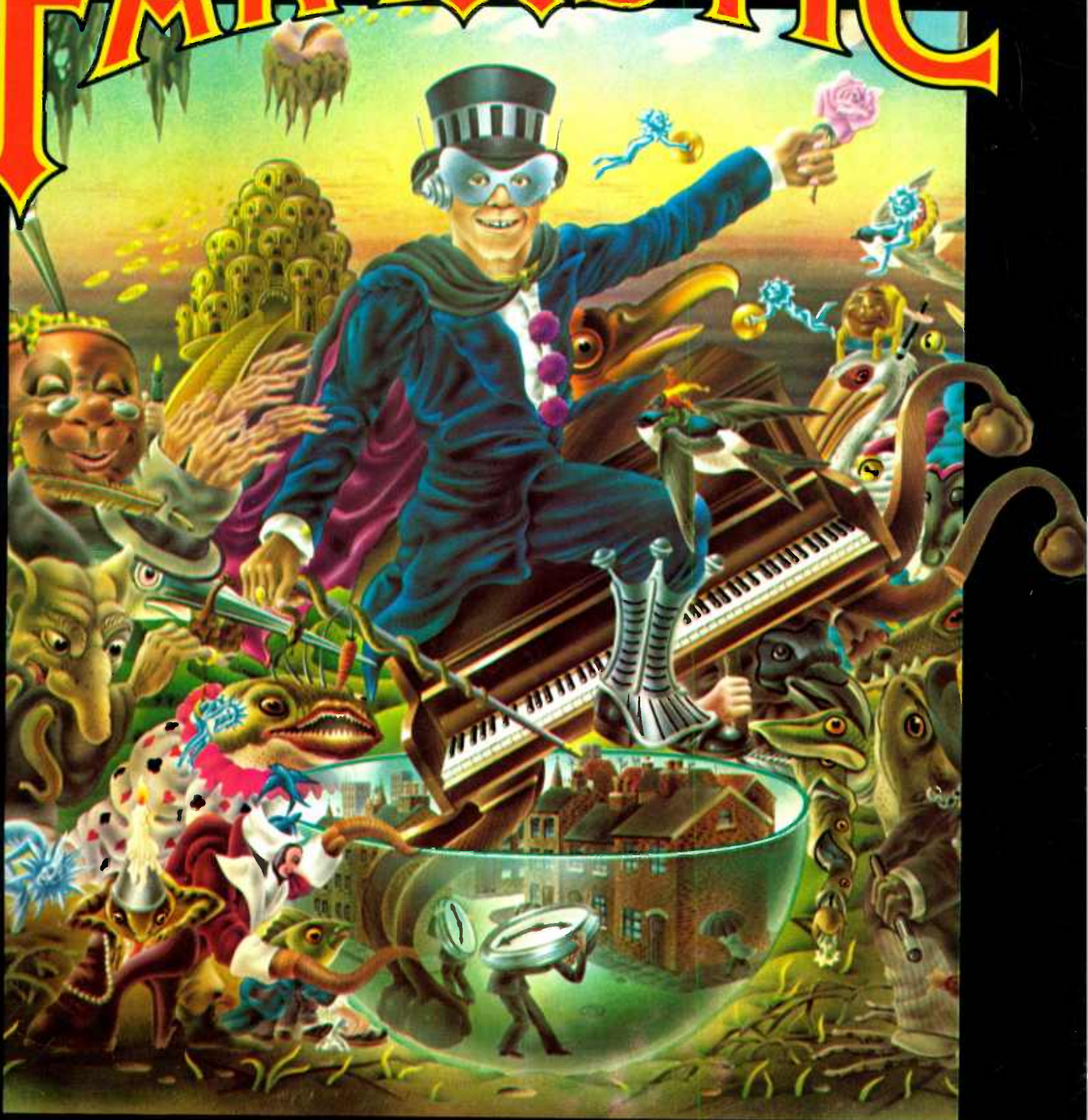


*Sincerely,
Brenda Lee*

A very special and personal new album from Brenda featuring "He's My Rock" (MCA-40385) her latest hit single.

MCA RECORDS

CAPTAIN FANTASTIC



And...!